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## Canadian Society of Graphic Art Places 133 Works of Varied Style In Final Exhibition at World's Fair

By ROBERT AYRE

THE last of the series of Canadian exhibitions at the New York World's Fair was arranged by the Canadian Society of Graphic Art. It may be seen until the end of October. I had hoped to go back to New York this fall but, as Job said, changes and war are against me, and I won't be seeing the show. From the catalogue, however, I can give you an idea of what's in it so that you may judge how well Canada is represented. There are 133 works—pencil, pen brush, charcoal, chalk, crayon and scratch board drawings, wood engravings and block prints, lino prints, dry points, monotypes, mezzotints, works in tempera and gouache and collage—by three score artists. The Montrealers are only seven, which doesn't seem a very high percentage.

Edwin Holgate's three wood engravings, "Labrador Kitchen," "Totem Poles" and "Lumber Jacks," you will know. Two of them were loaned by the Art Gallery of Toronto. Fritz Brandtner, vice-president of the Graphic Art Society, shows colored ink drawings—a blind fiddler, a group of refugees and two called "Men of 1939." Louis Muhlstock is represented by charcoal and sepia drawings of nudes and heads; William Ogilvie by a charcoal and crayon of an African mother and child; Simone Hudon by Quebec scenes, one a color etching and the other a mixed method print; Goodridge Roberts by a house and a figure, one crayon, the other charcoal; and Philip Surrey by two scratch board illustrations to The Story Man, published in The Standard.

The works of even these seven will give you an inkling of the variety in the exhibition. Charles Goldhamer, of Toronto, president of the society, shows pencil drawings of old houses; Caven Atkins (secretary) brush drawings, a pencil drawing and a lithograph, "Trees in Spring"; and Carl Schaefer, the treasurer, wood engravings of apples and a rubber plant, wash drawings of a cultivator and of fields and sky. There are color woodcuts by Phillips, pen and ink landscapes by Lismer, dry points of the earth by Milne, an illustration for "Crime and Punishment" by Bertram Brooker, illustrations for "The Song of Songs," by Francis Michael Foster, for



"D'ye Ken John Peel?" carbon pencil drawing by Miller Brittain of Saint John, N.B.

A. Lismer, A.R.C.A. Given Ottawa Post Gazette 14.10.39 Toronto Painter and Original Member of Group of Seven Is Leaving New York

Arthur Lismer, A.R.C.A., O.S.A., Toronto painter and member of the original Group of Seven, is, according to a Toronto despatch, soon to assume a post at the newly established art centre in the National Gallery of Canada, Ottawa. He resigns from the faculty of Teachers' College at Columbia University, New York, which he joined a little over a year ago. Prior to this, Lismer was for ten years Educational Supervisor at the Art Gallery of Toronto, where he was highly valued. The president of the Art Gallery, R. V. Eaton, at the annual meeting this year, commenting on Lismer's New York post, said: "We miss his active vigorous and original presence, but his staff, splendidly selected and trained by him, have done a magnificent job on the resources we have at our command."

Lismer, who is a sound draughtsman, vigorous painter and bold colorist, is well represented in the permanent collection of the National Gallery of Canada by "Road Through the Bush," "The Guide's Home," "A Westerly Gale, Georgian Bay," "Winter Camouflage," "The Big Rock, Bon Echo," and "September Gale."

R.C.A. Exhibition Here Opens on November 16

Forms to Secretary and Works to Art Gallery Must Be in by November 14.10.39

Entry forms are out for the 60th annual exhibition of the Royal Canadian Academy of Arts, which opens in the galleries of the Art Association of Montreal with a private view on November 16 and lasts until December 16. Entry forms, filled in and signed, must be returned to the secretary, E. Dyonnet, R.C.A., 1207 Bleury Street, Montreal, not later than November 4, this date also being the limit when works for the show must be delivered to the Art Association of Montreal, 1379 Sherbrooke street west.

"Macbeth," by Laurence Hyde, comments on people, portraits, still lifes (or lives? I never know which it should be), flower pieces. This ought to be enough to give you a clue. It seems like a good show.

The Art Association of Montreal has acquired "Gray Day, Montreal," by Thurstan Topham, a water color which won the Jessie Dow prize and which was hung in the Royal suits at the Windsor Hotel.

From October 6 to 23 inclusive the lecture hall of the Art Association will be given over to an exhibition of about 150 paintings by 50 Montreal children who work under the stimulation of Fritz Brandtner in the Griffintown Club, the Iverly Centre, the Negro Com-

munity Centre, the Children's Art Centre in Brandtner's own studio and the Children's Memorial Hospital.

Kathleen Morris, A.R.C.A., is soon to have a one-man show in the Art Association gallery. The Academy will be here in November and the Canadian Group and the Contemporary Arts Society in January.

Louis Muhlstock, whose contributions to the Graphic Art show at New York drew special mention from the Herald-Tribune critics, is now preparing for a one-man exhibition in the gallery of the Picture Loan Society, Toronto. It will be held during the last two weeks of October and he will exhibit about 30 oils and some drawings.

Art Lectures To Open Monday 21.10.39

The annual fall and winter series of lectures on art subjects, at the Art Association of Montreal, will begin on Monday at 5 p.m. in the association galleries with a lecture by Huger Elliott, director of education at the Metropolitan Museum of Art, New York. The title of his lecture will be, "Sculpture, Form and Spirit."

Mr. Elliott is a distinguished lecturer and a well known authority on art. Previous to assuming directorship of the Metropolitan Museum he occupied other important posts in the United States.

Lectures will be given throughout the season each Monday afternoon by well known speakers.

Montreal Artist Holds Exhibit 21.10.39

KATHLEEN MORRIS, popular Montreal artist, is conducting an individual exhibition this week at the Montreal Art Association on Sherbrooke St. In the Morris salon, Montrealers are given an opportunity to admire that frank simplicity and honesty of design which have gained for her work their places in the National Gallery, Ottawa, the Hart House, Toronto, the Canadian Legation, Paris and the galleries of the Montreal Art Association. On her canvases, her love of nature and her affection for old Montreal are clearly evident. The exhibition will close next Wednesday, October 25.

Program Announced By Art Association

Lectures and Exhibitions From Present Until End of December Promise Variety Gazette 14.10.39

What the Art Association of Montreal has to offer in the way of exhibitions and lectures during this month and until the end of December was announced this week.

The list of lectures, which will be illustrated and start at 5 p.m. is as follows:

October, Monday, 23. "Sculpture: Form and Spirit" by Huger Elliott, Director of Educational Work, The Metropolitan Museum, New York.

Monday, 30. "Fundamentals of Art Criticism," by A. Philip McMahon, chairman of the Department of Fine Arts, New York University.

November, Monday, 6. "Principal Periods of Chinese Art," by F. St. Geo. Spence, of the Royal Ontario Museum of Archaeology, Toronto. This will be open to the public.

Monday, 13. "Twentieth Century Architecture," by Walter Abell, Professor of Art, Acadia University. Friday, 17. "Recent Trends in Canadian Painting" by Professor Walter Abell.

Monday, 27. "Greek Sculpture," (1) by Professor P. F. McCullagh, McGill University.

Thursday, 30. "Greek Sculpture," (2) by Professor P. F. McCullagh. December, Monday, 4. "Greek Vase Painting," by Professor P. F. McCullagh.

Thursday, 7. "Greek Coins," by Professor P. F. McCullagh.

The following exhibitions are planned from October to December 1939:

October 2-20. Exhibition of Children's Work from The Little Museum for Young Moderns, Kansas City.

October 6-23 Art Exhibition from Montreal Schools (Children's Work).

October 10-25. Exhibition of Paintings by Kathleen Morris, A.R.C.A.

October 23-November 8 International Photographic Salon Exhibition, (through the courtesy of The National Gallery of Canada, Ottawa).

October 27-November 12 Exhibition of Portraits by Lillias T. Newton, R.C.A.

November 2-23 Exhibition of Watercolors by Eric Goldberg.

November 16-December 16 Exhibition by the Royal Canadian Academy of Arts, with preview for Art Association members and invited guests, on November 16, at 8.30 p.m.

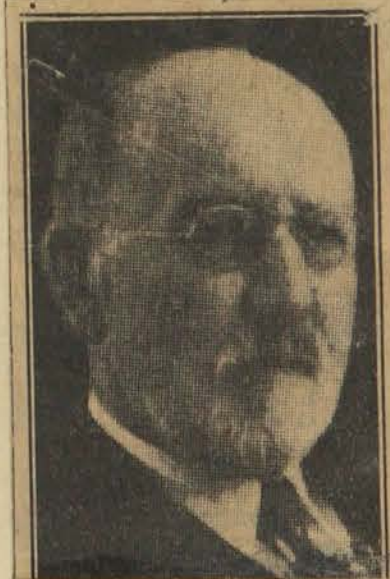
December 1-18 Exhibition of Drawings by Louis Muhlstock.

December 20-January 3, 1940 Exhibition of Watercolors from Mount Allison University.

Treasure of the Week Exhibit takes the form of showing a special painting or some other object of art from private collections in Montreal or elsewhere.

Displayed in a tasteful setting the treasure during the current week has been a small landscape by Corot.

The exhibition of paintings by Kathleen Morris, A.R.C.A., reveals work in her typical broad manner, the smaller paintings generally being more successful. Street scenes and buildings interest this Montreal artist, who has gone beyond this city for some of her subjects—St. Sauveur Village, Quebec, Ottawa, Berthier, Morin Heights having supplied subjects. Montreal vistas are also shown.



FRANK R. HEATON DIES IN 74TH YEAR

Long Head of Art Firm Which Ceased Business This

Gazette Year 23.10.39

Frank Robert Heaton, head of the firm of W. Scott & Sons, fine art dealers, until this widely-known concern retired from business early last May in the 80th year of its activity, died on Saturday night at his home, 3136 Westmount boulevard. Mr. Heaton, who was in his 74th year, had been in failing health for several years, a heart condition taking a grave turn in August.

Mr. Heaton was born in Leeds, Yorkshire, England, on April 19, 1866, son of the Rev. J. and Annie (Tennet) Heaton. He was educated

Montreal To See Child Art Show 12.10.39

By special arrangement with the Art Association of Montreal an exhibition of paintings by child pupils of Fritz Brandtner is now being shown in the new galleries of the Association. Between 85 and 100 pictures will be shown including paintings from the Children's Art Centre, the Griffintown Club, Iverly Centre and the Negro Community Centre.

With children's classes held in his own studio and various community centres, Mr. Brandtner has what is probably Canada's outstanding collection of child paintings. Among those to be shown at the Art Gallery are a 43 foot mural painting dramatizing the cotton industry, a 27 foot mural depicting the lumber industry and a 25 foot mural of Montreal from the harbor. The largest of the three paintings was done by an 11-year-old boy and has been widely praised as an outstanding illustration of child art. The other murals were painted by children 14 years old.

Canadian Art Expected To Depict War

Star 18.10. London Expert Says 39

Painters Did Good Work in 1914-18

OTTAWA, Oct. 18 — (C.P.) — Dr. John Rothenstein, director and keeper of the Tate Gallery, London, the largest art gallery of the English-speaking world devoted entirely to pictures, said in an interview here it was to be hoped that Canada's artists' record of her part in the war would be started when the Canadian troops reach the lines.

In Ottawa for a visit, Dr. Rothenstein, said that Canadian painters had done valuable work in connection with the "war records" of 1914-18. They had immortalized Canada's part on France's battlefields and it was to be hoped they would do so again.

More than 3,000 empty frames hang on the silent walls of the Tate Gallery today, said Dr. Rothenstein telling of the evacuation of the huge and priceless collection of paintings "to somewhere in the English countryside."

SAFELY HOUSED "The entire collection is safely housed in an ancient castle and two large country houses," he said, adding that the Official Secrets Act prevented him from telling exactly where.

Dr. Rothenstein will lecture on art in Canada and the United States. A quiet-mannered man of 38 — the youngest director of the Tate Gallery in decades — he told how the gallery was closed just before the war. Ancient and modern masterpieces were slipped out of their frames, wrapped in cloth envelopes and packed in wooden boxes made to fit each individual picture.

More than a week before the declaration of war, preparations for moving pictures were started. Two days after the war every important picture had been taken from London. Not a single painting was damaged. Heavy pieces of sculpture were not removed. Those weighing four or five tons were encased in lumber where they stood and protected by sandbags.

CANADIAN EXHIBIT

The largest art collection sent to England by the National Gallery of Canada was exhibited in the Tate Gallery last year.

"The Canadian exhibition aroused more interest than any exhibition shown in London in recent years," said Dr. Rothenstein.

Dr. Rothenstein is the eldest son of Sir William Rothenstein, distinguished artist, who was attached to the Canadian army during the last war. Educated in England, he held professorships in American universities and directorates in English galleries before going to the Tate Gallery.

at Leeds Grammar School and came to Canada in 1887, becoming associated with the firm of W. Scott & Sons, in Montreal, then composed of William Scott and Walter A. Scott. Later Mr. Heaton became a partner, his associate being his brother, the late William Heaton. In 1913, on his graduation from McGill University, Mr. Heaton's son John joined the firm, and, after absence on active service with the 24th Battalion during the Great War, was actively in charge until the firm retired from business.

Frank R. Heaton in 1891 married Anna Gertrude Scott, daughter of William Scott, who survives with one son, John Clarke Heaton, and two daughters, Miss Frances and Miss Phyllis Heaton, all of Montreal.

Mr. Heaton, besides directing the art firm, through which came paintings in past years which went to form the private collections for which Montreal was noted, was a governor of the Montreal General Hospital, was for many years a member of St. James Literary Society, and in former years found relaxation in golf, being a member of the Royal Montreal Golf Club.

The funeral will be held from the residence on Tuesday afternoon at 2.30 o'clock.



# Start With Reality, Not Imagining, But Making a Picture"; Children's Work At Art Association

Standard 14.11.39

By ROBERT AYRE

JOHN MARIN confesses that once when he was looking at his painting his head began to swell so enormously that it nearly killed him. Then something happened that sent his head shrinking so rapidly that he almost died of the other extreme. He saw the painting book of a child of six.

"One can . . . say," remarks Aldous Huxley, "that, up to the age of 14 or thereabouts, at least 50 per cent of children are little geniuses in the field of pictorial art. After that, the ratio declines with enormous and accelerating rapidity until, by the time the children become men and women, the proportion of geniuses is about one in a million. Where artistic sensibility is concerned, the majority of adults have grown, not up, but quite definitely down."

## Pictures By Children

Everybody doesn't agree. "Non-sense!" is the answer some of our sturdiest painters and writers give to such statements and they are quite red in the face when they see children's work taken seriously and not only exhibited but added to the permanent collections of great galleries. Always bearing in mind that child art shouldn't be made into a cult—I don't believe in cults of any kind—I think these honest people are just a little set in their ways and, like all narrow-minded folk, they're missing something. If they'd give in (even without the benefits of psychology, which might convince them—could they bring themselves to listen to anything as modern as psychology) they'd feel better.

If there are any in Montreal, I suggest they go up into the Art Association's new wing and look at the fun Fritz Brandtner's boys and girls have been having. I'm afraid there's no hope for them if they can resist those pictures.

## Four Groups

Four groups are represented and they fill two galleries—The Children's Art Centre which works in Brandtner's own studio, the Grifintown Club, the Iverley Community Centre and the Negro Community Centre. Unfortunately there was no room for Brandt-

## To National Gallery



Arthur Lismer, Toronto, artist and art educationist (above) has resigned his position on the faculty of Teachers' College at Columbia University, New York, to accept a post at a newly established art centre in the National Gallery at Ottawa.

More than a year ago Lismer left the directorship of the educational department of the Art Gallery of Toronto to accept the more or less experimental position at Columbus.

It is understood Mr. Lismer's work in Ottawa will be along the same lines as his work was in the art gallery of Toronto. Miss Gwendolyn M. Kidd, secretary-librarian of the Children's Art Centre in connection with the Toronto Gallery, will go to Ottawa also as an assistant to Mr. Lismer.

ner's other group, the little patients in the Children's Memorial Hospital.

The first thing you notice about these paintings is their joyous color, uninhibited by any slavish attempts to copy appearances: color used imaginatively and for its own sake. This is not to say, however, that the children make up all their pictures out of their own heads. Most of them start with some idea of reality, whether it be their knowledge of city streets, boats in the harbor, ski trains, hockey games or parks with "Keep off the Grass" signs warning them off, or something they have learned about logging operations or even such a foreign thing as cotton growing. They start with reality and they have keen eyes for details, but they express what they have seen and remembered and heard about in their own way, not imitating but making a picture. Those last three words should be in italics. They never lose sight of the fact that they are making a picture. They are essentially creative.

## Murals, 30 Feet Long

The most pretentious works in the show—and they are works, demanding a power of organization that many grown-up painters might envy—are the murals, 30 and 40 feet long. There are four of them, all differing in their individuality. It is plain to be seen that Brandtner doesn't lay down any classroom rules that must be obeyed. A boy of 14 has followed the pulpwood industry, from the forest to the factory, in intense, dynamic style. A boy of 15 gives a panorama of Montreal, breaking down the facts of geography to bring the dominating features of

the metropolis into his unified scheme—docks, boats, railways, airfield, Stadium, the Mountain, the big buildings. As compared with the other painting, this is static, in a higher key, handled with a lighter touch. It hasn't the organic drive of the pulpwood picture, but it is alive throughout. The story of cotton is told by a boy of 11. Trees are felled, burned, land is cleared and plowed, the cotton springs up, flowers, is picked, packed in bales, loaded on a steamboat, it goes into the factory and then finds its way from the South to Canada. Freer in style, not so well organized as those of the older boys, it nevertheless tells its story dramatically. The fourth mural—maple sugar—with its frieze of trees and its shacks laid open so that you may see what goes on inside, is unmistakably the work of a little girl.

## "Not a Photograph"

One of the Negro children (aged 15) has done a picture of naked men and women dancing around a fire under palm trees. Ancestral memories? It isn't as African as the little boy on the diving board, the work of a child of 10. The solemn little boy with slit eyes and arms thrust stiffly out is exciting because he is so closely related to primitive African wood carving. He is dressed in green and yellow and he has bright red hair because it is a good color. Why sleeves in a bathing suit? It may be because it was easier to draw that way, or because it looked better, or because the little painter simply didn't know. It matters no more than the six-fingered hand. This is a picture, not a photograph. And how delightful, the clouds floating about!

Another Negro painting I liked was of four little girls, two in blue, two in yellow, standing in a row, with a sparkler (or a bright bouquet) in each hand. Behind them stands a row of white houses with green eyes and mouths and white ears. There is spontaneous joy in this.

So there is in the pink light-house on a green island that came out of the Iverley Centre. It is like a Paul Klee, with its fish and boats spread around. A child of 10 did it. The painter of the four little girls is 11.

As you enjoy these paintings, you might reflect that the youngsters didn't make them for your pleasure but for their own. Remembering where they live, I think you will agree that by his encouragement and stimulus, Brandtner is doing something valuable for the community . . .

## Last Sending In Day For R.C.A. November 4 Gazette — 28.10.39 Forms Should Go to Secretary and Paintings to Art Gallery

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Mr. Dyonnet, at a Royal Canadian Academy dinner held in The Arts Club, Victoria street, a few years ago, referred touchingly to some of the problems the R.C.A. secretary has to face. He has no desire to have crates of paintings sent to his Bleury street studio. These should go to the Art Association—he merely requires the entry forms.

# Reflections On Art Gallery, Innovation, Water Colors and Paintings by Children

By ROBERT AYRE

WHAT do you think of that innovation at the Art Gallery, The Treasure of the Week? Myself, I find it a little embarrassing. I feel sorry for the poor creature, caught and caged behind iron bars, forced back to the wall and pinned there without hope of escape. (If it tried to dodge sideways, it would be promptly smothered by voluminous velvet curtains.) I know it's done in the best galleries, but it reminds me of the time the Rosa Bonheur came to the prairies. I think it was during Bonspiel Week. In case you don't know what a Bonspiel is, I should explain that it is the big annual curling tournament, which usually brings an unwarranted thaw as well as a host of country cousins. To attract some of these visitors to their counters—the big stores—to do something while they were sooping it up—the big stores tried to put on such attractions as Japanese villages and California gardens (with real waterfalls). I think the Rosa Bonheur was one of these sideshows. However, it was treated reverently. It was Opportunity with a capital O for culture-starved prairie folk. Art with a capital A. The horse looking out the stable door was cunningly lit and you kept a respectful distance, gazing awe-stricken down a long black velvet tunnel. . . . Well perhaps treasures of the week are valuable in teaching the people that Art shouldn't be taken too much for granted. On the other hand, I grow a little uneasy when I see it treated as something holy.

There is a small show of water

colors in one of the new upstairs galleries. Taken from the Association's permanent collection, it includes works by David Cox, Rowlandson, some of the Dutchmen, J. A. Fraser, Jacobi, Suzor-Cote, Morrice, the new Topham acquisition.

In the print room, an interesting group of Japanese prints, also from the permanent collection—Hokusai: Fuji from the Island of Yenoshima, and a waterfall, harsh in color and vigorously handled; several by Hiroshige, including a river gorge in snow; the ferocious old warrior, Miurza, in a spirited equestrian portrait by Yanagawa; the extremely delicate side of Japanese art is seen in Hokkei's lovebirds, Grando's butterflies and the mouse wedding by Shonsai which is like a page from a book of fairy tales.

Clever as some of them are, I was not much impressed with the exhibition of children's paintings from the Kansas City Museum, now being shown in the children's classroom in the basement. Too many of them were copies of other people's pictures. There was more point in those done from memory, but I like to see children make their own. Portraits by two 10-year-old boys of each other stood out. So did two paintings inspired by the story of the Guadalupe Madonna. One was funny, probably without intention. The other was a whit mystic.

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Next month, Charles W. Simpson, R.C.A., will hold a one-man show at A. B. Watson's recently opened Canadian Artists' Gallery in Sherbrooke Street. In the meantime, you may see the collection of Canadian paintings (mostly by Montrealers) Mr. Watson has gathered around him—works by Simpson, Fortin, Rita Mount, Frank Hennessey, Paul Caron, Oscar de Lall, Andre Morency, Eric Riordan, P. C. Sheppard, Robert Pilot, Alice des Clayes, Berthe des Clayes, Mary Grant, Tom Stone and others.

## Campbell Tinning Shows Watercolors

Line and Laurentian Scenes  
On View at Sidney Carter  
Gazette Art Galleries

21.10.39

Campbell Tinning, whose watercolors created such a favorable impression when shown earlier this year in the Sidney Carter Art Galleries, 2025 Victoria street, is holding another exhibition of his work in the same galleries.

Tinning, who has painted much in Maine, has since making Montreal his headquarters found many interesting subjects in this city's life sections, the present show containing an example in an unusual view of Place Royale. Another street scene, done in autumn, introduces the top of the Sun Life

## The Treasure Standard Of The Week 21.10.39

Each week at the Art Association Galleries on Sherbrooke Street West there will be shown "The Treasure of the Week," and exhibits will include paintings by Holbein, Gainsborough, Bronzino and Goya, sculpture and other objects of art. Most of them are from private collections not usually available to the public.

a safe place in the Watson Galleries on Sherbrooke Street. It is not easy to reach M. Duboué now to ask about facilities as titles and fees, as evening has been de-

came associate professor of fine arts at New York University in 1926, was named professor two years later, and at the same time became chairman of the Washington Square College department of fine art at the university. He is author of "The Meaning of Art."



## ART NEWS AND REVIEWS

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## Last Sending In Day For R.C.A. November 4 Gazette—28.10.39 Forms Should Go to Secretary and Paintings to Art Gallery

One week from today—November 4 to be specific—is the last sending in day for forms and works for the 60th annual exhibition of the Royal Canadian Academy of Art, which opens in the galleries of the Art Association of Montreal with a private view on November 16 and lasts until December 16. Entry forms, filled in and signed, must be returned to the secretary, E. Dyonnet, R.C.A., 1207 Bleury street, Montreal, not later than November 4, this date also being the limit when works for the show must be delivered to the Art Association of Montreal, 1379 Sherbrooke street west.

Mr. Dyonnet, at a Royal Canadian Academy dinner held in The Arts Club, Victoria street, a few years ago, referred touchingly to some of the problems the R.C.A. secretary has to face. He has no desire to have crates of paintings sent to his Bleury street studio. These should go to the Art Association—he merely requires the entry forms.

## ART NEWS AND REVIEWS

The Standard - 21.10.39

# Exhibition of Kathleen Morris Works To Be Followed By Lilius T. Newton

By ROBERT AYRE

## KATHLEEN MOIR MORRIS, A.R.

C.A. is a familiar figure in the exhibition. She appears regularly in the Academy, in the Art Association Spring Shows, and has exhibited with the Canadian Group of Painters; her works have been seen in the United States, in Paris, in South America, and in Great Britain and other parts of the Empire; she is represented in the permanent collections of the National Gallery, Ottawa, the Art Association here and Hart House, Toronto. Yet I think I'm right in saying that her small exhibition in the Association's new square gallery is her first solo show.

Perhaps modesty has something to do with it. At any rate, I should say that modesty is one of the characteristics of her painting. Miss Morris never ventures far afield. For subject, she sticks pretty closely to the two cities she knows and apparently loves, Montreal and Quebec, and within these cities she hovers about favorite squares. She paints the streets and she usually paints them in winter. Horses waiting in patient resignation under blankets have become her mark just as the brown horse and the white dashing through the sunny snow have become Coburn's. In the present exhibition there are a few summer sketches, mostly of cows in the field, but Miss Morris is more at home in town, on dull days. Let other painters go abroad into the whirling Laurentians, excited by their rhythm and turbulent color: Kathleen Morris prefers the static, prefers laying shallow shapes together quietly, in low tones. She has her own distinctive idiom but to me her sobriety sometimes looks a little dispirited. I have the feeling that she stops too soon, that she doesn't push far enough into her pictures.

## New To Montreal

Jacques Dubourg of Paris won't be coming to Montreal this winter. He is on the Maginot Line or somewhere else on active service. But his pictures are here. They arrived, with some of Alex. Reid and Lefevre's, at the end of August, before the submarines began attacking shipping, and they have found a safe place in the Watson Galleries on Sherbrooke Street. It is not easy to reach M. Dubourg now to ask out such details as titles and prices, so the evening has been de-

played, but Mr. Watson hopes to hang the pictures for the public early next month.

The exhibition will include five Renoirs and works by Monet, Sisley, Pissarro, Morisot, Puvis de Chavannes, Bonnard, Boudin, Gauguin, Seurat, Redon, Fantin-Latour, Toulouse-Lautrec, Segonzac, Jongkind, Derain, Modigliani, Rouault, Utrillo, Matisse, Braque and Dufy. There are about 40 in all and none of them, I am told, have been seen in Montreal before.

As the war goes on, shows like this will be more and more difficult to come by and we are fortunate to have this one. If somebody doesn't make an effort to keep art alive

during the war, it will not be easy to pick up the threads when order is restored.

## At Art Association

On Monday at 5 o'clock, members of the Art Association will hear Huger Elliott, Director of Educational Work, the Metropolitan Museum, New York, in an illustrated lecture on the subject "Sculpture: Form and Spirit."

The Morris exhibition will be followed by a group of portraits by Lilius T. Newton, R.C.A., and a show of water colors by Eric Godberg. The International Photographic Salon exhibition is due to open Wednesday.

## Portrait of Voltaire Is Treasure of Week Gazette—28.10.39 Work of Antoine Pesne Who Became Painter to Prussian Court

A portrait of Voltaire by Antoine Pesne, 1683-1757, who was born in Paris and became painter to the Prussian Court, is to be the Treasure of the Week at the Art Association of Montreal.

This work, from a local private collection, follows "Portrait of a Lady," by Gerard Terboeck, 1617-1681, a famous master of the Dutch School, which has appealed strongly to those who favor precise form and high finish.

In an upstairs gallery the International Photographic Salon Exhibition is being held. Montrealeers' opportunity to see this collection of varied and capital camera work being due to the courtesy of the National Gallery of Canada, Ottawa. This show remains on view until November 8.

## Art Association Plans Lecture

Star—28.10.39

The second address in the fall and winter lecture series of the Art Association of Montreal will be given on Monday at 5 p.m., when Dr. A. Philip McMahon, chairman of the department of fine arts, New York University, will speak on "Fundamentals of Art Criticism."

A graduate of Harvard University, Dr. McMahon is a well known lecturer and writer on art. He became associate professor of fine arts at New York University in 1926, was named professor two years later, and at the same time became chairman of the Washington Square College department of fine art; at the university. He is author of "The Meaning of Art."

## Campbell Tinning Shows Watercolors

Line and Laurentian Scenes  
On View at Sidney Carter  
Gazette—21.10.39

Campbell Tinning, whose watercolors created such a favorable impression when shown earlier this year in the Sidney Carter Art Galleries, 2025 Victoria street, is holding another exhibition of his work in the same galleries.

Tinning, who has painted much in Maine, has since making Montreal his headquarters found many interesting subjects in this city's old sections, the present show containing an example in an unusual view of Place Royale. Another street scene, done in autumn, introduces the top of the Sun Life

## The Treasure Standard Of The Week 21.10.39

Each week at the Art Association Galleries on Sherbrooke Street West there will be shown "The Treasure of the Week," and exhibits will include paintings by Holbein, Gainsborough, Bronzino and Goya, sculpture and other works of art. Most of them are from private collections not usually available to the public.

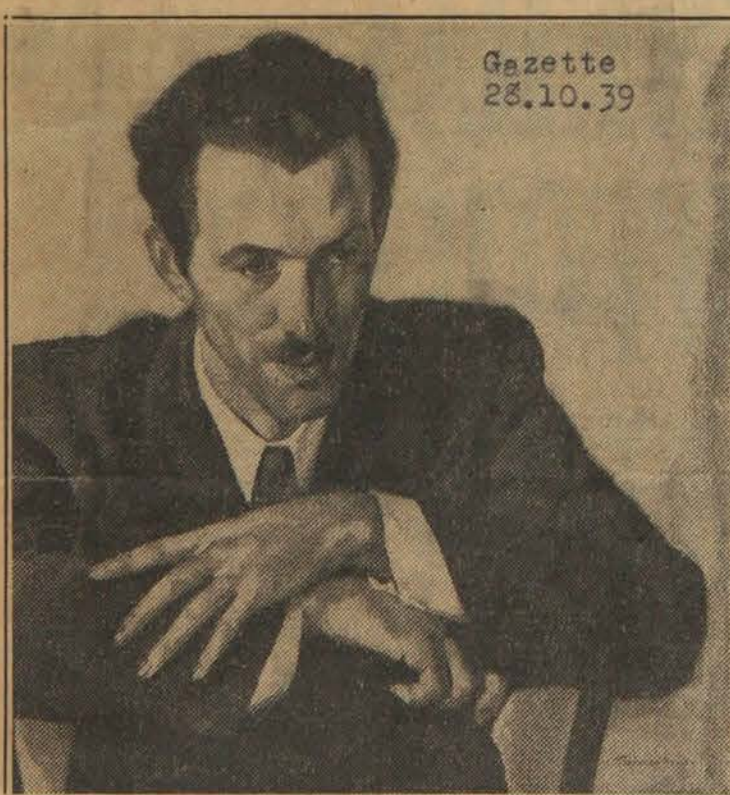




This little red-headed diver, who looks so much like an African wood-carving, was painted by a child of 10, one of the group at the Negro Community Centre which expresses itself in art under the stimulus of Fritz Brandtner.



Like a painting by Paul Klee is this pink lighthouse made by a 10-year-old who belongs to Fritz Brandtner's Iverley Centre group.



Gazette 28.10.39

(Portrait of Louis Muhlstock) by Lilius Torrance Newton, R.C.A., which, effective in arrangement and painted with confidence, is this artist's diploma work, deposited following her election as Royal Canadian Academician. It is loaned by the Diploma Gallery of the National Gallery of Canada, Ottawa.



"Nuns, Quebec," one of the most delicate of the works of Kathleen M. Morris, A.R.C.A., now to be seen in the Art Association's square gallery.

## Portraits by Lilius T. Newton, R.C.A. Form Interesting Exhibition

Gazette 28.10.39  
Group at Art Association of Montreal Includes Painters Who Made Art History in Stormy Toronto Days

By ST. GEORGE BURGOWNE.

Portraits by Lilius Torrance Newton, R.C.A., adorn one of the new galleries of the Art Association of Montreal—a collection that permits no dull moments. To have attained this desired end is no mean performance, because many portraits, . . . But then there are portraits and portraits, and in the group which went on exhibition with a private view this week Mrs. Newton manifests a refreshing enthusiasm. Here is no set formula—naturally the individual viewpoint and characteristic technique are there—but the impression conveyed is that each sitter presented a fresh problem which challenged the brush of this gifted Montreal painter. The measure of her success is evident by the fact that in a survey of the collection there is no inclination to "skip" a single item.

It is a thoroughly interesting gathering of personalities—the male portraits have strength and character, qualities shared by the women sitters who do not lack grace of a down-right, common sense sort—not the clinging droopiness of the Victorian era. The collection, too, presents a gathering of artists and art-lovers who have made art history in Canada. That their views were not commonly held gave the critics a chance to let themselves go and it all helped to publicize the cause. A. Y. Jackson the Toronto artist is here against a freely brushed background of truly Jacksonian elements—rolling hills and scattered barns under snow. Lauren Harris, of Toronto, who, under the stimulus of the Group of Seven of which he was a member, dropped painting quiet corner stores and buildings spattered by shadows of trees for simpler forms of more grim aspect, is another subject that Mrs. Albrecht, stud. Phil

pattern, looks very contented seated in a chair and holding a blue-covered book. Eric Brown, director of the National Gallery of Canada and friend of the Toronto "insurgents," who died in Ottawa earlier this year, also sat to Mrs. Newton. A Montreal artist in the collection is Louis Muhlstock, this portrait with its admirably painted hands, being Mrs. Newton's R.C.A. diploma work.

H. S. Southam, C.M.G., chairman of the Board of Trustees of the National Gallery of Canada, Ottawa, wearing a red rose, is the sympathetic portrait that was in the Century of Canadian Art collection shown at the Tate Gallery, London, last autumn. W. S. Southam, Mrs. Wilson Southam, Miss Janet Southam and Miss Ethel Southam have all sat to the Montreal painter, the portrait of Miss Ethel in a red coat and blue sweater being particularly happy in pose.

Mrs. Alan Plaunt, of Ottawa, illustrated on this page, is effectively placed, and the green sweater and yellow tie are becoming. Mrs. T. W. L. MacDermot, in yellow, has hills and lake for a background, and "Martha" in a large yellow straw hat is a capital performance. Miss Josette Vaillancourt is a spirited bit of painting, and "Micheline"—a little girl in a red hat, red dress, and lace-edged white collar is a distinctly engaging subject.

Mrs. Newton has understandingly treated the benign personality of Frere Adelard, an associate of the late Brother Andre, who in clerical garb sits in a red-backed chair, a work done this summer at St. Adolphe de Howard, when he was visiting the cure. Here, too, was painted "The Guide 'Millette'" wearing overalls, a big straw hat and grasping the barrel of a rifle which he knows how to use.

This exhibition, which should enhance this painter's reputation, lasts until November 12.

## ART'S INFLUENCE NOTED Dr. A. Philip McMahon of N.Y. Speaks Here

The significance of a work of art is limited only by the intelligence and application of the observer, Dr. A. Philip McMahon, chairman of the department of fine arts of New York University, New York City, said at a meeting of the Art Association of Montreal in the Art Gallery, Sherbrooke street west, yesterday.

Iconoclasts attempt to over-estimate the moral significance of art, however, Dr. McMahon thought, mostly as occasions of evil which it may produce. These are comparatively rare, the speaker maintained, and the usual moral effect of a work of art is "a slight tendency for good" which the artist considers of secondary importance.

Dr. McMahon enumerated "a few basic questions, justifiable in philosophy and proved in experience," which should guide the enjoyers and consumers of art as differentiated from the producers or artists.

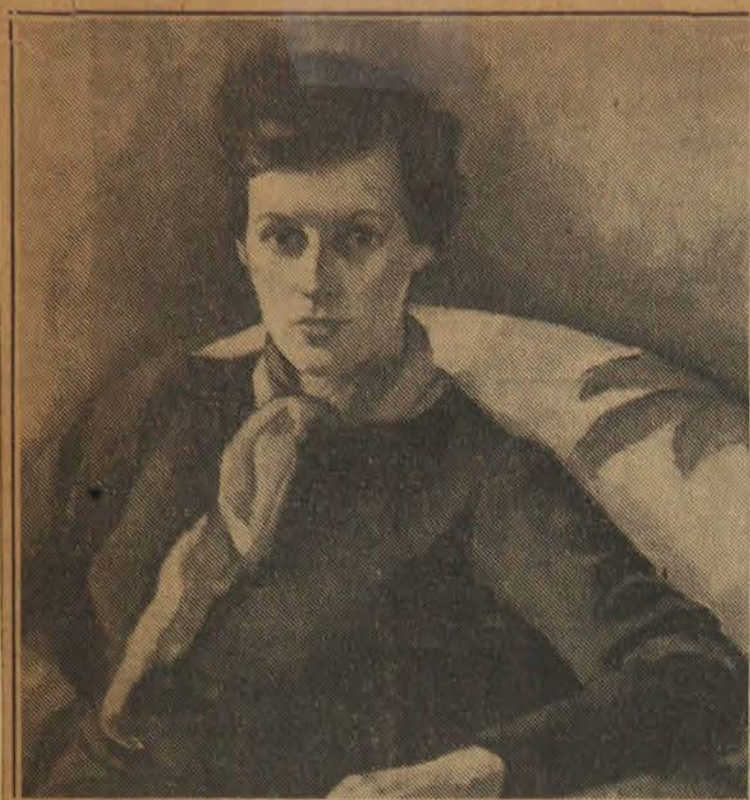
The questions which form the fundamentals of art criticism, he said, were: "What does this object present to the senses?" "By what process is the object made?" "What does it signify?" "What function does it perform as a stimulus?" and "What is the quality and aesthetic value of the object?"

Dr. J. W. A. Hickson, vice-president of the association, introduced the speaker who illustrated his lecture with lantern slides.

## Lecture On Star Art Criticism 31.10.39

This Monday's lecture at the Art Association of Montreal was given by A. Philip MacMahon, of the department of Fine Arts of New York University, whose subject was "The Fundamentals of Criticism." Mr. MacMahon confined himself to fundamental matters, which all people might look for in viewing works of art, including ethical as well as aesthetic values. Much of the lecture was taken up with some of the more obvious qualities which are to be found in pictures and with the recognition of the methods by which pictures and prints are made; fairly full account of the process of etching was given. A variety of lantern slides accompanied the lecture, which illustrated some of the remarks.





Portrait of Mrs. Alan Plaunt of Ottawa, by Lillias Torrance Newton, R.C.A. which is among the feminine subjects in the collection of this Montreal painter's work now on view in one of the galleries of the Art Association of Montreal.

### Art Association Of Montreal Standard Treasure Of The Week 28.10.39



(Saturday, October 28th to Saturday, November 4th, 1939.)

Portrait of Voltaire by Pesne (Antoine)

1863-1757

Born in Paris

Voltaire records that his success was so great in Berlin that Frederick II dedicated the following verse to him:—

"Quel spectacle étonnant vient de frapper mes yeux!  
Cher Pesne, ton pinceau t'égale au rang des dieux!"

### Watercolors Shown By Eric Goldberg Gazette 11.11.39

Watercolors by Eric Goldberg hold the walls of the Print Room of the Art Association of Montreal. The collection contains some items that have been shown before, and some flower pieces which indicate that this painter is sympathetic to this genre. The color generally is delicate and the tendency, evident in some of the works, to scrub the paper robs several of the paintings of the crisp sparkle which is among the main charms of this medium.

As usual, there are works which feature bathers—not bathing, and some groups in picnic parks that are more interesting. "Mending" with figures seated near a huge beached boat, has attractive qualities, and "Spanish" reveals a somewhat touch. "Village Park", too, has a bandstand, figures, benches, and water has pictorial possibilities, and "Village Street" is a work that really comes out into the open. A few more like the last-named would bring relief to the rather general mistiness of the mass of the items shown.

### Will Lecture On Canadian Painting Star 18.11.39

E. R. Hunter, technical adviser to the Montreal Art Association, will give an illustrated lecture on "Contemporary Canadian Painting" to the American Women's Club, which will meet in the galleries of the Art Association on Wednesday afternoon at 3 o'clock.

### C.W.L. Group Will Visit Art Gallery

Instead of the regular semi-monthly meeting of the City Sub-division of the Catholic Women's League, the members will make a visit to the Art Gallery on Wednesday, November 22, at 2.30 o'clock. Mrs. A. Roy Dewar, convenor of art and literature, has made arrangements for the afternoon. Alan Mitchell will be the conductor and commentator. Members may bring friends.

## Campbell Tinning's New Exhibition; Note and Comment On Art Lecture

Standard, 28.10.39 By ROBERT AYRE

AFTER a summer spent mostly in Maine and in the Laurentians, Campbell Tinning is back with a show of about 30 water colors in Sidney Carter's gallery on Victoria Street. Those of you who saw his exhibition in January will be eager to see his work; those who missed it are advised not to let another opportunity slip. A few of the paintings are disappointing; they seem to have come too easily and are consequently thin; but the majority are well thought out and vital.

The line has an important place in Tinning's water colors. This is particularly noticeable in subjects like Montreal streets, cranes and boats at Portland, and Laurentian pictures like Cold October, Piedmont, with its rail fence, its two figures—a touch of quiet humor—and its delicate leafless trees. There is a nice even quality in the latter, the various elements satisfactorily disposed and harmonized. More robust in color and rhythm are Autumn Sunshine, Piedmont (the earth an acid lemon yellow), October at 4 o'clock, and Fall Plowing. These last three and Place Royale are among the solidly constructed.

On the other hand, you have Summer on the Ottawa, in which line is not so important as color masses slightly diffused. A curving trunk extending from a green peak of land in the foreground sweeps your eye into the picture from the left toward a bank of trees across the water. This leads forward to another bank on the right and the circle is completed with a clump near the first tree. This like the more dramatic Atlantic Nocturne with its stormy sunset, is a semi-abstract which paves the way for Tinning's interpretations of music. There are some good ones

in the current show and, together with the Harald Kreutzberg clad in swirling color, they make me think the young painter would be happy doing decor and costumes for the ballet. I like him best when he is freest, yielding to his feeling for color and movement.

By the way, you mustn't miss his Seaside Garden and his Marrow Flowers in the other room.

I find myself at odds with a good deal of what Huger Elliott of the Metropolitan had to say about sculpture in his lecture to the Art Association this week. The world is out of joint—you have only to look at the newspapers to agree with him about that—and we ought to do something to make it worthy of great sculpture. But I cannot agree with him in dismissing

modern art by throwing up his hands. There is more in the modern sculptor than "the only child cutting queer capers to get attention." That's the stock answer the conservative always has for the new man. He differs from tradition only because he's a publicity seeker. No thinking person can be satisfied with such a reaction, in spite of the fact that there are humbugs in art as in other human activities.

I thought he was on dangerous ground when he suggested that too much knowledge was one of the reasons for the modern artist's poverty. Knowing all about the sculpture of the past—of the South Seas and the Congo as well as civilized Europe—he was in despair and had to exert himself fantastically to be different and not only different from the overwhelming past but from his fellow workers—so that he might shine among them. So Mr. Elliott argued.

He mentioned the camera. That was one of the instruments that brought the world to the artist's studio only to bewilder him. The photograph has also had a direct influence on art, and a bad one, too, as he rightly showed. It stimulated the horrible tendency to "realism." Not appreciating this cunning in imitation, shrinking from the bad taste, for instance, of Bernini's bust of Mr. Baker and from the vulgarities of the Victorians, Mr. Elliott might have gone a step further and conceded the sincerity of moderns like Brancusi who are interested not in photographs or cheap sentiments but in art.

The lecture this Monday will be by A. Philip McMahon, Chairman of the Department of Fine Arts, New York University, who will speak on "Fundamentals of Art Criticism."

### Portraits By Lillias Newton

Gazette 4.10.39

A collection of portraits by Lillias Torrance Newton makes an exhibition very well worth seeing in one of the new galleries of the Art Association. Mrs. Newton not only paints good and lively portraits but very often makes excellent pictures of them, and there are a number of such pictures in this collection. In the group of portraits of members of the Southam family the older members are slightly stiff and formal, but the portraits of the younger ones, helped by some good color, are very effective, and two other pictures quite as good are of Mrs. Alan Plaunt and Mrs. T. W. MacDermot. There are several portraits of Canadian painters; those of A. Y. Jackson and Lawren Harris are only heads, but speaking portraits; that of Louis Muhlstock is more of a picture; those of Albert Robinson and the late Eric Brown are excellent portraits but less successful as pictures. There are several striking studies of children, notably "Martha," a girl in a hat, and "Maurice," a vivid portrait of a boy. There are also a few interesting studies of flowers.

SIR WYLY GRIER, president of the Royal Canadian Academy, and Lady Grier, and Mr. Fred S. Haines, vice-president of the R.C.A., and Mrs. Haines, all of Toronto, will receive tomorrow evening at the private view of the 60th annual exhibition of the Royal Canadian Academy of Arts at the Art Association. Gazette 16.11.39

### Art Association Treasure Standard Of The Week 4.11.39 Enamelled Mosque Lamp From Syria —14th Century



This magnificent and very rare specimen of enamelled glass was recently donated to the Art Association by Mr. Henry A. Norton.

The inscription on the lamp reads: "Made by the order of His Excellency Tu Su, Bey of Sham, in the time of The Exalted, The Lord, The King, The Master, Saif Addin Au Nasir" (Mameluk Sultan of Egypt and Syria, of the Bahri Dynasty, 1345-6.)

### Photography At the Art Association Gazette 4.10.39

The fifth Canadian International Salon of Photographic Art, which started at the National Gallery at Ottawa last season and has toured Canada since then, has now arrived here and is being shown at the Art Association. Though nearly half of the exhibitors belong to Canada or the United States, the exhibition is truly international, with exhibits from about twenty different countries; there is much excellent photography and everything in it is of interest.

New methods of photography lend themselves well to the production of patterns and of effects of weather and atmosphere. Patterns are not so conspicuous in this as in some former exhibitions but, among them, there are some good effects of lines of blown sand by R. F. McGraw of California and Mrs. Rose Simmonds of Australia, of ripples on water by Erno Vadas of Hungary, and of an arrangement of restaurant tables by Jaroslav Bohacek of Czechoslovakia. A silhouette of a big dredger, by J. H. Magee of New York, makes an interesting picture. Among the more successful atmospheric photographs are one of a flock of sheep in clouds of dust by Princess E. von Arenburg of Germany, a misty evening on a canal by Alex Keighley of England, another herd of sheep by I. Shaikhet of Russia and two studies of misty mornings, with much empty space, by Dr. Mario Finazzi of Italy and Dr. R. D. Bird of Manitoba.

There are many very good portraits and studies of faces in this exhibition and, as usual, old people make some of the best subjects. Some of the most striking of these are of old men by Dr. Julian Smith of Australia, S. K. Koparkar of India, Tom Imler of Arizona and Erno Vadas of Hungary, and of old women by William Reng of Germany and Quinto Albicocco of France. Two studies of old men, a Negro by F. W. Toussaint of New York and a Chinaman by Liu Shu-Chong of Shanghai, and one of a boy seen through the glass of a window by Laszlo Osoha of Hungary are also notable.

Some very successful photography of textures and surface qualities are to be seen in the still life studies of Rowena Brownell of Rhode Island and U. S. Johnson of Massachusetts, in a photograph of a wall by Federico Vender of Italy and one of flowers by A. S. Upton of Ontario. A fine effect of a breaking wave is by A. S. Mawhinney of New York, and there are some of the interesting studies of plant patterns of J. Vanderpant of British Columbia.



# Over 550 Gather at Art Gallery As 60th R.C.A. Exhibit Is Opened

Sir Wyly Grier, President, and Lady Grier, Mr. Fred S. Haines, Vice-president, and Mrs. Haines, Receive the Guests 17.11.39

The opening of the sixtieth annual exhibition of the Royal Canadian Academy of Arts was held last evening in the galleries of the Art Association of Montreal when over five hundred and fifty guests attended. Sir Wyly Grier, president of the Royal Canadian Academy and Lady Grier and Mr. Fred S. Haines, vice-president of the Royal Canadian Academy and Mrs. Haines, who came from Toronto, for the occasion, received.

Among those attending were Dr. and Mrs. Charles F. Martin, Dr. J. W. A. Hickson, Mr. F. Cleveland Morgan, Mr. Huntly R. Drummond, Mr. H. B. Walker, Mr. and Mrs. R. W. Reford, Mr. A. O. Dawson, Colonel and Mrs. W. H. Clark-Kennedy, Mr. and Mrs. W. S. Leslie, Miss Gagne, Mr. and Mrs. Eric Fisher, Miss M. G. Wright, Mr. and Mrs. Eric Reford, Mr. and Mrs. Gordon Reid, Mrs. G. T. Dowling, Marro Bay, Calif.; Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. and Mrs. H. M. MacCallum, Miss MacCallum, Mr. and Mrs. T. McC. Hutchison, Miss Freda Pemberton-Smith, Dr. F. D. Adams, Miss Greta Findlay, Mrs. C. M. Bennett, Mr. W. F. Carsley, Mrs. G. H. Cook, Mr. and Mrs. E. M. Mercer, Miss Margaret Sutherland, Miss K. M. Major, Mr. J. Watson, Mrs. H. Y. Russell, Miss Hilda W. Wright, Miss Edna Slater, Miss W. Anderson, Mr. and Mrs. H. E. Rawlings, Miss Lillian Snowball, of Chatham, N.B.; Mrs. S. A. Stephens, Mr. Arthur Beck, Mr. and Mrs. R. M. Mitchell, Mr. G. Shirley Simpson, Mr. and Mrs. Thomas Garside, Mr. and Mrs. Robert C. Shaw, Mr. Campbell Tinning, Miss Edythe Cox, Miss Diana Cox, Mr. and Mrs. Y. W. Cox, Mr. Umberto Bruni, Dr. H. B. Cushing, Miss Marjorie Cushing, Miss Agnes B. Puls, Miss K. R. Longeway, Miss Mabel L. Wallace, Miss Marguerite Bissonnet, Mr. Real Carrier, Miss Jean Scott, Miss Nancy Skinner, Mr. Pierre Normandeau, Mr. Eric Goldberg, Mr. and Mrs. S. R. Noble, Dr. and Mrs. A. Gould, Mr. Graham Gould, Mr. and Mrs. John E. Ardon, Reverend Principal F. Scott Mackenzie, Mrs. Mackenzie, Miss Isabel Mackenzie, Mr. and Mrs. Guy Tombs, Dr. Lawrence C. Tombs.

Lieutenant-Colonel and Mrs. I. P. Rexford, Mr. and Mrs. E. R. Hunter, Dr. and Mrs. D. Grant Campbell, Mr. Arthur Campbell, Mrs. Alfred Monk, Miss Elizabeth Monk, Mrs. Harry Thorp, Miss Betty Scott, of San Francisco; Mr. Douglas Thorp, Mrs. C. P. Howard, Mr. Ernest Fosbery, R.C.A., Mr. Charles W. Jeffreys, R.C.A., Miss Edythe Biggell, Mrs. H. Tansey, Mr. and Mrs. R. Coghill, Mr. and Mrs. W. B. Taylor, Miss Eamee Hone, Mr. and Mrs. D. J. Munn, Miss Haidee Fiddes, Miss Elsie Watt, Mr. and Mrs. Robertson Gibb, Miss Dorothy King, Mr. G. A. Morris, Reverend and Mrs. Harold S. Laws, Mr. A. Goodstone, Miss E. Goodstone, Miss Margaret Worcester, Mr. John Dunlop, Miss Kathleen Dunlop, Dr. A. G. Nicholls, Miss Mona Prentice, Mr. N. G. Lindsay, Mr. T. B. Weatherbee, Miss Beatrice Donnelly, Miss Beryl Butler, Miss H. M. Giles, Miss J. L. McConnell, Miss J. L. Reid, Mr. Stanley B. Lindsay, Mr. E. S. Bates, Miss Marguerite Pepper, Miss Jean Dixon, Miss Sheila Griffiths, Mr. George H. Napier, Mr. and Mrs. W. C. Wobham, Miss Isabel Wobham, Dr. R. Ashton Kerr, Miss May Idler, Miss Heslin Malloch, Miss Frances Tearle, Torquay, England; Mr. Charles Henri Marin, Miss Jean Bovey, Mrs. Joan MacKay, Mr. F. S. Coburn, R.C.A., Miss Kathleen Hutton, Miss C. Murphy, Mrs. Henry Munderloh, Miss Winifred Munderloh, Mrs. John Harbert, Miss Frances B. Sweeney, Mrs. P. R. Wilson, Mrs. P. B. Wilson, Mrs. C. L. Henderson, Miss Maud Seath, Mrs. H. A. Higginson.

Mrs. George Marks, of Toronto, Mrs. C. S. Cameron, Mr. A. J. Cameron, Miss A. V. Cameron, Mrs. G. H. Cook, Miss Juanita Cronyn, Miss Hilda Shaw, Mrs. Arthur Henderson, Mr. and Mrs. George A. Campbell, Miss Grace Hutton, Mr. G. N. Norwell, Mr. Robert McKay, Mr. and Mrs. R. Laurence Weldon, Miss Mary Caton, Mr. and Mrs. Leroy Lawson, Mr. and Mrs. A. W. Roberts, of Chicago, Colonel Robert Starke, the Misses Starke, Mr. and Mrs. Geoffrey Porteous, Miss H. T. Lambert, Mrs. I. D. Willis, of Port Hope, Mr. and Mrs. Henry G. Birks, Mr. G. W. S. Henderson, Mr. M. C. Ibbotson, Mrs. W. de M. Marler, Lieutenant-Colonel and Mrs. R. Thompson, Dr. and Mrs. W. G. Turner, Mr. A. Zoltvany-Smith, Dr. and Mrs. D. Slater Lewis, Professor and Mrs. F. M. G. Johnson, Dr. Arthur W. Young, Mr. James H. Davidson, Mr. and Mrs. H. M. Jaquays, Mr. Orson Wheeler, Mr. and Mrs. P. M. May, Miss Betty May, Mr. Allan Wilkinson, Dr. and Mrs. Norman Brown, Mr. A. M. Terroux, Mr. Alex. G. Murphy, Dr. and Mrs. J. Wathen, Lieutenant-Colonel and Mrs. Walter Lyman, Mr. Oscar De Lail, Miss Winifred Bonham, Miss Marie Mitchell, Miss Edythe Mitchell, Mr. Leonard Kelsey, Miss Dora Kelsey, Professor and Mrs. Harold Hibbert, Mr. H. Murphy, Mrs. E. T. R. Greaves, Mr. W. G. Mackenzie, Mr. J. G. Mackenzie, Miss C. A. Mackenzie, Mr. S. G. Mitchell, Mr. and Mrs. N. M. Yule, Miss Norah Smyth, Mr. and Mrs. Wilfred M. Barnes, Mr. R. W. Steele, Mr. and Mrs. P. A. McFarlane, Mr. and Mrs. C. W. Simpson, Mr. J. B. Challies, Miss Ethel Chal-

Mrs. A. Abercrombie Bowman, Dr. and Mrs. Fred Tooke, Mr. John Fair, Miss Louisa Fair, Mr. and Mrs. James Rankin, Jr. of Edmonton, Mrs. F. Ramsden, Mr. and Mrs. E. Godfrey Burr, Professor Henry Armstrong, Miss Juliette Lavoie, Mr. and Mrs. Harry Plant, Miss Hazel I. Murchison, Miss Evelyn Alexander, Mrs. McKellar, Miss Muriel Murchison, Dr. and Mrs. Bruce Marshall, Mr. and Mrs. T. deG. Stewart, Prof. and Mrs. Percy E. Nobbs, Mr. E. L. Crocker, Mr. Robert Craig, Mr. and Mrs. E. J. Swift, the Misses Swift, Mr. and Mrs. C. A. Bishop, Miss Lillian Barratt of Boston, Miss Isabelle Crocker, Miss Constance Griffin, Mr. and Mrs. Sydney Dawes, Mr. and Mrs. Clarence Gagnon, Mr. C. N. Knowles, Mrs. Cyril Cunningham, Miss Mary Cunningham, Mr. Cyril Cunningham, Dr. and Mrs. J. T. Donald, Mrs. R. E. Bliss, Miss Mary P. Domville, Miss Adela Gilker, Mrs. Stanley Johnson, Miss Elspeth Williams, Reverend and Mrs. E. Leslie Pidgeon, Reverend and Mrs. Sydneyham B. Lindsay, Miss Mary Lindsay, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Mr. William C. Bryce, Miss Winifred Bryce, Mr. and Mrs. C. S. Watson, Mrs. Graham Ross, Mr. Alphonse Jongs, Mr. and Mrs. H. O. McCurry, of Ottawa, Professor and Mrs. Philip Turner, Mrs. David Morrice, Miss Eleanor Morrice, Mr. David Morrice, Mr. Rene Chicoine, Mr. R. B. Henshaw, Dr. W. Marley-Cass, the Misses Fleet, Miss M. A. Pomeroy, Mr. C. J. Saxe, Miss Mary Saxe, Mrs. Donald Hingston, Mr. and Mrs. Walter J. Lucas, Mr. Frank W. Nelles, Mr. J. O. Marchand, Miss M. Marchand.

Mrs. C. D. Tweedie, Dr. Maude Abbott, Miss Mabel King, Miss Louise Shaw, Mrs. James Pringle, Miss Ida Beck, Mrs. F. H. Sproule, Mrs. W. J. Turpin, Miss Nina Clements, Miss F. J. Mackenzie, Mrs. J. Ogilvie Harris, Miss Jean Muir, Miss S. Goodfellow, Mrs. P. L. Walker, Mrs. James Mabon, Mr. John Reford, Miss G. Goulden, Mrs. T. J. Onions, Mrs. Emily S. McInnis, Mrs. Marguerite Cleary, Mrs. J. S. Carrie, Mr. J. Gardner Thompson, Mrs. Trevor Thompson, Mrs. R. C. MacPherson, Mrs. M. Day Baldwin, the Misses McLachlan, Miss F. Crawford, Marblehead, Mass., Mrs. W. H. Estano, Miss Ethel L. Edgerton, Mr. and Mrs. J. F. Wilkes, Miss Barbara Wilkes, Mrs. James Hutchison, Miss D. Dunlop, Miss Laura Walker, Miss Maude E. Blanchard, Miss Ethel L. Derrick, Miss Maude Wright, Miss J. S. Lindsay, Mrs. J. B. Fellows, Miss Rene Normand.

Mr. W. A. Sutherland, Miss Jean Mackay, Miss Ida Macgregor, Miss Finley, Miss Suzy Michel, Mrs. Jean Berthiaume, Miss I. Beckett, Mr. W. B. Blackader, Mrs. B. M. Long, Mrs. J. Edgar Gatehouse, Mr. and Mrs. Arthur Barry, Miss Helen M. Dobbs, Miss Florence Bryson, Mr. and Mrs. William Copeland Finley, Mr. and Mrs. Theodore F. Fitch, of New York, Mr. and Mrs. E. D. Duckworth, the Honorable Mr. Justice Rives-Hall, Miss Bessie Hall, Mr. and Mrs. G. H. Townsend, Miss Freda Myran, Mr. Charles Myran, Mrs. James M. Deyer, Miss M. A. Brittain, Miss Jean F. Baillie, Miss Frances Davidson, Mr. Alfred J. Pick, Miss I. E. Brittain, Miss M. F. Hadrill, Mr. A. G. Barnes, R.C.A.

Mr. J. W. Beatty, R.C.A., Mr. F. M. Stevens, Mrs. Laurence B. Fuller, Mrs. A. Scott, Graham, of Toronto, Mr. and Mrs. Charles A. Lewis, Miss Ruth Machray, Miss Margot Lavoie, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Miss Vernon Ross, the Reverend R. Gordon Burgoyne, Mr. Leroy Barfuss, of Chicago, Miss Marion Best, Mr. Donald Petties, Miss Ruth M. Dingle, Mrs. Gordon Kohl, Mr. R. A. Brock, Mrs. Beatrice Asselin, Mr. Osmond B. Thornton, Miss Eleanor Davidson, Mr. and Mrs. Alex. Ferguson, Miss Elizabeth Ferguson, Mrs. J. C. Heriot, Dr. A. H. Gordon, Miss Jean Gordon, Mr. Stanley Royle, Miss Emaime Keefer, Miss Helen MacKay, Mr. A. L. Robertson, Miss L. M. Hendrie, Miss C. A. Levin, Mr. and Mrs. Clement Coles, Miss Coles, Miss Elsie G. Dewey, Mrs. Frank Stephen, Miss M. Gillespie, Mrs. R. MacD. Paterson, Miss F. E. Currie, Miss M. E. Currie, Mrs. A. B. McEwen, Mr. Percy P. Cowans, Jr., Mr. and Mrs. Eric Riordon, Mrs. Carl Riordon, Mr. H. Heinlick, Mr. and Mrs. James McCorkindale, Mr. and Mrs. R. Raynsford, Mrs. Hugh G. Jones, Miss Vivien Hunter, Mrs. H. W. Brodie, Mrs. Stanley Brock, Miss Ruth M. Johnston, Mr. and Mrs. Charles Eastlake, Mrs. Harold G. Dawson, Mrs. John Pinhey, Mr. and Mrs. J. H. Brace, Mrs. George S. Currie, Mr. Cleveland Morgan, Mr. and Mrs. J. Melville Miller, Mr. and Mrs. W. A. M. Cook, Miss Ethel Pinkerton, Miss Ida Huddell, Mrs. E. B. Luke, Mr. Arthur Lyman, Miss Stuart, Miss E. M. Stuart, Miss Esme Leibich, Mr. O. R. Brumell, Miss E. A. Smith, Mr. Jean Lallemant, Miss Jacqueline Lallemant, Mr. F. D. Chapman, Mr. R. J. Beaumont, Mr. T. P. MacDonald, Mr. W. V. Armstrong, Mrs. H. D. Brydone-Jack.

Miss Carol Wright, Mr. George Challies, Mrs. Karl Forbes, Mr. Walter Vaughan, Mr. and Mrs. E. R. Chaffey, Mr. and Mrs. H. D. Clapperton, Mr. C. Stuart Malcolm, Mrs. J. A. Mann, Mr. T. B. Little, Mr. and Mrs. David Glenn, Miss Mary E. Campbell, Miss Ethel Robertson, Mrs. Sydney Pierce, Brigadier-General and Mrs. H. S. Bir-

kett, Miss Winifred Birkett, M. and Mrs. T. S. Gillespie, Mr. and Mrs. Henri E. Vautour, Mr. and Mrs. Gilbert Layton, Miss Helen Trenholme, Mrs. W. A. Fowler, Mr. and Mrs. Hanbury A. Budden, Mr. Norton A. W. Deane, Mrs. Alan M. Griffiths, Mr. and Mrs. J. A. Dela-lanne, Mr. and Mrs. A. C. Perry, Mrs. E. A. Mellor, Mr. and Mrs. D. C. Coleman, Mr. Leslie Smith, Miss Marjorie Campbell, Mr. and Mrs. E. P. Flintoft, Mr. John A. Durand, Mr. Jack Thom, Miss Caro Durand, Mrs. W. L. Grant, Miss Hazel MacCallum, Mrs. Raymond Kelly, Mr. and Mrs. F. W. Case, Mr. and Mrs. Geoffrey Grier, Miss Grier, Dr. and Mrs. R. H. Hardisty, Dr. D. W. McKechnie, Dr. and Mrs. G. E. Hodge, Mr. and Mrs. Bernard Coghlin, Dr. and Mrs. H. E. MacDermot, Mr. T. C. Keefer, Jr., Mr. E. C. Hague.

## 29 R.C.A. EXHIBITION HAS PRIVATE VIEW

Over 300 Works in Galleries  
of Art Association of  
Montreal

Gazette 17.11.39

STANDARD MAINTAINED

Landscapes and Portraits  
Form Varied Collection—  
Representation from Toronto  
Studios Is Strong

With a private view the 60th annual show of the Royal Canadian Academy of Arts opened last night in the galleries of the Art Association of Montreal, generous space and effective hanging and arrangement being accorded the items which total 308—somewhere about half of the number of works submitted to the jury of selection.

It can be said that the judges have done a good job. They have got together a mass of meritorious things and have shown an open mind in respect to some others, though, in the main, there are fewer than usual of the type that prompt the question—Why?

Landscapes and marines top the representation, with the usual good showing of portraits. The water-color section has some spirited examples, architecture is interesting and the sculpture is varied.

From the brush of Sir Wyly Grier, P.R.C.A., are four portraits which show the competence habitually revealed by this Toronto painter. All his subjects are men—J. F. Weston, M. Ross Gooderham, His Honor Judge Morson and A. B. Wiswell. By Ernest Fosbery, R.C.A., of Ottawa, is the capably placed and soundly painted portrait of W. W. Nichol. "The Orchid"—the portrait of a woman in a red dress, graceful in line and arrangement is done in typical manner by Kenneth K. Forbes, R.C.A., this Toronto painter also succeeding with Major D. S. Forbes, with rod in one hand and fish in the other. Allan Barr, A.R.C.A., of Toronto, shows a family group in Dr. Wm. Perkins Bull, K.C., daughter and grandsons, while a decorative work on large scale by Frederick S. Challenger, R.C.A., of Toronto, is entitled "Miss Margaret Ethelreda Wilson and Qwan yin (Queen of Heaven)" the sitter, in a rich red dress, posed against a dragon-covered screen with Qwan yin, a statuette near by. Alphonse Jongs, R.C.A., of Montreal, shows two characteristic portraits, his subjects being Ross McMaster and Sam Bronfman.

Major J. C. Routledge (Black Watch) is the subject of the portrait by Adam Sherriff Scott, A.R.C.A. of Montreal, and Frederick B. Taylor, of Montreal, found a good subject in Professor Ramsay Traquair. "Ballet, Portrait of Janet Volkoff" is from the brush of Dorothy Stevens, A.R.C.A., Toronto, and J. R. Tate, Toronto, shows a portrait of Ned Clarke—a distinctly virile subject wearing medals.

The three portraits by Marion Long, R.C.A., uphold the high reputation of this Toronto painter—"Bill," a man with a soft hat smoking a pipe, put in with vigor and freedom; "The White Collar," a sympathetically painted girl, and "Jean in Green" which is happy in arrangement and harmonious in tone.

Clare Bice, of London, Ont., contributes "A Girl From Wales", while Gordon A. Kidder is the subject by Mrs. Isobel Cook Broomfield. Mrs. Katharine S. Brydone-Jack found a congenial sister in Miss Suzon Mathieu, and Oscar De Lall, of Montreal, treats with grace the portrait of Mrs. J. McK. Wathen. Allan Edwards has a spirited portrait of Mrs. Thomas C. Leighton in a blue coat, and Thos. C. Leighton contributes James F. Flynn. The portrait of Mrs. E. H. Major is from the brush of Richard W. Major, and Ernest Neumann paints Harry Shane, besides contributing a lithograph portrait of Chief Justice Greenshields, which is a capital performance.

Skill is shown in the miniature portraits by Mrs. Louie K. Raynsford and Mrs. Margaret W. Richardson.

There is variety in the landscapes, both as regards subject matter and technique. Fred S. Haines, R.C.A., of Toronto, is shown in three manners—"Apple Blossoms," a decoration with trees in bloom with sheep cropping the grass about the stems; "Blue Water," a bit of wild country with hills and water, as

seen from a tree-topped foreground; and "F. on Beeches"—three noble trees near water, with a rounded hill beyond. The last-named canvas is a wonderfully painted work. J. W. Beatty, R.C.A., of Toronto, has characteristic scenes—"Old Bridge, Port Hope," a summer landscape, being effective in arrangement. The glow of a light on autumn foliage is convincingly suggested in "Barns Burks, Ont.," with farmer and horse at the door of the building. F. H. Bridgen, A.R.C.A., Toronto, in "Spring at Newtonbrook," shows his skill in depicting a wide sweep of country, and in his water colors found inspiration in both Cape Breton and in the Rockies.

Harry Britton, R.C.A., has two excellent marines—"Summer Weather," with surf beating on

rocks and "Off the Coast of Nova Scotia" with weight and volume to the waves. Mrs. Henrietta Britton reveals nice harmonies in "In the Wentworth Valley, N.S." More robust in handling and more grim in spirit is "Flood Lake," by Frank Carmichael, R.C.A., of Toronto, a like broad treatment marking timbered headlands and water in the distance. "Golden October," by A. J. Casson, A.R.C.A., of Toronto, R. S. Hewton, R.C.A., of Glen Miller, Ont., sends three—"Mon Homme," a man with a shotgun in a winter landscape, and two more satisfying works of smaller scale—"Les Eboulements en haut," and "Winter in the Province," both snow scenes. Frank Hennessey, A.R.C.A., of Ottawa, has four capital works, all of the frigid season—"Fall River," being marked by skill in painting of the water. Stanley Royle, A.R.C.A., of Sackville, N.B., has gone to the Rockies for two of his subjects and to Nova Scotia for the balance. The western scenes are strongly painted, but for quiet charm it is hard to beat "The Stillness of Dawn, Peggy's Cove, N.S."

In the Montreal group, F. S. Coburn, R.C.A., has two snow scenes—"Winter Sunlight" with a man and horses snaking logs in a bush, and "Somewhere in Quebec," with typical farmhouse and a spirited white horse drawing a cutter. Clarence A. Gagnon, R.C.A., sends "The Ice Harvest, Quebec," three teams, a group of men loading ice, and a church and buildings on the rising shore in the background. Charles W. Simpson, R.C.A., in "On the Beach" reveals the decorative note in the grouped figures and the gay-colored sunshades. Hal Ross Perigard, A.R.C.A., in "Sunday Quiet" shows a typical rural bit with houses and figures in a winter landscape. Jos. McCorkindale has nice atmospheric quality in "Misty Morning, Gloucester," and "Hotel Dieu, Montreal," is the offering of Kathleen M. Morris, A.R.C.A. Berthe DesClayes shows sincerity in "Ploughing, Melbourne, Que.", while her sister, Alice DesClayes, A.R.C.A., sends two watercolors—"The Roller," and "Ploughing." Wilfred M. Barnes, A.R.C.A., in "Sun After Rain" reveals his steady interest in clouds, and Rita Mount has two typical shore scenes done on the Gaspé Coast. Edwin H. Holgate, R.C.A., sends one work entitled "Azaiea."

Eric Riordon, besides a winter scene at St. Sauveur, sends a bit of Yoho Valley in the Rockies. Freda Pemberton Smith is effective with her boldly painted work called "The Old Buggy," and Henry Simpkins, A.R.C.A., sends two watercolors "Circus Grounds," and "Laurentian Rock," the latter showing a farmhouse and outbuilding beneath a rocky knoll in autumn. Paul Caron, revels in bright color in the blooms and plants on a stall at the base of the Nelson Monument. Thomas Hilton Garside has a good landscape in "Late Summer near Georgeville," and Thurstan Topham essays shafts of sunlight flecking trees bordering a rapid stream. His watercolor of the front of the Basilica of St. James is a work of good tone and the control of the freely handled washes shows a marked advance. Adrien Hebert, A.R.C.A., has flushed with sunlight "In the Harbor, Montreal," which is one of his most successful works to date.

Among the interesting works from Toronto mention must be made of "Sisters" by J. E. Sampson, a portrait group; "Market Day Quebec," and "Freighters, Montreal," by Peter C. Sheppard, A.R.C.A.; "Old Age," and "Hill Top," by W. P. Weston, A.R.C.A.; "Hope Bay, Bruce Peninsula," by the veteran painter, G. A. Reid, R.C.A.; a wood interior by Frank Panabaker; the impressive wind-filled canvas called "The Mill at Barrow Bay, Ontario," by Herbert S. Palmer, R.C.A.; "Bright Land"—a powerfully painted bit of raw nature with trees, rocky hills and blue water by Arthur Lismer, A.R.C.A.; "Easter Time, Northern Ontario," by Alice A. Innes, A.R.C.A., and "In the White Man's Country," with figures, toboggan and burned trees in snow-covered country, by Arthur Heming, A.R.C.A.; George Thomson is effective with "Rocky Highlands" and "North Shore in Autumn."

Manly Macdonald, A.R.C.A., reaches a high point in the delicate harmonies of "Mill at Lonsdale"—icy water, bridge, the old building, stretch of bush and distant blue hills. His other works "The Mill, Salmon River," and "The Salmon Valley," also reveal his sound sense of color, competent drawing and agreeable design.

Clara S. Hagarty, A.R.C.A., is as competent as ever in her painting of flowers, "The White Hydrangea" and "Judy Flowers" being her contributions.

From farther afield come "Strip Farming, Champion, Alberta," by Frederick G. Cross, A.R.C.A., of Lethbridge, a spacious watercolor of fresh qualities; a man taking a sunbath near water, called "Come wind, come Sun," by Charles H. Scott, of Vancouver, and "Spring on the North West Arm, Halifax, N.S.," by Elizabeth S. Nutt, A.R.C.A., of Halifax.

Others exhibiting are John M. Alfsen, Frank A. Allison, Arthur S. D. Armitage, Margaret, Peake Benton, Clare Bice, Mrs. Roger Blais, Herman Blaser, Lorne H. Bouchard, Corry W. Bridgen, Marion Brissenden, Leonard Brooks, George Broomfield, Annora Brown, Beryl Butler, Elizabeth L. Cann, Rene Chicoine, Edward Cleghorn, Nora F. E. Collyer, Grace E. Coombs, H. J. Cooper, Edythe C. Cox, Isabelle Crocker, Mrs. M. Cryderman, Mrs. Evelyn M. Cunningham, Kathleen Daly, Parker Denovan, Adrian Dingle, Mrs. Freda Johnston Dreany, Joseph E. Dreany, Mrs. M. K. Riordon Forbes, Marc A. Fortin, Faith Fyles, Alec J. Garner, Albert J. Goodstone, Mrs. Hortense M. Gordon, A.R.C.A., Mrs. Monica Graham, Mrs. Marie Guest, Fred Hagan, Mrs. Renee Harcombe, Lawren Harris, Jr., Mrs. B. Cogill Haworth, Peter Haworth, Herman Heimlich, F. E. Heney, Mrs. Lillian Hingston, Kenneth H. Holmden, H. Hood, Mrs. Yvonne McKague Housser, John Humphries, Leonard Hutchinson, Harry E. Jones, Emaime Keefer, Charles W. Kelsey, Mrs. Jertine Wells Kinton, H. T. Langton, Andre Lapine, A.R.C.A.; Jean Langlois, Jeanne LeBlanc, Agnes Lefort, Marianne Lindenfield, Ernest Lindner, A. A. Macdonald, J. W. G. Macdonald, C. Macgregor, Jas. G. Macgregor, Orval C. Madden, Harry Mayevitch, Mrs. Winnifred F. Marsh, Henri Masson, H. McDonic, D. I. McLeod, Charles M. Mendell, Mrs. Florence M. Mortimer, Rowley Murphy, Alex. J. Musgrove, James McLaren Nicoll, G. N. Norwell, L. A. C. Pantou, A.R.C.A.; Harley W. Parker, George Paterson, George Pepper, Leslie A. Perry, Bart R. Gagnell, Mrs. Beatrice Robertson, Hugh D. Robertson, Suzanne Schwartz, Kathleen Shackleton, Leslie H. Smith, Amy B. Stone, Campbell Tinning, Mrs. Ada Bruce Torrance, Lowrie L. Warrenner, Grace Watson, Mrs. Eleanor Williamson, Margaret Ethelreda Wilson and P. R. Wilson.

In Sculpture: Mrs. Madeleine Lorimer Barnett, Umberto Bruni, Prudence Dawes, Roger Pierre Desrosiers, Lilius M. Farley, Mrs. Agnes Fisher, Henri Hebert, R.C.A., Emanuel Hahn, R.C.A., Sing Hoo, Byllee Lang, Jean Meroz, Herbert M. Miller, J. Herbert Murphy, Pierre Normandeau, Marguerite Scott, John Sloan, A.R.C.A., Orson Wheeler, Mrs. Marjorie S. Winslow, Florence Wyle, R.C.A., B. Zoltvany-Smith.

In Architecture: A. F. Harvey, John M. Lyle, R.C.A., Marani, Lawson & Morris and S. G. Davenport, Marani, Lawson & Morris, J. Melville Miller, R.C.A., Nobbs & Hyde, Perry, Luke & Little, W. Lyon Somerville, R.C.A., Philip J. Turner, Wilson & Auld, P. R. Wilson, A.R.C.A.

Etchings, Designs and Drawings: Alexander Scott Carter, R.C.A., Nicholas Hornyansky, Leonard Hutchinson, A.R.C.A., Charles W. Kelsey, Andre Lapine, A.R.C.A., Freda Myran, Ernst Neumann, G. A. Reid, R.C.A., Mrs. V. Schenk, Joseph St. Charles, A.R.C.A., P. Ustinow, Mary E. Winch, A.R.C.A.



Photo by Blank & Stoller.  
**Harry Orr McCurry**  
Assistant Director and Secretary of the National Gallery at Ottawa. Mr. McCurry has been named Director of the Gallery.

Star 28.11.  
**Art Gallery 1939**  
**Head Chosen**

**Harry Orr McCurry**  
Becomes Director of  
National Institution

OTTAWA, Nov. 29 — (C. P.) — Harry Orr McCurry, assistant director and secretary, has been promoted to the directorship of the National Gallery of Canada, the Civil Service Commission announced today. He succeeds Eric Brown, who died last June.

Mr. McCurry entered the public service in 1910 and became associated with the gallery nine years later. Since that time he has rendered notable service for the fine arts of Canada and has gained a broad and varied experience in all gallery activities.

Since the re-opening of the gallery after the Great War, Mr. McCurry has assisted in the process that has been made not only building up a comprehensive collection of art, but also in enlarging system of exchanges. Under system, treasures of the gallery have been loaned to museums throughout Canada.

Mr. McCurry has been a member of the National Gallery of Canada since 1910. He was educated in Ottawa schools and the University of Toronto. He is 50.



# Standard Art Association 11.11.39 Treasure Of The Week



Beginning Thursday (16th) and over Sunday (19th) is portrait of a girl by Hoppner, the famous English artist the 18th century (1758-1810, English School) will be in view in the Art Association, Sherbrooke Street West. The beautiful vase at present on exhibition has received so much praise that the Art Association is keeping it in view until Thursday next. **Cancelled.**

## NEW R.C.A. HEAD

## RESIGNS PRESIDENCY



FRED S. HAINES, P.R.C.A.



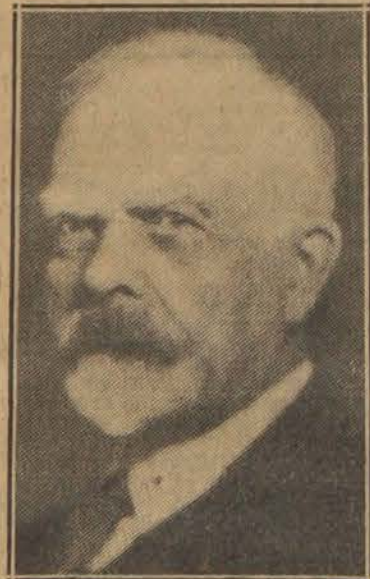
SIR WYLY GRIER, R.C.A.

## NEW VICE-PRESIDENT

## RE-ELECTED SECRETARY



PERCY E. NOBBS, R.C.A.



E. DYONNET, R.C.A.

Photo by Nakash, A.R.P.S.

## Some Drawings By

**uis Muhlstock**  
5.12.39  
An exhibition of drawings by uis Muhlstock is now being shown in the print room of the Art Association of Montreal. Mr. Muhlstock's portrait heads are well known by now and there are several very good studies of the kind in this exhibition. One of the faces and hands of a Negro girl is particularly good, and there is one of a woman's head and another of three Negro boys which are worth seeing. The more conspicuous drawings here are large studies of nude figures, in some of which skill is more in evidence than

beauty; but Mr. Muhlstock's good and expressive use of line gives value to many of these drawings, and a large one of a girl lying down is notable in the sureness and strength of its line. There are a number of studies of cattle, and in these, as in some of the human figures, Mr. Muhlstock has chosen strangely contorted poses. The few landscape drawings are less interesting than the figure subjects, but there are some effective studies of the lines and forms of trees.

# Fred S. Haines New Head of R.C.A. Succeeding Sir Wyly Grier

Percy E. Nobbs Elected Vice-president of Art Body Now in Its Diamond Jubilee Year —  
Two New Academicians and Six Gazette  
18.11.39 Associates Named

In the Diamond Jubilee year of its existence, the Royal Canadian Academy of Arts yesterday afternoon elected Fred S. Haines, R.C.A., of Toronto, its president, succeeding Sir Wyly Grier, R.C.A., of Toronto, who resigned as head after occupying the position with distinction for ten years—five over the usual span.

Percy E. Nobbs, R.C.A., Montreal architect, was elected vice-president, filling the post vacated by the new head.

Charles W. Simpson, R.C.A., of Montreal, was re-elected treasurer, and E. Dyonnet, R.C.A., was returned secretary for his 30th year.

Council for two years was elected as follows: Sir Wyly Grier, R.C.A., Toronto; Archibald Barnes, R.C.A., Toronto; Frank Carmichael, R.C.A., Toronto; E. Dyonnet, R.C.A., Montreal; F. S. Coburn, R.C.A., Montreal; and Clarence A. Gagnon, R.C.A., Montreal.

Associate advisory member to council: Fred H. Brigden, R.C.A., Toronto.

Two Associates were elected R.C.A.—Fred H. Brigden, R.C.A., and A. J. Casson, R.C.A., both painters of Toronto.

Five painters were elected Associates—Paul Caron, A.R.C.A., Montreal; Miss Rita Mount, A.R.C.A., Montreal; Leonard Brooks, A.R.C.A., Toronto; Charles MacGregor, A.R.C.A., Toronto; and J. E. Sampson, A.R.C.A., Toronto.

Associate Sculptor was elected in the person of Orson Wheeler, A.R.C.A., Montreal.

## FRED S. HAINES, P.R.C.A.

Frederick Stanley Haines, P.R.C.A., O.S.A., was born in Meaford, Ont., and went to Toronto at the age of 17, to follow a career as an artist. He studied at the Central Ontario School of Art for a time, and developed into a painter of landscape and animals. He went to Europe and studied at the Académie des Beaux-Arts, in Antwerp, where he won the medal for figure painting.

He was elected to the Ontario Society of Artists in 1906, and was president of that society from about 1923 to 1927.

During the war he became interested in etching, and was very successful in developing color aquatint, and participated in exhibitions all over the world. He was elected a member of the Printer Gravers of London, England; a member of the Print Makers of California; a member of the Chicago Society of Etchers, and an honorary member of the Society of Hungarian Painter-Etchers. His etchings are in various American museums and galleries.

Elected an Associate of the Royal Canadian Academy, and later made an Academician, he was in 1937 elected vice-president. He is represented by pictures in the National Gallery at Ottawa, in public collections at Sarnia and Saskatoon, and various private collections. He is Principal of The Ontario College of Art.

He is a member of the Arts and Letters Club of Toronto, Thornhill Golf and Country Club, and the Rotary Club of Toronto. He has also been, for some years, Commissioner of Fine Art in charge of the Art Gallery at the Canadian National Exhibition.

His hobby is collecting Chinese snuff bottles, and he now has an extraordinarily fine collection of about 400 bottles. It includes jades, agates, amber, various hard stones, carved cameos and clear glass, and some very fine porcelains going back to the period of Kiang Hsi. The catalogue of this collection is in itself unique and very beautiful. Haines has made his own catalogue; each bottle is shown in water colors, and the whole book finely bound.

## PERCY E. NOBBS, R.C.A.

Percy E. Nobbs, R.C.A., Vice-President of the Royal Canadian Academy of Arts, was born in Scotland in 1875. He was educated in Edinburgh, where he was a pupil of the late Sir Robert Lorimer; a Tite Prize man in 1900, and Owen Jones student in 1902. He became Professor of Architecture at McGill University in 1903, and went into partnership with G. T. Hyde in 1910.

His works as an architect include the Union Engineering Building; Pathological Institute, Pulp & Paper Institute, etc., at McGill; numerous schools; Drummond Medical Building and remodelling of Erskine and American United Church, in Montreal; general plan and several buildings at University of Alberta.

He served throughout the Great War ending up as a Camouflage Officer with rank of Major.

He is author of a book entitled "Design" (O.U.P.), and is M.A. (Edinburgh), R.C.A., F.R.I.B.A., F.R.A.I.C., F.R.S.A. He is a past President of the Town Planning Institute of Canada and of the Royal Architecture Institute of Canada.

The Fellowship in the Royal Society of Arts, London, was received in October this year.

## FRED H. BRIGDEN, R.C.A.

Frederick H. Brigden was born in London, England, and came to Canada in 1873. He studied at the Ontario School of Art under William Cruikshank, R.C.A., and George A. Reid, R.C.A. He was elected a member of the Ontario Society of Artists in 1898, vice-president in 1913, and was president from 1926 until 1930. He was elected A.R.C.A. in 1934. He is well known for his work in watercolors, and for his skill in this medium he was awarded a bronze medal at the Pan-American Exhibition in 1901. He is represented in the permanent collection of the National Gallery of Canada, Ottawa, by "A Muskoka Highway," "Rapids on the Michipicoten" and "The Grey Canyon," the last two being watercolors.

## ALFRED J. CASSON, R.C.A.

Alfred Joseph Casson was born in Toronto, engaged in commercial art work on the staff of Rous & Mann Limited, Toronto, and studied his profession under Harry Brittain, R.C.A. He was elected a member of the Ontario Society of Artists in 1923, and of the Society of Canadian Painter-Etchers. In 1926 he was elected A.R.C.A., and from 1926 until 1933 was a member of the Group of Seven. He is represented in the National Gallery of Canada, Ottawa, by "Clearing," "Summer Landscape" and "Approaching Storm, Lake Superior," a watercolor.

## PAUL CARON, A.R.C.A.

Paul Caron was born at Montreal and studied at the Art Association of Montreal under William Brymner, C.M.G., R.C.A., and Maurice Cullen, R.C.A., and for short periods in New York and Philadelphia. He was on the art staff of La Presse, Montreal, from 1897 until 1908. He is best known for his watercolors of habitation scenes. "Old Shops," a watercolor, represents his art in the National Gallery of Canada, Ottawa.

## MISS RITA MOUNT, A.R.C.A.

Miss Rita Mount was born in Montreal, studied in Paris at the Cercle Internationale des Beaux Arts, and later under William Brymner, C.M.G., R.C.A., at the Art Association schools in Montreal, where she won a scholarship. This was followed by a course under John Fabian Carlson, the American landscape painter, at Woodstock, N.Y. Miss Mount then going on to the Art Students' League, New York, under Frank V. DuMond.

Since that time Miss Mount has had her studio in Montreal, save for some periods of travel when her brush was busy. In 1934 she motored to Banff, sketching by the way, and in 1937 went west again by motor, ending her trip at Victoria. The journey back was made by way of Yellowstone Park.

This Montreal painter has found much congenial material at Gaspe and Cape Breton. Perce served as inspiration for the work called "Fisherman's Quarters," purchased for the National Gallery of Canada, Ottawa.

## ORSON WHEELER, A.R.C.A.

Orson Wheeler, A.R.C.A., of Montreal, was born at Barnston, Que. He studied drawing under E. Dyonnet, R.C.A., at the Royal Canadian Academy classes in Montreal, and modelling under Elzéar Soucy, in the classes of the Council of Arts and Manufactures also in this city. He took further instruction at the Cooper Union, New York, and the Beaux Arts Institute of Design, and at the National Academy of Design, New York, at the latter being awarded an honorable mention. He is a B.A. of the University of Bishop's College, Lennoxville. He is instructor in sculpture at the Sir George Williams College, Montreal.

Among his important commissions are busts of Sir Edward Beatty, G.B.E., Archdeacon Scott, and Dean F. M. G. Johnson, McGill University. In the present R.C.A. exhibition he exhibits a bust of E. E. Boothroyd, M.A., D.C.L., vice-principal of Bishop's University.

His work was represented at the show of Canadian Art held in the Tate Gallery, London, last fall, and also at the New York World's Fair.

## JOSEPH E. SAMPSON, A.R.C.A.

Joseph Ernest Sampson was born in Liverpool, studied at the Liverpool School of Art, South Kensington, and Julian Academy, Paris. He has been president of Sampson-Matthews Limited, Toronto, since 1918. He has lectured in extension courses at the Ontario College of Art, Toronto, and has exhibited in the galleries of England, the United States and Canada. He is a past vice-president of the Ontario Society of Artists.

## LEONARD BROOKS, A.R.C.A.

Leonard Brooks, A.R.C.A., was born in Toronto and is an instructor at the Northern Vocational Technical School in that city. He has specialized in landscape, and has two striking canvases in the Royal Canadian Academy exhibition being held in the galleries of the Art Association of Montreal.

His desire for a change in landscape took him to Spain, where he was caught in Civil War very low in funds, so that he worked for a farmer to keep things going. Eventually his notes for aid found a willing benefactor in the person of Frank Brangwyn, R.A., whose kindness enabled him to get out of Spain and return to Canada.

## CHARLES MacGREGOR, A.R.C.A.

Charles MacGregor, A.R.C.A., is from Scotland, and studied his profession in Edinburgh. He came to Canada over ten years ago and has devoted his activities to portraiture. He has executed some important commissions in the Maritimes as well as in Toronto and other points in Ontario. In the present R.C.A. exhibition he shows a portrait of W. C. Noble, wearing a yellow sweater and grasping a golf club.

# CANADIAN PAINTING PASSED IN REVIEW

History of Art Traced for  
American Women's Club by  
E. R. Hunter  
Gazette—24.11.

Art in Canada from the work of the seventeenth century French wood-carvers to the present-day painters was discussed yesterday by E. R. Hunter, technical advisor to the Art Association of Montreal, in a lecture to the American Women's Club. Meeting in the lecture room of the Art Association's galleries, the audience was shown examples of Canadian art on slides, most of them colored.

Mr. Hunter described the Indian paintings of Paul Kane as valuable to the ethnologist in addition to their artistic merit, and pointed out the fidelity of Cornelius Krieghoff to the French-Canadian scene, saying that many of his pictures had been taken home by British Army officers. Artists who exemplified the European landscape painting tradition followed. The influence of John A. Fraser and Lucius Richard O'Brien in founding, respectively, the Ontario Society of Artists and the Royal Canadian Academy was pointed out.

The coming of the French influence in the 1880's was remarked, and the lecturer mentioned Paul Peel, Homer Watson and others of that time. Today at least a dozen painters are following in the footsteps of Maurice Cullen, he said. Clarence Gagnon, Charles W. Simpson, Robert W. Pilot and J. W. Morrice were discussed, also Edwin Holgate, Lilius Torrance Newton, Marc Aurel Fortin and the Toronto painters, Tom Tomson, A. Y. Jackson, F. H. Varley, J. E. H. Macdonald and their associates.

Mrs. W. J. Hamilton presided.

## C.W.L. VISITS GALLERIES.

At the same time, members of the Montreal City Sub-division of the Catholic Women's League were conducted on a tour of the Royal Canadian Academy's exhibition and the French gallery by Alan Mitchell, who discussed the paintings. Tea was served later in Ogilvy's Adam dining room, where Mrs. A. Roy Dewar received. Mrs. T. F. Slatery and Mrs. D. J. Byrne presided at the tea table, assisted by Miss C. Dwyer and Miss Muriel Fraser.

## GREEK VASES DESCRIBED

Gazette—5.12.39  
P. F. McCullagh Cites Their  
Historical Value

Although they rarely pictured an historical event, Greek vase painters were "an inexhaustible mine of historical information as a mirror of the times," P. F. McCullagh, assistant professor of classics, McGill University, said at a meeting of the Art Association of Montreal in the Art Gallery, Sherbrooke street west, yesterday.

However, as well as being beautiful, the vases were meant for use, Professor McCullagh pointed out, and served an "amazing variety" of purposes. Because of this there were literally dozens, if not hundreds, of kinds, ranging from drinking cups to vessels for storage and export. He enumerated some of these and illustrated them in slides.

The potter's wheel created a revolution in the art, the speaker continued, and made possible the colorful designs seen in Cretan and Athenian periods, as well as the famous geometric decorations.



Building, and a sun-lit house on Shuter street is an attractive subject.

Going a bit farther afield, the painter found much congenial material about Piedmont, the works done in this neighborhood including a blue-roofed country home with a background of rolling hills; "Piedmont before Snow," with wooden house amid trees under a cold threatening sky; "Cold October, Piedmont"—a glimpse of blue mountain between wooden building, and pines and other trees edging a road with two figures; "Autumn Sunshine," "October, 4 o'clock" and "Fall Ploughing" are typical transcriptions of that region.

These diversions into Quebec landscapes have not meant omission of those bits done down near the sea which formed a large part of Tinning's first show here. In this group are "Cranes in Portland," a work which introduces oil tanks; "In Portland Harbor," with boats moored near a shed; and "Coal Wharf Portland," with grimy building, wharves, "gas" drums almost hidden in rank grass, a boat over sail and the bow of a white vessel, all put in with breadth and confidence. "Over the Tracks, Portland" is a typical railroad spur, showing oil tank, box car and grass-track, with houses and trees in the background.

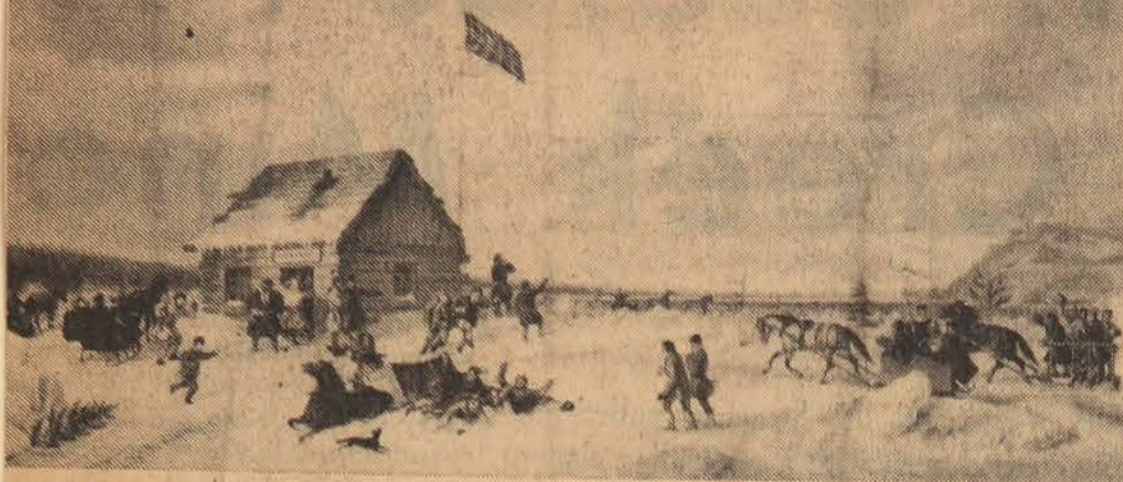
White church, stores with awnings, and parked autos shown at Kennebunkport, and two farm scenes show that the artist is equally effective in depicting rural life.

ton will be on for



## Art Association "Treasure of the Week"

Standard - 18.11.39



Kriehoff's "New Year's Day Parade" (depicting a typical kind of celebration which took place in Old Canada,—this being one of the finest of the many pictures he executed) will be shown at the Art Association next week.

## Art Association's Treasure of the Week

Standard - 4.12.39



A very rare and valuable tapestry, early 15th Century, French—known as "The Unicorn Tapestry" (mille fleurs); similar to examples in the Cluny Museum in Paris. This tapestry, which is borrowed from a private house in Montreal, was purchased originally from a Spanish family in Madrid, Spain.

### The Curtain Call

Nov. 1939

THE Art Association of Montreal is in the midst of rather extensive pre-Christmas activities. Besides operating its art gallery, museum and library for several days each week, the Association is conducting a number of exhibitions and lectures. The first of these began on October 2nd, with an exhibition of children's work from the Little Museum for Young Moderns in Kansas City. This was shown for nearly three weeks, in addition to an exhibition of art work by the children in Montreal schools. More mature persons were represented in a two-week showing of paintings by Kathleen Morris and of pictures from the International Photographic Salon which were displayed by courtesy of the National Gallery of Canada.

The first two in a series of illustrated lectures were also given during October. On October 23rd, Mr. Huger Elliott, Director of Educational Work at the Metropolitan Museum in New York, spoke on *Sculpture: Form and Spirit*, while one week later, Mr. A. Philip McMahon, of New York University, took as his subject *Fundamentals of Art Criticism*.

The November programme has great variety and includes a two-week showing of portraits by Lilius T. Newton, R.C.A., a three-weeks' display of watercolours by Eric Gold-

berg, and the first part of a month-long exhibition of paintings by the Royal Canadian Academy of Arts, which begins on November 16th, with a private view for members of the Association.

During November the programme of illustrated lectures will continue. That on November 6th is open to the public, when Mr. F. St. George Spendlove of the Royal Ontario Museum of Archeology will speak on *Principal Periods of Chinese Art*. Professor Walter Abell of Acadia University and Professor P. F. McCullough of McGill University are the other lecturers of the month, each speaking twice. Professor Abell will speak on *Twentieth Century Architecture and Recent Trends in Canadian Art*, while Professor McCullough will devote two periods to the subject of *Greek Sculpture*.

### In The Print Room

Louis Muhlstock's exhibition of charcoal drawings opens this week-end in the Art Association's Print Room. Muhlstock has recently had shows in the Toronto Art Gallery and in the gallery of the Picture Loan Society in Toronto. An exhibition of oils in Hart House, of the University, is just closing.

Standard. 4.12.39

## Bust of Beethoven by Meroz Wins Praise at Art Association

ONE of the finest works of sculpture on display at the Montreal Art Association's Salon is a bust of Beethoven from the chisel of Jean Meroz, a young ex-Montrealer, who at the age of 28 already has ten years of sculpture experience behind him.

Meroz is not a stranger to Montreal art-lovers having spent some years at the Montreal School of Fine Arts, where he made his debut before going to Paris. The workshop of the famous master Pina was his higher school of study for a period of three years. Pina was the disciple of Rodin.

The Beethoven is claimed by experts in bronze to be truly remarkable. Meroz's bust discloses the intense thought shown in the tumultuous brow, and the calm again visible near the lower part of the face. It has attracted much notice and praise.



## Viceroy Opens British Art Show

Famous Exhibit Goes On Display In Ottawa Star 1.12.1939

OTTAWA, Dec. 1 — (C. P.) — Brought to Canada from the New York World's Fair, the exhibition of contemporary British art was opened in the National Gallery of Canada last night by the Governor General and Lady Tweedsmuir.

The 250 pictures comprising the most representative modern British group yet to cross the Atlantic, illustrate the evolution of painting and drawing in the British Isles during the last 25 years. There is something to hold the interest of everyone, from admirers of romantic and sentimental treatment through conventional portraiture and landscape to impressionism, including those who like the type of modern work called surrealism.

In the room to be seen first, because on its walls hang the works properly belonging to the beginning of this century, is a large oil loaned by Queen Elizabeth. A favorite of the Queen, this painting by Wilson Steer shows old Chesham Castle high on a promontory of rock across the river. Fleecy clouds, green trees and bluish water have been given a beautiful feathery treatment, lending even a romantic touch to the small tugboat steaming along the river.

### ENGLISH MASTERS

In the same room there are other fine pictures reminiscent of the work of Whistler and Turner, and the English countryside tradition of Constable. Here to some extent is the feeling that England is composed of landscapes, country homes and people who go hunting in scarlet. And in Augustus John's remarkable portrait of the dark-eyed, full-lipped King Feisal of Iraq there is a suggestion of far-flung empire interests.

Entering the adjoining room, the scene changes. Here is an immediate impression of a livelier sense of color, of bolder brush strokes. Subject matter is enlarged and the common people appear in lifelike attitudes, if not always inspiring in the traditional sense. Here Walter Sickert, English "rebel" and a founder of the New English Art Club, gives a vivid and intimate glimpse inside a middle-class home wherein husband and wife are bored beyond conversation. He sits, cigar in hand, by a table decorated with a glass of gin and a box of matches. She leans in fed-up manner against the mantle-piece, no longer fascinated by a luxurious glass case of stuffed birds. Sickert has aptly named his picture "Ennui."

But among the many subjects in this room the traditional English landscape is still in evidence. Duncan Grant, in spite of lively color and stronger design of the more modern school, continues the Constable idea in his fine and attractive oil "Green Trees with Dark Pool," a work which holds something for the admirers of an unknown together with people in general who "know what they like."

### EXOTIC TOUCHES

"Arenig, North Wales" by J. D. Innes is a blue-green lake against a background of grey cone-shaped mountain peaks topped by powerful clouds. It is striking design and color with a strong suggestion of exotic lands, perhaps Japan.

Christopher Wood's works, of which there are five, represent the primitive treatment in British painting. An individualist with great promise, had he not died so early in life, his painting is distinctly away from the cultured academic trend and shows a connection with the unhampered viewpoint of children when allowed to paint the way they see things.

The third room is the modern one. Here are 33 oils, all done in the last 10 years. Roberts, Stanley Spencer, Wyndham Lewis, Frances Hodgkins, Nicholson, Matthew Smith and the brothers Paul and John Nash are painters in whose minds subject matter has relatively little importance as compared to treatment as they see it.

Paul Nash deals with light and space in a dreamlike manner. In his "Landscape from a Dream," he figuratively sets up a mirror on the seashore and in it shows the view behind him as well as that in front. The result is intriguing design and color—with no suggestion of nightmare.

The largest canvas in this group is William Roberts' "The Gutter," well composed and angular design of lurid color showing men, women and children rowdily cavorting with an abandon and tempo suggestive of a dance hall jive session.

A fourth room also contains many modern watercolors. The exhibition will go to Toronto in January and to Montreal in February.

## Naming of McCurry Gives Satisfaction

New Director of National Gallery Has Increased Usefulness of Institution Gazette 2.12.39

Leading in interest all other items concerning art this week was the announcement of the appointment of Harry Orr McCurry as Director of the National Gallery of Canada, at Ottawa, in succession to Eric Brown who died earlier this year. The Civil Service Commission promotion of Mr. McCurry, who was assistant director and secretary, has met with general approval. That this important post has gone to a Canadian is an encouraging feature, for during the nine years Mr. McCurry has been connected with the National Gallery he has labored early and late to extend the usefulness of that institution, and a wealth of planning and arrangement in seeing that the art centres of the Dominion benefited by special exhibitions has been hidden behind that catalogue phrase of credit—"By Courtesy of the National Gallery of Canada."

A native of Ottawa, Mr. McCurry received his early education there and later attended the University of Toronto. He entered the Civil Service in 1910.

His first official function since his appointment as Director was attending the opening in the National Gallery of an exhibition of contemporary British art, the occasion being graced by Their Excellencies. His collection of paintings and prints, which was exhibited at the New York World's Fair is due to be shown in Montreal in February.



R. C. A. Montreal - Dec. 1st, 1939.

This year it is Montreal's turn to be visited by the annual exhibition of the Royal Canadian Academy of Arts. It is not an inspiring show, and it has not very much to do with the thought and sensibilities of people who are alive today. Aside from a few more sensitive works scattered here and there, which I couldn't trust myself to appraise in this atmosphere, it falls into two main classes: the dignified and the vivacious. The first is platitudinous, the other frivolous.

The first is terribly *comme il faut*, yet, I own, I much prefer it. It may 'date.' It may have few vestiges of those formal qualities which, if they were used as acquired rules and not from any inner necessity, gave the old academics an inherited nobility of bearing. It may have little of the searching anatomy of the afore-mentioned Eakins or the large structure of Homer Watson. Its flesh may have a suggestion of dumplings and suet pudding. But how preferable it is to the streaked confectionery of the other! One can understand that the conservative members dislike the modern and call it "disorderly," for one can see what happens to those who feel they ought to be up-to-date. This is the real place to use the word modernistic.

An academy can be a dignified old lady who "wonders what the younger generation is coming to," but when it shortens its skirts, puts baubles in its ears and smears rouge on its cheeks, it becomes an old coquette.

With or without artificial rejuvenation, and always excepting the few works I mentioned, everything here seems to tend towards the stereotype. One feels impelled to ask oneself, what does the academy stand for in its own eyes? One had always supposed that it was for faithful naturalism. One must remember, however, that Nature is the great unknown. We have but a fragmentary perception of it, which is in slow process of modification. Art is supposed to enrich our perception, but the principle of reducing everything to a cliché is what somebody called "the slow descent of accepted thought to the inactive commonplace."

John Lyman

## Drawings Exhibited by Louis Muhlstock

Collection Shown in Print Room of Art Association of Montreal  
Gazette 9.12.39

Drawings by Louis Muhlstock of Montreal, are being shown in the Print Room of the Art Association of Montreal and are attracting a good attendance. Charcoal with sepia, some pencil work and drawings with touches of color are the media employed, while trees, calves, nudes and Negresses are among the subjects. It is not a very inspiring exhibition, many of the figures in pose and treatment being a bit too reminiscent of those working drawings done as preliminary sketches or the technical exercises that some artists indulge in. Not exhibiting often in "one man" shows, Muhlstock on this occasion has certainly not availed himself of the opportunity of revealing his recognized ability, and this insistence on ugliness can become a trifle boring.

## R.C.A. Show Closes Sunday

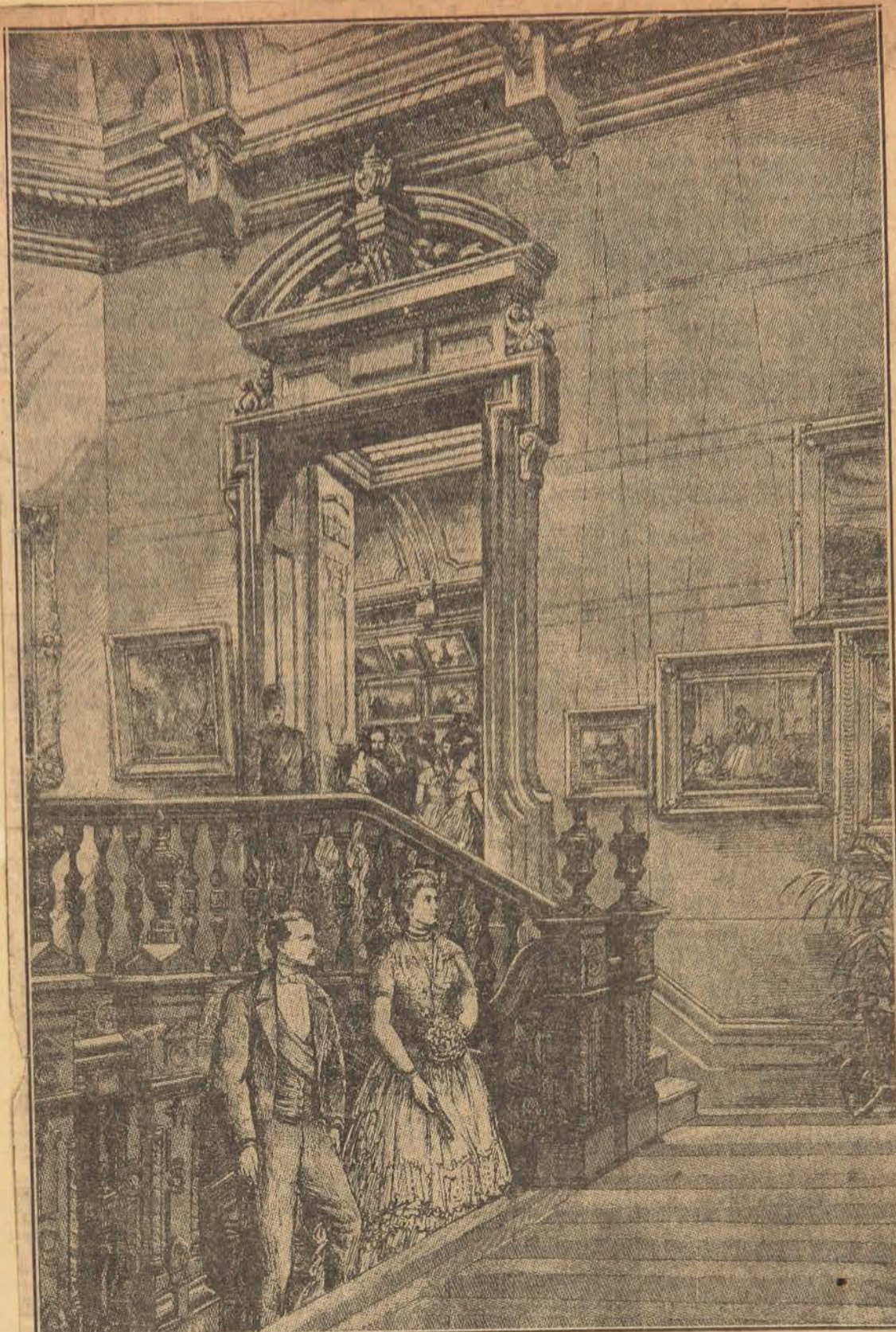
Large attendances have marked the sixtieth annual exhibition of the Royal Canadian Academy of Arts in the galleries of the Art Association of Montreal. Sunday afternoon will be the last opportunity of viewing the three hundred works—an extra day over the scheduled period.

16.12.39

## Art Association of Montreal Standard Treasure Of The Week 9.12.39



Portrait of Peg Woffington by Allan Ramsay 1713-1784. Allan Ramsay shared with Raeburn a most distinguished reputation in the Scottish School of Painting. This is from one of the private collections in Montreal, in loan to the Art Association.



Gazette - 16-12.39

H.R.H. THE PRINCESS LOUISE and the MARQUIS OF LORNE ascending the main entrance staircase of the old Art Association building on Phillips Square for the opening ceremony on May 26, 1879. This plate is from a wood engraving in L'Opinion Publique, a French language periodical of that time.

## Death of H.R.H. Princess Louise Recalls Her Interest in Art

With Marquis of Lorne Opened Old Phillips Square Art Gallery in 1879 and Year Later Founded Royal Canadian Academy of Arts

Gazette 16th.12.39

Earlier this week the funeral took place of H.R.H. the Princess Louise, who died in London on December 3, at the age of 91, and her passing recalled the day when with her husband the Marquis of Lorne, later the Duke of Argyll, they inaugurated the old Art Gallery, Phillips Square, on May 26, 1879. His Excellency the Governor General in his speech on that occasion expressed the hope that the country might soon have a Royal Canadian Academy. This came to pass in the following year, so that that institution, now in its Diamond Jubilee year, always prefaces its catalogues with: "Founders—H.R.H. Princess Louise, Duchess of Argyll and His Grace the Duke of Argyll."

On her death the Royal Canadian Academy expressed its regrets in the following terms:

His Excellency Lord Tweedsmuir, Governor General of Canada, Government House, Ottawa.

The Royal Canadian Academy of Arts would be deeply grateful if you would express its sympathy to His Majesty the King and the Royal Family in the loss of Her Royal Highness Princess Louise, Duchess of Argyll, who, with His Grace the Duke of Argyll, founded our Association. The Academy has always had a sincere regard for Her Royal Highness and we are deeply grieved at her passing.

Fred S. Haines, President

The Royal Canadian Academy of Arts.

Sir Shuldham Redfern, Secretary to the Governor General sent the following reply:

F. S. Haines, President, Royal Canadian Academy of Arts, Toronto.

The Governor General is commanded by the King to convey to you His Majesty's thanks for your kind message of condolence.

At the regular meeting of Council of the Art Association of Montreal this week, members, conscious of the interest that H.R.H. Princess Louise showed in this institution during her stay in Canada—an interest, incidentally, manifested in like degree by her brother H.R.H. Duke of Connaught when as Governor General of Canada he opened the present Sherbrooke street building on December 9, 1912—expressed the sympathy of the Art Association over the signature of its president, Dr. Charles F. Martin, as follows:

His Excellency, Lord Tweedsmuir, The Governor General of Canada, Government House, Ottawa, Ontario.

The Council of the Art Association of Montreal, mindful of the conspicuous interest which Her Royal Highness The Princess Louise, Duchess of Argyll, as Patroness of the Association, manifested in this institution during her years of residence in Canada, and appreciative too, of the great stimulus which Her Royal Highness and His Excellency, the then Marquis of Lorne, and Governor General of Canada, imparted to it, desire to express their great appreciation of Her Royal Highness' beneficial influence on art in this country, and to voice their genuine regret in her passing.

On the occasion of the opening of the Art Gallery on Phillips Square, on May 26, 1879, when the Marquis of Lorne and H.R.H. Princess Louise were escorted to the dais by the president the Hon. Mr. Justice Mackay, a throng of prominent citizens were in attendance.

"By eight o'clock," said The Gazette of May 27, "thronged of ladies and gentlemen came pouring in, the toilettes of many of the ladies being noticeable for their tasteful elegance."

An hour later His Excellency, commenting on the loan exhibition which graced the walls, said in part:

"If I were disposed to accept the criticisms of some artists I should be inclined to endorse the opinion I have heard expressed among them, that one of the few wants of this country is a proper appreciation and countenance of art, but the meeting here today to inaugurate what I hope will be the reign of art in Montreal enables me to disprove such an assertion."

"We may look forward to the time when the influence of such associations as your may be expected to spread until we have, what they formerly had in Italy, namely, such a love of art that, as was the case with the great painter, Correggio, our Canadian artists may be allowed to wander over the land scot free of expense, because the hotel-keepers will only be too happy to allow them to pay their bills by the painting of some small portrait or of some sign for 'mine host!' Why should we not soon be able to point to a Canadian school of painting, for in the appreciation of many branches of art and in proficiency in science, Canada may favorably compare with any country."

"To pass to our present prospects, I think we can show we have good promise, not only of having an excellent local exhibition, but that we may, in the course of time, look forward to the day when there may be a general art union in the country, and when I or some more fortunate successor may be called upon to open the first exhibition of a Royal Canadian Academy to be held each year in one of the capitals of our several Provinces."

The hope expressed by the Marquis of Lorne was not vain, for in the following year the Royal Canadian Academy was formed, with H.R.H. Princess Louise, Duchess of Argyll and His Grace the Duke of Argyll the Founders.

6C

6A

6B



## Art Association of Montreal: Treasure of The Week



Painting by Peter Bruegel the Elder (1528-1569.)  
Standard Street Scene in a Village.—(Flemish.)  
16.12. (Loan from a private collection in Montreal.)

39 Bruegel stemmed the decline of Flemish painting, and revived the satire of Jerome Bosch—his spiritual predecessor. His amazingly observant pictures of village life and merry-making earned him a prominent place in the world of art.

## Marked Advance Shown By Young Artist: War Closes a Gallery

Standard  
9.12.39

By ROBERT AYRE

AMONG the exhibitions of the current season, Louis Muhlstock's group of 33 drawings, in the Art Association's print room, stands out for two reasons. First of all, it is in itself a good show. At the same time, it has a particular value as a record of the development of a gifted and hard-working young artist. Without the oils and the larger water colors—landscapes, streets and interiors—the story is only half told, but we know Muhlstock first in his drawings and those in the present show, most of them done this year, demonstrate marked advance. There are a few portraits in the older style, individual characters revealed with solicitude and extreme sensitiveness. There are examples of Muhlstock's sympathy with the insulted and injured of the world, of his insight into suffering, and of his interest in the pathological. "Paranka," for instance, has come back, loaned by Douglas Duncan of Toronto; in its few spare lines it conveys the tragedy of a personality quite as effectively as the more elaborately worked out, almost terrifying, "Confusional Psychosis."

In the past, Muhlstock concentrated on the head, intent, more than anything, I should say, in searching out the character of his sitter, doing it, not swiftly and impressionistically, preferring careful verisimilitude rather than dramatic exaggeration. I doubt if he could have gone any further, any deeper, in this method. Realizing this himself, he began to move out into bigger, more vigorous, forms. There is a new freedom in his nude figure. A Young Negress, a new boldness in his head, Jamaican Woman, with its firm yet adventurous outlines and its modelling roughed in.

His new interest in form for its own sake carried him into a series of calves, beautifully realized, into a series of dominating tree shapes; he took a group of small stones on Mount Royal and enlarged them into massive rocks; he began drawing nudes. The five big nudes in the present show are magnificent forms; they take their place in the best of Muhlstock's work. They are big in concept, they have the bulk of sculpture, yet they remain human bodies, rhythmically alive.

Closer to the older way of looking at things but executed in the new manner is the portrait of William O'Brien, one of the rejected, in an attitude of despair. Muhlstock has done a number of quick sketches, snapshots in a few strokes, of down-and-outs sleeping

on Fletcher's Field, of women working or gossiping, but there is only one example in this show. You will remember others in his one-man exhibition in this same print room four years ago.

The two landscapes, In the Gati-neau Hills and The Old Quarry, do not, I feel, measure up to the other works. They seem to lack decision. They are exceptions. The exhibition will add greatly to Muhlstock's reputation. Something that occasionally approached sentimentality in the earlier drawings has gone out; there is more freedom and strength; the honesty, the scrupulous workmanship, remain; the dignity and the sensitiveness have found maturer expression.

### Another Last Show

The Canadian Artists Gallery, which A. B. Watson opened this fall where W. Scott and Sons used to be, has fallen a casualty in the war. The current exhibition, a solo appearance of Marc Aurele Fortin, will be the last. In a week or two, the gallery will be closed and Mr. Watson will proceed overseas for service with the Royal Navy.

To me, the newest things in the Fortin show are the oldest. It was a surprise to discover, never having had an opportunity before, how soberly Fortin started. Some of the later paintings are lurid enough and full of unresolved conflicts, but there is something to be said for a man who rebels against his own past, and Fortin has broken into new territory. He is not at home in it yet but one of these days he may possess it completely and it may be worth possessing.

### Contemporary Arts

Members of the Contemporary Arts Society have until Tuesday to submit their works for a show that will open, with a meeting and a members' preview, on Friday, December 15, in the Stevens Gallery, Drummond Street. About 20 are expected to exhibit. Their works will be judged by a jury consisting of Goodridge Roberts, Eric Goldberg and Louis Muhlstock. In addition to the artists, the Society now has about 40 associate members.

## Three Art Offerings At National Gallery

Contemporary British Art,  
Low's Cartoons and Chil-  
dren's Drawings on View

Gazette — 22.12.

There is plenty to interest the art-lover in the exhibitions now being held at the National Gallery of Canada, Ottawa—a show of contemporary British art from the British Pavilion of the New York World's Fair; a collection of children's drawings from the London County Council Schools; and a display of original cartoons and caricatures by the famous Low.

The collection of British art goes to Toronto next month and comes to the galleries of the Art Association of Montreal in February. It promises to be of more than ordinary interest as the contributors included many of the younger painters—Ardizzone, Bawden, Baynes, Burra, Coldstream, Dunlop, Medley, John and Paul Nash, Ben Nicholson, Ravioli, Roberts, Pitchforth, Stanley and Gilbert Spencer, while among those of an earlier day are P. Wilson Steer, O.M., Sir Walter Russell, C.V.O.R.A., Walter Richard Sickert, Sir William Rothenstein, James Pryde, Sir George Pirie, P.R.S.A., Sir William Nicholson, A. J. Munnings, R.A., Gerald Kelly, R.A., Augustus John, Sir George Clausen, R.A., Philip Connard, R.A., Sir Muirhead Bone, Eric Kennington and Wyndham Lewis.

The art of a few deceased painters is also shown—Harold Gilman, Spencer Gore, Leslie Hunter, J. D. Innes, Derwent Lees, Ambrose McEvoy, R.A., Sir William Orpen, R.A., Glyn Philpot, R.A., and Christopher Wood.

Prints are shown, with examples by Bone, Blampied, Brockhurst, Cameron, Dodd, Gill, Gosse, Griggs, John, McBey, Clare Leighton, Morley, Raverat, Ricketts, Rushbury, Shannon, Short, Sickert, Strang, Sullivan and Unwin. This section includes line engraving, wood engraving, linocut, dry-point, lithograph, etching, woodcut, and mezzotint.

In the Low show are included some reproductions of cartoons done since the outbreak of war, while among the originals "The Hitler Fire" goes back to October 1933. Mussolini, the Civil War in Spain, Czechoslovakia—many angles on the crises that kept Europe and the world "jumpy"—are presented here. Pencil caricature portraits include many notabilities—Sir Austen, Lord Oxford, Churchill, Lloyd George, Maxton, Snowden, Simon; the artists Augustus John, Sir "Bill" Orpen, Sir John Lavery, and the writers, P. G. Wodehouse, A. A. Milne, Sir James Barrie, Aldous Huxley, G. K. Chesterton, and Somerset Maugham.

To this catalogue a foreword has been written by H. O. McCurry, Director of the National Gallery of Canada, in which he briefly sketches the rise and progress of David Low, who was born in New Zealand in 1891, and at the age of nineteen went to Australia to join the staff of the Sydney Bulletin—the training ground of Phil May, famed for his 'Arry and 'Arriet types and London urchins; of Will Dyson and the Lindsays. He went to London in 1920 and became political cartoonist on the Star, and later joined the Evening Standard, where his work is increasing in fame and must be irritating certain personalities in Germany and Russia.

## Canadian Group Has Exhibition

Star — 10.1.40

An exhibition of works by members of the Canadian Group of Painters occupies at present two and a half rooms of the Art Association. In exhibitions of this group one generally expects to find pictures that are at least unconventional, but in the present case, there is nothing very startling and a number of the works shown could quite well appear on an academy exhibition. Among these more normal pictures are two slightly formalized landscapes by Paraskeva Clark, which have decorative color, and an interesting study of two heads by Mabel May; A. Y. Jackson's "Radium Mine," is the more satisfying of his two pictures, though not of his best; Edwin Holgate's small landscape is almost lost in its surroundings. There are some life and character with the rough painting of Kathleen Daly's group of figures; Louis Muhlstock has a pleasant sketch of a room and Sarah Robertson, who has gone into the country for her subjects, has some good sketches.

There is a more formalized treatment of facts in Yvonne McKague Housser's vertical landscape of stars and tree-tops, in B. Cogill Haworth's fresh colored landscape, in Caren Atkins' landscape, of which the parts do not quite seem to fit together, and in the "Pueblo" of Isobel McLaughlin, whose study of brown rocks is less comprehensible.

A still more arbitrary treatment of nature, with some decorative effect, is to be found in Emily Carr's strange dreams of trees. Lawren Harris, Jr., has made a very effective pattern of red and yellow hills, and Marion Scott's pattern is made of a spiral stairway. Formalization carried so far that it ceases to be pictorial in the ordinary sense is to be found in the nameless diagrams of Lawren Harris, Jr., in Gordon Webber's "Space Elements," and in the works by Rody Kenny Courtice.

Fritz Brandtner shows a curious patchwork of colour and Barker Fairley a suggestion of the first elements of a landscape.

Among other painters whose pictures are less striking are Arthur Lismer, F. H. Varley, Prudence Howard, Andre Bieler, Ethel Seath, Goodridge Roberts and Eric Goldberg.

## To Review Canadian Group

On Monday at 5 o'clock, Professor Barker Fairley, of the University of Toronto, will at the Art Association of Montreal give a review of the Canadian Group of Painters the exhibition of which is now being held in the galleries there. This offering is for members only.

Evidence of the growing interest being shown in the exhibitions at the Art Gallery is revealed in attendance figures for 1939, which totalled 64,693, as compared with 47,986 in 1938.

Gazette — 13.1.40

## Water Colors On Loan By Mt. Allison

Standard 30.12.39

Art Association of  
Montreal Exhibits Rich  
Variety of Subjects

By ROBERT AYRE.

IT'S rather like intruding on one of those antique drawing rooms curtained and carpeted within an inch of its life. Within an inch? No, it was worse than that. Life never got into those airless museums in the first place, not a peep of it.

That's the way I felt this week, going into the exhibition of water colors loaned the Art Association of Montreal by Mount Allison University. When I tell you there is a Rubens, several Poussins, a couple of Cromes and a Constable, a Lely and so on, you will say I am unreasonable. My answer is that the show gave me a sort of Sunday parlor depression and a young couple who came into the gallery spoke in discreet whispers.

So much for the general impression. If you have patience, or if you are an art student, you will certainly find much of value. Rubens' Two Marys are elegant 17th Century ladies, gracefully, unerringly delineated, and in the drawing of the heavy skirt of the nearest there is a real sense of volume. Vandyke's lady, copied here by Sir Peter Lely, has more individuality, with her ringlets and pop-eyes, but the touch is heavier. On the other hand, Whistler's little girl is a wispy creature. (I should scarcely call her a water color, but maybe that's splitting hairs.) All these are in monochrome. There is luminous color in William Etty's Classical Composition of half-nudes and pillars, an easy, pleasant thing, but I'd rather have the simplified generous drawing of Poussin in his classical composition in red chalk. And there is drive in the long strokes of Poussin's landscapes; they go somewhere, too.

John Crome's Old Mill Near Norwich is as heavy as an oil, pregnant with atmosphere. The sketch called simply "A Study" is much freer, the most modern piece in the exhibition. Rich color goes into John Varley's Evening on the Wye and his Evening Near Lincoln is suffused with an unreal ruddiness; the handling of the rocks may remind you of Dali. Not exciting, but interesting in its approach to modern technique (he allows coarse paper to play an important part) is Constable's Near Dedham.

Frederick Nash contributes an extremely delicate architectural drawing, At Winchester. Jan van der Heyden and Adrian Vandervelde united to make an Amsterdam street, in which they were faithful to every brick and cobble. It has the clean and tidy charm of something on the stage; its excess of meticulous realism makes it unreal. I liked Mary Mosher's flower composition for its very artificiality. The roses and tulips are as lifeless in color as those dried everlasting in the stuffy drawing rooms, but they are alive in line and the unnatural color imposed on them makes them an individual creation, even if it is something like the screens they used to have in those—yes, drawing rooms.

Faded and dreary I thought Samuel Prout's Old Mill, and David Cox's Passing Shower and T. Sidney Cooper's cattle; Richard Wilson's romantic landscape and George Chambers' Turner-like marine didn't seem much livelier. Landseer's ducks are certainly better than his solemn dogs and stags—he did paint stags, too, didn't he? The Mauve Return of the Flock isn't without its refreshment, because of its juicy green in the midst of so much sand. Many ladies in polite society must have painted vistas like J. B. Pyne's when they went on the Grand Tour.

I grant you the quality of many of the exhibits individually but to me it was like turning over the leaves of an old album. It is a case of what Charles Lamb calls imperfect sympathy. I was glad to get out into the fresh air, pausing for a draught of lusty Breughel (the Treasure of the Week) on the way.

Heigho! It's better, I suppose to end a year than begin one on a melancholy note. There's a New Year coming.



## Toronto Artist's Work On View in Montreal



"Haliburton Landscape," by Paraskeva Clark of Toronto, in the Canadian Group of Painters' Exhibition, opening this week-end in the Art Association Galleries here.

## Local Art Exhibitions Promise Well For 1940; 152 British Works Coming

Standard By ROBERT AYRE. 6.1.40

NINETEEN-FORTY promises bright spots for members of the Art Association of Montreal and the others who frequent the gallery on Sherbrooke Street. The New Year opens this week-end with the Canadian Group of Painters' exhibition. It will last for two weeks and a little over. From the tenth until the end of the month, an exhibition of sculpture by W. S. Martineau will be seen.

Two shows that should be of outstanding interest will be held at the same time: a collection of French-Canadian primitives gathered by the United States painter Patrick Morgan, who spends his summers at Murray Bay, and an exhibition by the members of the Eastern Group. The dates are January 24 to February 4 inclusive.

Through the courtesy of the National Gallery of Canada comes an exhibition of contemporary British art (oil paintings, water colors, drawings and prints) organized by the British Council for the British Pavilion of the New York World's Fair. The contributors are Edward Ardizzone, Edward Bawden, Keith Baynes, Sir Muirhead Bone, Stephen Bone, Edward Burra, Sir George Clausen, R.A., William Goldstream, Philip Connard, R.A., R. Dobson, R.O. Dunlop, Mark Gertler, the late Harold Gilman, late Spencer Gore, Duncan Grant, Ivon Hitchens, Frances Hodgkins, the late Leslie Hunter, the late J. D. Innes, Augustus John, David Jones, Gerald Kelly, R.A., Eric Kennington, Henry Lamb, M.C., the late Derwent Lees, Ham Lewis, the late Ambrose R.A., Archibald MacGlashan, William MacTaggart, the late Robert Medley, Henry J. Muntings, R.A., John Nash, Ben Nicholson, Adam Nicholson, the late Sir John Orpen, R.A., Victor Pasmore, the late Glyn Philpot, R.A., George Pirie, P.R.S.A., R. Vivian Pitchforth, James Pryde, Eric Ravilious, William Roberts, Sir William Rothenstein, Sir Walter Russell, C.V.O.R.A., Walter Richard Sickert, Matthew Smith, Gilbert Spencer, Stanley Spencer, P. Wilson Steer, O.M., Graham Sutherland, Edward Wadsworth, Ethel Walker, the late Christopher Wood.

These did the paintings and drawings: a comprehensive list, including surrealists, vorticists and abstractionists as well as venerable R.A.'s—152 works. They are loaned by the Tate Gallery, the British Council, the Contemporary Art Society, the Imperial War Museum, the National Gallery of Ireland, the Leeds City Art Gallery, the Birmingham City Art Gallery, by dealers and private individuals and by artists themselves.

### The Print Makers

The 152 prints, loaned by the British Council, are by: Stanley Anderson, A.R.A., John Austen, Robert Austin, A.R.A., Leonard Beaumont, Edmund Blampied,

15 to 25, when graduates of l'Ecole des Beaux Arts will also make an appearance.

The annual Spring Exhibition has been booked for March 22 to April 14. Then come the students' shows—pupils of Mr. Holgate, Mrs. Newton and Mr. Ogilvie in the Art Association school—April 5-14; students in the School of Architecture, McGill University—April 28-May 5; pupils in Miss Savage's Art Association children's classes—May 18-27.

### Lectures

The first of the new series of lectures will be given on Monday, when Dr. Peter H. Brieger, Department of Fine Art, University of Toronto, will speak on "Modern Sculpture: Epstein and Mestrovic." A week later, Professor Barker Fairley of the University of Toronto will give a review of the Canadian Group of Painters. On January 22, Dr. Brieger will return to discuss "Art in Bohemia," and on the 29th F. St. George Spendlove of the Royal Ontario Museum of Archaeology, will deliver a public lecture on the art of India.

The February programme consists of a lecture on Wedgwood by Professor T. H. Clarke, Ph.D., of McGill; "Water Color Painting in Canada," by E. R. Hunter; Contemporary British Painting," by Martin Baldwin, Curator of the Art Gallery of Toronto. A concert has been planned for the night of February 26.

On March 4, P. Roy Wilson, B. Arch., A.R.I.B.A., will speak on "Ville Marie and its Architecture." This lecture will be open to the public. A gallery talk on the exhibition of contemporary Americans will be given on March 11.

### Dr. Brieger Lectured On Modern Sculpture

Star 9.1.40

The first lecture of 1940 at the Art Association of Montreal was given on Monday afternoon by Dr. Peter H. Brieger, of the department of fine art at Toronto University, on the subject of "Modern Sculpture." Beginning with illustrations of some busts by Epstein, he pointed out the emphasis of the surface planes and the reflections of light produced by the broken treatment of the surfaces; Epstein's figures on the Underground Railways building in London came next and led to the work of Mestrovic, in which Mr. Brieger called attention to the relation of the work to the material and the consideration of the carver-sculptors for the blocks of stone on which they were working. Examples of modelled sculpture were contrasted with these and Mr. Brieger showed and described works by several other recent sculptors, including the Englishmen Henry Moors and Eric Gill and the American Manship.

Dr. Brieger is to lecture again on January 22nd, on Art in Bohemia. Next Monday afternoon Professor Barker Fairley of Toronto will speak on the work of the Canadian Group of Painters.

## Prof. Gillson Gets War Post

Star 10.1.40  
McGill Mathematician  
Will Aid Government  
In Air-Training Plan



Prof. A. H. S. Gillson

Prof. A. H. S. Gillson of the department of mathematics at McGill has been granted leave of absence by the university to enable him to assist the Dominion Government in carrying out the Empire air-training scheme. It was learned at McGill today, Professor Gillson, formerly an instructor in the Royal Navy, has been accorded the rank of squadron leader and will serve at Trenton, Ont., the training command of the Royal Canadian Air Force. He is at present giving an instructors' course in navigation.

His extension evening course in navigation at McGill will be continued by Lieut. J. B. Payn, formerly of the Royal Navy and now of the Royal Canadian Naval Volunteer Reserve. The course will be directed toward examination in navigation and pilotage.

Professor Gillson, who is a graduate of Cambridge and served on the teaching staff there, witnessed several of the colorful incidents in the navy in the last war, including the handing over of the German High Sea Fleet at Scapa Flow. He left the navy to join the department of mathematics at McGill, and he has now been given indefinite leave of absence to carry out his new duties.

Treasure of the Week  
Attracts Attention  
Gazette 13.1.40  
"Place de l'Opera, Paris," by  
Jean Francois Raffaelli,  
Is Offering

The Treasure of the Week, "Place de l'Opera, Paris," by Jean Francois Raffaelli, a work painted in 1878, has attracted a lot of attention at the Art Association of Montreal this week. It clearly shows that no very vexing traffic problem then existed. Pedestrians calmly wandered across the street or on a safety island await the passing of a carriage and pair. Buses take on passengers, men promenade in the tall top hats of the period and a maid with babe in arms walks in the road seemingly assured that any vehicle will pull up to let her pass. Buildings and shops line each side and the ornate opera house is in the background. Raffaelli in this canvas employs his brush to touch on high society—a contrast to the scenes in the gardens of old people's homes, and the derelicts who comb the rubbish heaps on Paris outskirts or spike cigar butts in the streets, also subjects that interested this French painter who died in 1924.

Art Association of Montreal Treasure of the Week



Place de l'Opera—Paris. Oil Painting by Jean Francois Raffaelli, (1850-1924)—French School, famous for his paintings of Paris and environs. (Loaned from a private collection in Montreal.) Standard, 6.1.40



# "Fundamental" and Other Views On Canvas: Second Thoughts On Canadian Group Show

I SAID my say about the Canadian Group show when I saw it in Toronto in November but of course I had to see it again in its new setting in the Montreal Art Association's galleries and I'll make a few notes just to draw your attention to it.

Let's see what sort of Canada these painters bring before our eyes. First of all, A. Y. Jackson's "Pre-Cambrian Hills" gives us the backbone, the great mineral land that lies underneath the skin and in the North breaks through, hard and austere and formidable. Jackson's choice of title is an amiable defiance of those who use the words "Pre-Cambrian Shield" as a term of disparagement when they talk of Canadian painting, who cry for social rather than geographical stresses. True enough, humanity seems to have no place in this slow-moving solemn-colored procession of rocks. Yet I would remind the protestants of a very important human in the scene, the observer and interpreter.

Fred Varley gives us the same fundamental Canada, though in an orchestration of color subtle rather than bold, in his "Summer in the Arctic." There are humans but they are Eskimos, as primitive as the ice and rocks.

Some of the old Group have died, some are not here. Lismer gives us the fierier earth of Africa, Harris has soared from his ringing North into pure abstraction. Where is the blazing heraldry of Canada? Where are the gales of Georgian Bay, where the pomp of the autumn hills? Fritz Brandtner comes nearest with his new hal-lelujah.

The one picture of the Mountains is not the Mountains at all. We come to the great mysterious forests of Emily Carr and see them thinning out into the less profound forests of Yvonne McKague Houser. And so we leave the bigness of the Canadian wilderness and arrive at the softer country.

For some utterance on the fatness of the mellow land, you must look to the women—Prudence Heward, Anne Savage, Ethel Seath and Sarah Robertson, all of them, as it happens, Montrealers. There is no fatness in Carl Schaefer's stook of grain; the reverse, indeed. But in Schaefer we meet a new element. The Seven, and those closely allied with them, are individuals, some of them strong individuals, but I think we might say they allowed the Canada outside themselves to take the lead. Painters like Carl Schaefer, Goodridge Roberts, Paraskeva Clark and B. Coghill Haworth take the lead themselves and express through intimate perspectives their personal idiosyncracies and problems. This does not necessarily detract from the validity of their work. Schaefer, who looks uneasily at a farmhouse by the railway; Roberts, whose landscape comes from calm depths; Mrs. Clark, who is quietly happy, and Mrs. Haworth, who kicks up high jinks, bring us new aspects of Canada.

It is a long way from Tom Thomson's swamps to Mrs. Clark's, a long way from the old shouting pines to Schaefer's sad willows; but it is a far longer journey to Rody Kenny Courtice's blithe but shallow fantasia on security and fruitfulness and Lawren Harris Junior's trivial "Autumn Landscape," which looks all the worse, I fear, for being so close to Jackson's Pre-Cambrian.

Such is the story of the landscape in this exhibition. What of man and his works? Of course the effects of man are seen in the pastorals. He has intruded on even the grim North, in Jackson's mine. But in none of them does he appear himself. To see him you have to look at Kathleen Daly's veilée—a gesture, I think, rather than realization; at Andre Bieler's peasants in decorative doings; at Philip Surrey's city night and at R. York Wilson's "Burlesque," quite another way of looking at city nights; at the portraits by Prudence Heward, John Alfsen and Jack Humphrey. His presence is felt in George Pepper's upthrusting houses and fences and the ramshackle tin lizzie, in Peter Haworth's fantastic house, in Louis Muhlstock's gracious interior and Marian Scott's semi-abstraction, "Fire Escape."

In the few still life pictures, LeMoine Fitzgerald and Milne stand out; Fitzgerald shows two of his intimate and exquisite drawings; J. W. G. Macdonald and Gordon Webber bring back reports from their private worlds of abstraction.

The exhibition will be here until over next week-end. On Monday, Professor Barker Fairley of the University of Toronto will make it the subject of a lecture to members of the Art Association.

By ROBERT AYRE.

W. S. Martineau

An exhibition of sculpture by W. S. Martineau has just opened. After a number of years in New York, Martineau, who was born in Montreal in 1915 and who began his studies at the Monument National when he was 17, has come home with the intention of getting into the war if there is a place for him.

## Lectures, Exhibits At Art Association Gazette — 6.1.40 Program into May Promises Much That Is Varied And Interesting

On Monday the first of the new year's lectures of the Art Association of Montreal will be held for members at 5 o'clock when "Modern Sculpture: Epstein and Mestrovic," will be the subject treated by Dr. Peter H. Brieger, Department of Fine Art, University of Toronto. Other offerings until March are the following:

Monday, 15, Review of the Canadian Group of Painters, by Professor Barker Fairley, University of Toronto.

Monday, 22, Art in Bohemia, by Dr. Peter H. Brieger.

Monday, 29, The Art of India: An Outline, by F. St. G. Spence, The Royal Ontario Museum of Archaeology. This will be open to the public.

February: Monday, 5, Wedgwood, by Professor T. H. Clarke, Ph.D., McGill University.

Monday, 12, Water Color Painting in Canada, by E. R. Hunter.

Monday, 19, Contemporary British Painting, by Martin Baldwin, curator, The Art Gallery of Toronto.

Monday, 26, Concert at 9 p.m.

March: Monday, 4, Ville Marie and Its Architecture, by P. Roy Wilson, B. Arch., A.R.I.B.A., A.R.C.A. This will be open to the public.

Monday, 11, Gallery Talk on the Exhibition of Contemporary American Paintings.

The list of exhibitions is as follows:

January 5-22, Canadian Group of Painters—now on view.

January 10-31, Exhibition of Sculpture by W. S. Martineau.

January 24-February 4, Eastern Group of Painters.

January 24-February 4, French-Canadian "Primitives."

February 8-25, Exhibition of Contemporary British Art, from the New York World's Fair, through the courtesy of The National Gallery, Ottawa.

March 1-17, Exhibition of paintings by F. W. Hutchison, N.A., R.C.A.

March 1-17, Exhibition of Contemporary American Paintings, from the San Francisco World's Fair.

March 15-25, Exhibition by Graduates of l'Ecole des Beaux Arts.

March 15-25, Paintings by Andre Bieler.

March 22-April 14, Annual Spring Exhibition of the Art Association of Montreal.

April 5-14, Exhibition of work by students of the Art Association (pupils of Mr. Holgate, Mrs. Newton and Mr. Ogilvie).

April 28-May 5, Work of students in the School of Architecture of McGill University.

May 18-27, Exhibition of work by students in Miss Savage's Class (children's classes of the Art Association).

## Standard At The Art Association 13.1.40



"Farmhouse Window," by Prudence Heward of Montreal, in the Canadian Group of Painters exhibition now in the Art Association galleries.



BRIGHT LAND, by Arthur Lismer, A.R.C.A., one of the more lustily handled oils shown at the recent Royal Canadian Academy exhibition held in the Art Gallery here, was strong in color and design. Lismer, who last autumn accepted a post at the newly-established art centre in the National Gallery of Canada, Ottawa, worked for the Canadian War Memorials at Halifax, 1917-18, and was a member of the Group of Seven, 1919-1932, that body now being known as the Canadian Group of Painters.

## First Exhibit of Year At Art Association Gazette — 6.1.40 Characteristic Work Shown By Members of Canadian Group of Painters

Opened with a private view early last evening, the exhibition of the Canadian Group of Painters is being held in the galleries of the Art Association of Montreal. It is a show that will probably draw a large attendance between now and January 22. The works are a mixed lot, the general effect is not very cheering, though two marked exceptions are the contributions of A. Y. Jackson—"Precambrian Hills," strong in design and fine in color, and "Radium Mine," with buildings, winding road, rocky shore and sun glinting on a stretch of water; works that reveal the painter who thoroughly knows his business. Edwin Holgate, R.C.A., in "Tangle,"

seems a bit stiff with his green hill beyond water, and a foreground filled with trees and a litter of branches. F. H. Varley, A.R.C.A., shows "Summer in the Arctic," with Eskimo women and children against a background of rock, rather gloomy in spirit. Mabel May, A.R.C.A., in "Composition," shows a couple of strongly painted women's heads, and also a winter landscape, and Louis Muhlstock has a well-painted interior, W. P. Weston is partial to the grim and bare in "Mount Klitsa," and Andre Bieler in "The Colt" shows a group of men about the animal, and could have made more of "The Procession, Ste. Adele"—figures, banners and a church.

Paraskeva Clark is bold and airy in "Haliburton Landscape," and the group by Emily Carr—"Trees in the Sky," "Old Trees at Dusk" and "Rushing Sea Undergrowth" will likely have admirers. The last-named work truly interprets its title. David B. Milne with "Kitchen Shelves and Coat," and Bertram Brooker with "Paint Box," show individuality in treatment of still life. Marian Scott finds a subject

to her liking in a circular fire escape, and Yvonne McKague Houser in "Night in the Woods," with its retreating tree-tops and spatter of stars, apparently lay on her back to catch the effect. Lauren Harris has some abstract forms that may contain a wealth of meaning, and Arthur Lismer, A.R.C.A., shows "African Village," with stunted trees and figure.

Sarah M. Robertson has "Apples in the Sun," rather precise in handling, a direct contrast in treatment to "Place d'Armes," by Kathleen Morris, A.R.C.A. Nora F. E. Collyer in "The Postman" near a country cottage gives her big hills a satisfying solidity, and Anne Savage in "The Wheelbarrow" has taken no liberties with form. Ethel Seath shows "Harvest Still Life," and Prudence Heward makes "Farm House Window" a sound reason for painting a girl's head very satisfyingly. Kathleen Daly has an ambitious work in "Une Soiree Canadienne"—figures apparently enjoying themselves in a farmhouse.

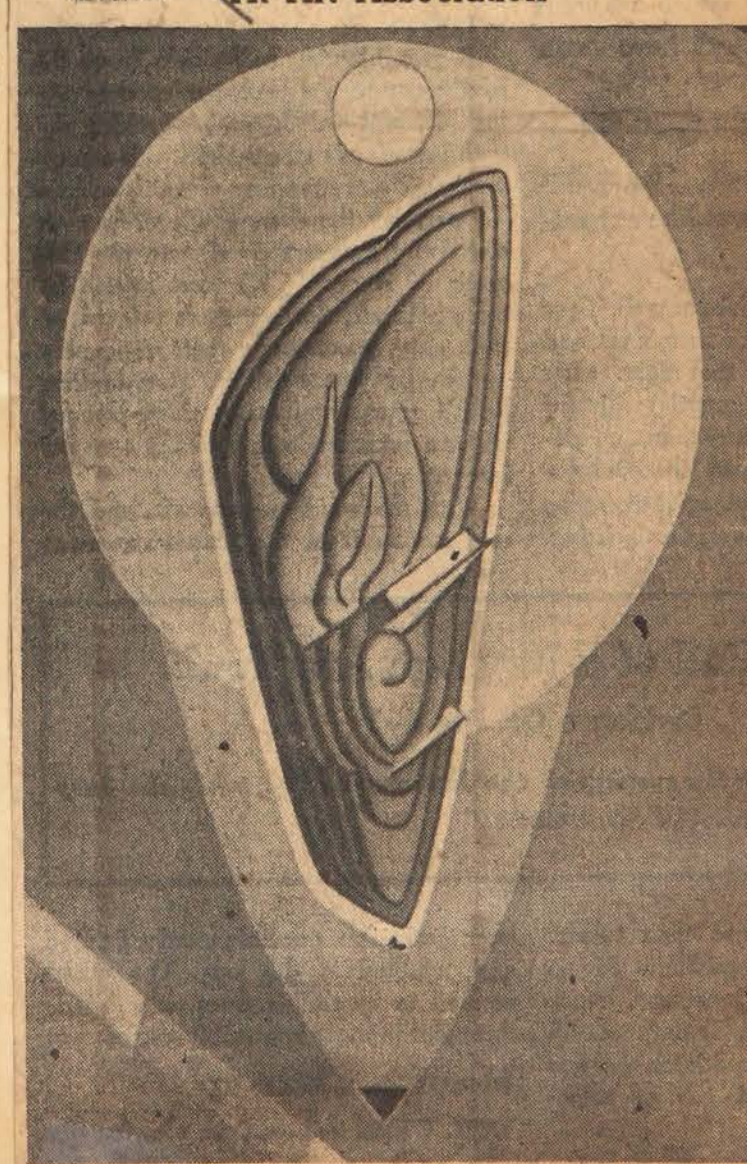
Peter Haworth, B. C. Haworth, George Pepper, Goodridge Roberts, Eric Goldberg and R. K. Courtice are among others exhibiting.

## Eastern Group of Painters

The Eastern Group of Painters is holding its exhibition at the Art Association of Montreal, with John Lyman, Goodridge Roberts, Jori Smith, Eric Goldberg, A. Berco-vitch and Philip Surrey contributing. The works remain on view until February 4.

Gazette .27.1.40

## At Art Association



One of the new abstractions by Lawren Harris in the Canadian Group of Painters exhibition in the Art Association gallery.

Standard - 20.1.40



# Gifted Son Returns to Montreal

Star - 23.1.40



Son of a Canadian sculptor, himself a sculptor of high standing in the United States, W. S. Martineau has returned to his native city of Montreal with a collection of his work which is now on exhibition at the Art Association of Montreal. He is shown here with one of a number of busts of President Roosevelt he has made, one of which is included in his works on view here.

Mr. Martineau has done portraits of many leading U. S. citizens, as well as important works of sculpture on public buildings.

## Standard Bust of F. D.R. by Canadian

13.1.40



Stanley Martineau's bust of President Roosevelt has brought him much attention from New York critics and Artists. He has done busts of President Nicholas Murray Butler of Columbia, William K. Vanderbilt and other well known Americans. Some of his work is on view at the Art Association in Montreal.

## W. Stanley Martineau Shows Portrait Busts

Roosevelt, Vanderbilt and Butler Among Subjects At Art Association Here

Gazette - 13.1.40

W. Stanley Martineau, a young Montreal sculptor who has made a reputation for himself in the larger centres of the United States, is holding an exhibition of his work in the Print Room of the Art Association of Montreal, and it is evident that recognition of his talent is merited. He has modelled outstanding personages in the neighboring republic—President Roosevelt has sat to him, and a profile of that sympathetic and understanding friend of Canada is reproduced on this page.

Martineau's gallery of portraits is an important one, including as it does, besides the Chief Executive of the United States, Supreme Court Justice Morgan J. O'Brien, John W. Cross, George F. Baker, Jr., George Gray Barnard, an American sculptor of high attainments; W. K. Vanderbilt, President Nicholas Murray Butler, of Columbia University, and Charles Blair Macdonald, millionaire sportsman, who is credited with bringing golf to the United States. These men of affairs—shrewd, and apt to be critical, have sat to this young sculptor and have approved of his skill.

Martineau has shown himself successful in catching a likeness and also in revealing the character and dignity of his sitters. His head of President Roosevelt, completed in 1938, well suggests that occupancy of the high office entails responsibilities and strain that leave their mark. A photograph on view shows the sculptor working at a bust portrait of Roosevelt in 1937.

Effective in arrangement and sympathetically handled is the group—grandchildren of the late George F. Baker, founder and president of the First National Bank, New York. This work in marble is a satisfying performance. There is, too, a refreshing informality about the portrait bust of Vanderbilt, with a scarf about his neck. The shock of hair and beetling brows of Barnard, the sculptor, suggest an individualist and man of strong convictions.

Simple in arrangement is the bas relief of the heads of three boys.

"Wings of Canada," an allegory of Canada's effort in the air, is an ambitious work that reveals considerable imagination.

W. Stanley Martineau was born in Montreal on December 5, 1915, son of the late Joseph Arcade Martineau. The elder Martineau—Canadian by birth—is credited with having carved some of the finest memorials all over the eastern United States. One of his outstanding works is the memorial to President Harding in New Hampshire.

Martineau, at the age of 17, began his art studies at the Monument National in Montreal. After studying at the school three months he went to New York, where he became an assistant to the New York sculptor, Charles Keck. A year later Martineau was commissioned to do a memorial group of the explorers Lewis and Clark, for the University of Montana, and was further commissioned to create a panel depicting the frontier for the university library.

During this period one of America's most famous artists, Frederic Macmonnies, of New York and Paris, commented on sculpture exhibited by Martineau in the salon of the National Academy of Design in New York. He sent for Martineau and offered to take him into his studio as his assistant and for personal instruction. After studying with the master two years, Macmonnies considered him ready, and so at the age of 20 Martineau opened a studio in New York. Then followed a long series of busts of famous men. At the age of 21, Martineau completed a bust of President Roosevelt at the White House. This bust has been widely accepted in art circles in New York.

At the outbreak of war Martineau returned to Canada to be of service to the Dominion.



Les petits enfants de feu George F. Baker, fondateur et président de la First National Bank de New-York, oeuvre de Martineau exposée à la Galerie des Arts.

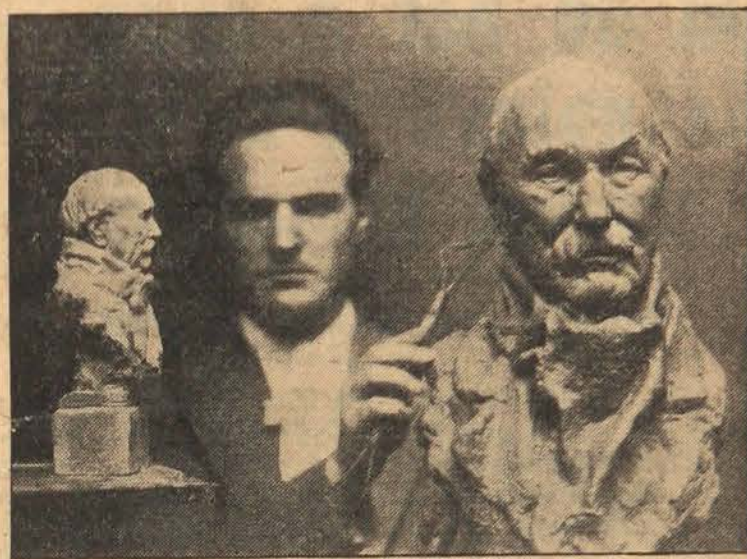
La Patrie - 11.1.40



"Les ailes du Canada en guerre", l'oeuvre la plus récente de Martineau, sculptée en hommage à l'effort de guerre du Dominion. Exposée à la Galerie des Arts.

(Photo la "Patrie").

La Patrie - 11.1.40



W. Stanley Martineau, jeune sculpteur montréalais et une de ses oeuvres, le buste de Charles Blair Macdonald, de New-York.

La patrie 10.1.40 \*\*\*

## Exposition qui nous révèle un sculpteur bien mal connu ici

A la galerie de l'Art Association de Montréal (rue Sherbrooke ouest) s'est ouverte aujourd'hui une exposition de certaines oeuvres d'un jeune sculpteur, montréalais de naissance, W. Stanley Martineau, âgé d'à peine 25 ans.

Son père, Joseph-Arcade Martineau, aujourd'hui décédé, a laissé des monuments précieux, tout particulièrement dans l'Est des Etats-Unis. Signalons par exemple, le mémorial du Président Harding, dans le New-Hampshire.

A l'âge de 17 ans, Stanley Martineau se mit à étudier la sculpture au Monument national. Il se rendit ensuite à New-York où il fut l'assistant du célèbre Charles Keck. Un an plus tard, l'université du Montana lui confiait deux travaux d'art importants.

Frederic Macmonnies, de New-York et de Paris, fut tellement impressionné par le talent du jeune Montréalais qu'il lui demanda sa collaboration en retour d'un enseignement plus avancé.

Deux ans plus tard, à 20 ans seulement, Martineau ouvrait son propre studio à New-York. Il fit les bustes de personnalités américaines bien connues, telles que le Président Roosevelt (deux fois), Nicholas Murray Butler, de l'université Columbia, William-K. Vanderbilt, Andrew Mellon, George Gray Barnard, et autres.

Au début de la guerre, en septembre dernier, il revint au Canada offrir ses services au gouvernement et produisit, à cette occasion, un petit chef d'oeuvre "Les ailes du Canada en guerre" (voir photo ci-contre).

Cette exposition se poursuivra jusqu'à la fin du mois. Martineau — tout comme Meroz, l'autre Montréalais que le salon d'automne de la Royal Canadian Academy of Arts fit connaître — est un jeune artiste au talent très sûr et puissant.

La finesse du détail s'allie à l'exactitude chez lui et la guerre aura peut-être pour nous de le voir consacrer son temps au service du Canada qui n'est pas assez.



Buste de Franklin D. Roosevelt, oeuvre de Martineau. La Patrie (Voir page 3). 10.1.40



Buste de W. K. Vanderbilt, de New-York, oeuvre de Martineau.



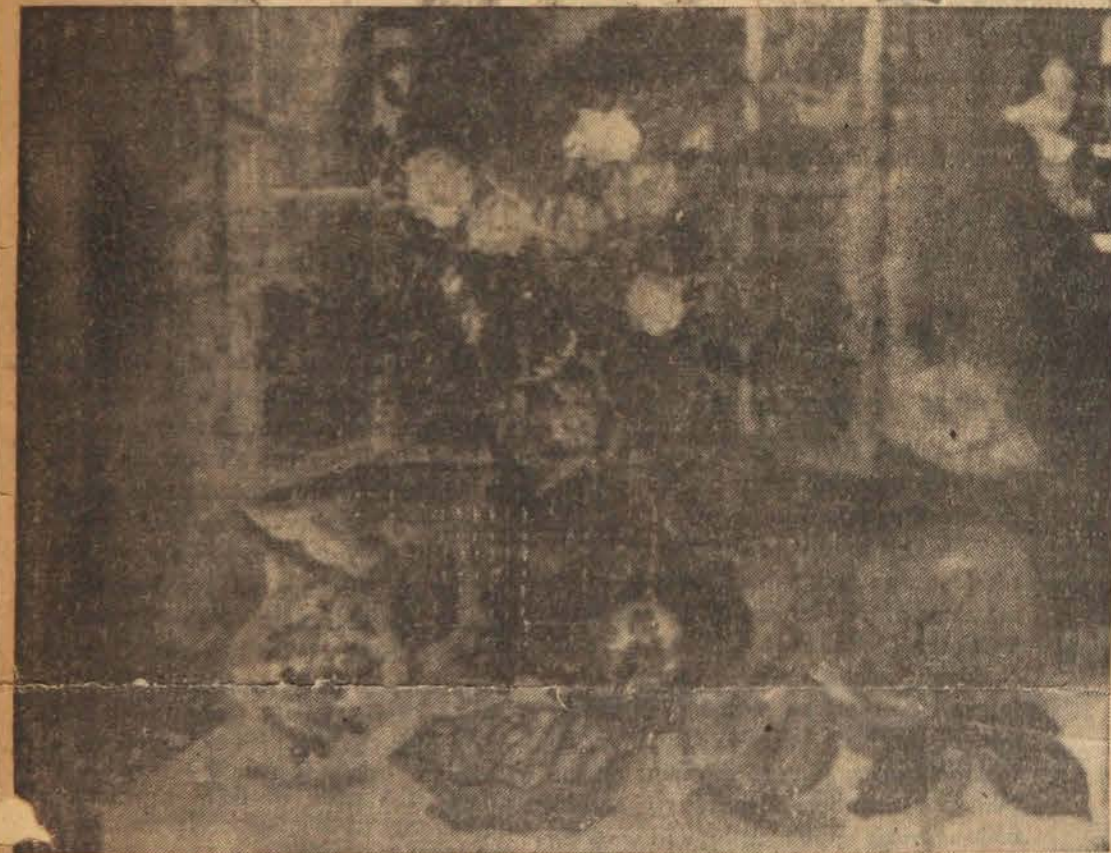






One of Philip Surrey's pictures in the current Eastern Group show. It is called "Idle Hands" and according to Robert Ayre's view constitutes a "sermon on unemployment in a world where so much is to be done."

### Standard "Primitive" By S. M. Bouchard 27.1.40



"He looks with a child's wondering eyes at stuffy habitant interiors, transforms them, yet remains true."

### Art News and Reviews

## Eastern Group Presents Array of New Works At Art Association 27.1.40

By ROBERT AYRE

**H**URRY, I urge you, to the Art Association galleries if you don't want to miss two of the events of the season. The Eastern Group exhibition and the show of French-Canadian primitives opened on Wednesday and, starting tomorrow, you have only eight days. On Sunday, February 4, they close to make way for the Contemporary British, which go on view on the following Thursday.

We haven't seen the Eastern Group, as a group, since its first appearance more than a year ago, but all the members were represented in the recent Contemporary Arts Society show and as individuals they have been seen in exhibitions here and there. Most of the works assembled in the gallery, however, are new to the public.

Jack Humphrey, but the other, Philip Surrey, comes as an individual nothing in stature. The others are John Lyman, Bercovitch, Eric Goldberg, and Goodridge Roberts.

### Laurentian Landscapes

Lyman's "Trouble" is here; and a ruddy portrait, "Riviere Rouge," one of his dignified Laurentian landscapes; and a smaller piece with two figures on a shore against a background of deep woods; and a quartette in action, partly illuminated by a lamp in the centre, partly in shadow, the smoothly flowing forms giving out the music as surely as the men are playing it.

The Bercovitch I like best is the sunny water color impression of a verandah, not a new work. In spite of its background, the portrait, which I have also seen before, is conventional, and I

don't understand the marine, "Cliffs on Bonaventure Island" in a show of this kind. It is hard to realize that it came out of the same mind as the vase of fierce red flowers starting into life out of a splintered cosmos of blue and violet.

Eric Goldberg has remembered Spain, a happy, graceful Spain, and extended his range of subjects to include a picnic and a skating rink. Goldberg always does what Barker Fairley wants to see more common in Canadian painting: he relates figure to environment. But he creates his own environment.

In his lecture on the Canadian Group show, Fairley referred to Philip Surrey as one who came close to his idea, although he added, and with justice, I think, that much of his work remains in the category of illustration. This is true of "Three Settlers," which is a story in paint, and to some extent true of "Evening on the River," which in its mood and its opalescent color recalls Surrey's Vancouver days and the influence of Varley. But it is not true of "Idle Hands," one of the most impressive canvasses in the exhibition. With the title to help you, you may get a sermon on unemployment out of it, or an allegory of inertia in a world where so much is to be done. The accent is certainly on the large, powerful, unused hands of a body of young

people. But I doubt if you will think of those things. You will see a picture of men and women lying on a beach. You will be interested in the compactness of design, in the play of color over the forms, in the hands as notes in rhythm. The uncanny Surrey comes again into the "Portrait in Red." The girl sitting rigidly, and a little startled, in the chair in a wide empty room, with a window open in the distance, seems to be floating in a boat. There is good painting in it.

### A Challenge

Jori Smith is interested in the figure for its own sake, with no thought of environment. Her nudes are volumes of glowing color, given boundaries by bold slashing lines. A few decisive strokes indicate the features. There is a suggestion of environment, a whit ironical perhaps, in "La Mere." The mother and her four children are a challenge to the world; the father is an unconcerned shadow.

Happy in arrangement and color is Goodridge Roberts' nude, but I find the figure stilted and I still prefer the landscapes, so sparing in palette, so intensely felt.

### The Primitives

The Group exhibition will take up much of your time and it deserves to be seen more than once. But you must not forget the show in the long gallery across the way. See the Quebec primitives who, so naively, but so freshly and vigorously, are relating figure to environment! Compare their innocence with the sophistication of the other painters. S. M. Bouchard looks with a child's wondering eyes at stuffy habitant interiors, transforms them but yet remains true. And sometimes he sails off into a dream world. See Robert Cauchon, whose horses are so elegant; Andre Deschenes who paints boys swimming and swinging and standing naked amid classic ruins; Adela Harvey, who does homely scenes with precision and a nice feeling for space. See the wood carvings, especially the majestic moose and the ferocious grizzly bear and the delightful spotted poultry.

"The Art of India: An Outline," will be the subject of a lecture by F. St. G. Spendlove of the Royal Ontario Museum of Archaeology at the Art Association on Monday at 5 p.m. It will be open to the public.

The Art Association of Montreal is holding a preview for members only of the exhibition of contemporary British art on Thursday afternoon from five until half-past six o'clock. Tea will be served.

## MUSEUM STRESSES CULTURE OF INDIA

Gazette

Jan. 30, 1940

Ontario Establishment Hopes to Promote Empire Understanding, Spendlove Says

As a better understanding of the peoples of India is intensely desirable in Canada today, the Royal Ontario Museum is trying to construct a centre of Indian studies and culture, F. St. G. Spendlove, of Toronto, a member of the museum's staff, said at a meeting of the Art Association of Montreal in the Art Gallery yesterday.

In pursuance of this policy the museum has recently received several examples of Graeco-Buddhist art from Afghanistan which shows marked influence of the conquest of Alexander the Great in the third century B.C. These examples, the speaker said, are unsurpassed in the world.

Mr. Spendlove made a brief outline of Indian art from the pre-historic times of the peoples of the Indus Valley through the Buddhist period and the Hindu and Moslem influences. The lecture was illustrated by a number of lantern slides of famous examples of sculpture and many of the well-known Mogul buildings. Of these latter peoples, Bishop Heber had said "They built like giants and finished like jewelers," the speaker pointed out.

Other periods which Mr. Spendlove stressed were Buddhist art from the third century B.C. through the first few centuries A.D., which knew great development particularly in rock cut temples, sculpture and relic shrines; mediaeval Hindu art, and the Indo-Persian buildings of the later Moslem times.

The lecturer is a fellow of the Royal Geographical Society and the Royal Society of Arts as well as a member of the Royal Asiatic Society.

McGill Daily  
ART  
30.1.40

### THE EASTERN GROUP

At a recent meeting of the Philosophical Society where Nietzsche was on the carpet, the role of strife was a topic of discussion. This strife is confused in our minds between being an end in itself, and being the demonstration of the will of the individual to realise his potentialities against opposition. The former type of pugnacity results in mere havoc, but the latter will eventually resolve itself into a conflict between organised groups; those who have in common a respect for the spirit of the individual, and those who follow the accepted standards of success.

### Academic Influence of R.C.A.

The battle has reached this stage in Canadian painting. Societies are organising everywhere with amazing speed. The Royal Canadian Academy, formed in 1880, finds its claim to omni-science questioned. The Canadian Group offers the liberalism and seeks the vitality it finds lacking in the R.C.A. Varley and Lismer belong to both but A. Y. Jackson resigns from the Academy. The new Contemporary Arts Society in Montreal is even more irked by the R.C.A. and its academic influence. (The CAS was responsible for the Loan Exhibition of Modern Art in the Gallery last Spring, an exhibition which should have been held long ago as there are many good European and American moderns in private collections here.)

The Eastern Group is comprised of six CAS members but was formed before that society. It has a happy solution to the exhibition problem which is appreciated when the present show at the Art Gallery is seen. Each artist submits four or five paintings, thus enabling you to become accustomed to his work, an impossibility at a large exhibition, and removing the necessity to fill wall-space with inferior works as happens sometimes in a one-man show. The six painters are John Lyman, Philip Surrey, Eric Goldberg, Goodridge Roberts, Aleksandre Bercovitch, all resident in Montreal, and Jori Smith of St. Urbain on the Lower St. Lawrence. Philip Surrey is the new member



4 Continued 4  
taking the place of Jack Humphrey's of New Brunswick who found the distance presented too many difficulties.

#### Individuality of Group Members.

Each painter has his own personal stamp. Men have always been able to understand how a musician expresses his own consciousness in his music, yet have found it more difficult to grasp the same thing in an artist because of the scene he depicts. But it is the way he feels about a subject which determines how he paints it. What the members of the Eastern Group share is neither sentiment nor style but an appreciation of the sincerity and contribution of each other.

John Lyman, art critic of the Montrealer and president of the CAS, presents a variety of subjects. "Red River" and a composition of nudes entitled "Trouble" illustrate his searching simplification, subtle use of colour and disciplined form. The varied greens and rich chestnut red of the one, and the angular figures in a blue-grey setting of the other, represent thoughtful work allied with intense interest. Occasionally Lyman's restraint approaches rigidity on the one hand or monotony on the other, but he has here managed to escape both these and make a dash for the open.

#### Jori Smith and Eric Goldberg.

In contrast to Lyman's Puritanical style is Jori Smith's vivid emphasis. Her children with the pinched faces and big eyes are very striking. The grim-mouthed Mother with her brood is an arresting figure. Although Jori Smith's painting is by no means extreme it is of the Modigliani or Marie Laurencin genre and calls to mind Lyman's shrewd observation, "Anyone whose personality obliges him to break some rules that have become routine is held to be one who has not learnt the rules." Jori Smith (Mrs. Jean Palardy) is responsible for much of the interior of the Chantecler Hotel at Ste. Adele.

Eric Goldberg's unsubstantial forms and 'floating power' are again in contrast. Goldberg is from Berlin and studied in Paris at the same time as A. Y. Jackson and John Lyman. His is an entirely new vision of our country. He avoids the obvious character of our surroundings, the brilliant colour and the crisp outlines, and renders them in light, 'powdered' colours and poetic classicism. The "Portrait of a Young Girl" is extremely finished work.

#### Philip Surrey and Aleksandre Bercovitch

The work of Philip Surrey is becoming increasingly interesting. Mr. Fairley in a lecture at the Art Gallery drew attention to his understanding of figures at home in their environment. This is a difficult conception. In any case the street scene with the relation between the running boys and the flying paper,

the waiting girl and the white light of a lamp, makes a harmonious picture. "Idle Hands" is the only pattern composition in the show and as such is very skillful.

The energy and brilliance of Aleksandre Bercovitch's paintings is unfortunately barely discernible in the selection exhibited. However the dash of red blooms against a blue background, and the black titanic portrait show how this Austrian wields his heavy brush, and with rapid strokes builds up an impressionistic creation.

#### Different Impressionism.

Impressionistic in a different way is a wood scene of Goodridge Roberts'. This young painter has come through with some excellent oils. The simple, well-built landscape with a new method of laying on the colour in flat, definite divisions suggests a growing confidence. It is treating the Laurentian world in the same way he painted Montreal streets in watercolour with due consideration of the oil medium. The use of light and shade to mold the nude figure is good.

The whole show is well-thought out and, what counts psychologically, well-hung. Three of the artists are already familiar to R. V. C.-ites from their pictures in the Common

Room and it is hoped the other three will appear there shortly. The exhibition is to remain at the Art Gallery for several more days and many have already availed themselves of this opportunity to see the results of some of the activity which goes on in ever growing volume behind the scenes.

K. G.

### Show of British Art Opening Next Week

Collection from New York World's Fair Coming to Art Association Gazette—3.2.40

One of the outstanding attractions of this season, the exhibition of Contemporary British Art, comes to the galleries of the Art Association of Montreal next week, through the courtesy of the National Gallery of Canada, Ottawa. This collection, organized by the British Council and shown last year in the British Pavilion at the New York World's Fair, will be first seen by members at a preview at 5 o'clock on Thursday—an event, incidentally, for which no formal invitations have been issued. Thereafter it will be open to the public until February 25.

Including oil paintings, water colors, drawings and prints, the catalogue suggests that there will be something to meet almost all tastes. "Chepstow," by P. Wilson Steer, O.M., has been lent by Her Majesty the Queen, and shows that English modified Impressionist in very engaging vein. Sickert's bored couple, called "Ennui," will be here from the Tate, while other painters of the Old Guard to be represented will include Sir George Clausen, R.A., Philip Connard, R.A., Augustus John, A. J. Munnings, R.A., painter of huntsmen and an exponent of landscape in the best tradition; the late Sir William Orpen, R.A., the late Glyn Philpot, R.A., Sir George Pirie, P.R.S.A., James Pryde, Sir Walter Russell, C.V.O., R.A., Sir William Rothenstein, Sir William Nicholson, and Sir Muirhead Bone, that pre-eminent draughtsman.

Works by the following are also included: Edward Ardizzone, Edward Bawden, Keith Baynes, Stephen Bone, Edward Burra, William Colostream, Frank Dobson, R. O. Dunlop, Mark Gertler, the late Harold Gilman, the late Spencer Gore, Duncan Grant, Ivon Hitchens, the late Leslie Hunter, Frances Hodgkins, the late J. D. Innes, David Jones, Eric Kennington, Henry Lamb, M.C., the late Derwent Lees, Wyndham Lewis, the late Ambrose McEvoy, R.A., Archibald MacGlashan, William MacTaggart, the younger, Robert Medley, Henry Moore, John Nash, Paul Nash, Ben Nicholson, Victor Pasmore, R. Vivian Pitchforth, Eric Ravilious, William Roberts, Matthew Smith, Gilbert Spencer, Stanley Spencer, Graham Sutherland, Edward Wadsworth, Ethel Walker, and the late Christopher Wood.

Scanning these names makes it clear that the offerings will be rich and varied, and should draw large attendances.

### Treasure of the Week Is Painting by Swan

Polar Bears in Frigid Sea Subject of Canvas from Private Collection Gazette—3.2.40

Three polar bears in a frigid sea dotted with bergs and floes, painted by John Macallan Swan, R.A., is the Treasure of the Week at the Art Association of Montreal. The work, from a local private collection, shows the parent bears swimming, with a young bear in very close attendance. It well suggests the bitter cold and loneliness of far northern waters. The animals and the sense of movement are painted with all the skill which marked Swan's work in this line. Wild animals as well as birds of vivid plumage intrigued this artist, who was equally skilled as a sculptor. Swan was born at Old Brentford, England, in 1847, and after work at the Royal Academy Schools, went to Paris, where he entered the studio of Gerome, at the same time studying modelling with the sculptor Fremiet. At the Ecole des Beaux Arts he worked with Bastien-Lepage and Dagnan-Bouveret, also studied anatomy with Gervais and Duval, and sculpture from the works of Barye. He was elected A.R.A. in 1894, R.A. in 1905, and died in 1910.

At the National Gallery of Canada, Ottawa, he is represented by paintings entitled "Resting" and "Study for a Bacchante," and by three bronze statuettes—"Lioness Drinking," "The Walking Leopard" and "The Boy and the Mongoose."



"Poule et Coq," which have a proud place among the wood carvings in the Charlevoix artists' show in the Art Association Gallery. They are grey, spotted with white, and are the work of Phileas Gagnon.

Standard In Art Association Exhibitions 3.2.40



"Hart House-Quartette," by John Lyman, an outstanding new work in the Eastern Group exhibition in the Art Association's square gallery.

Art Association of Montreal Standard - 3.2.40 Treasure of the Week Exhibit



Oil Painting of Polar Bears in the Arctic, by John M. Swan, R.A. (1847-1910.)

(From a private collection in Montreal.)

A British painter, particularly eminent as a painter and sculptor of animals, Swan was born in England, studied there and in Paris, where he received the Gold Medal in 1889, and the Silver Medal in 1900.



# Quebec Native Artists In "Primitives" Exhibit Given Critical Acclaim

Standard By ROBERT AYRE 3.2.40

LAST WEEK I had room for just a paragraph on the show of French-Canadian primitives. The nine painters, one tapestry maker and five wood-carvers from Charlevoix deserve more than this and in drawing your attention to them again I want first of all to say thanks to Patrick Morgan, the American painter who has a summer home at Murray Bay and who assembled the exhibition. For some years he has been an enthusiastic appreciator of these native artists down the river and he has done much to bring them before the public, even going so far as to arrange an exhibition for them in New York. Quebec ought to be grateful to him and on this occasion we owe our thanks, too, to the Art Association for giving Montreal a chance to know Bouchard, Cauchon, Deschenes and the others.

All this sounds very serious. And why not? These paintings and carvings are quite as important as the hooked rugs and ceintures flechees we make such a fuss about; more important, indeed, than many, because they have greater vitality and originality. I'll go further and say that they should be considered as something better than handicrafts. I know that many of the discerning refuse to take them seriously as works of art and that some trained painters resent them, just as they are affronted by the attention given to children's work, and I am sure there were members of the Association Council who had qualms. What of it?

**Beyond Grammar**  
They are innocent, they are awkward, they make bad breaks in grammar. But grammar isn't everything. Life is something and there is more life, and more of that particular corner of life which is Quebec, in these primitives than is to be found in some of the best, most educated and finished, circles of Canadian painting.

From the point of view of quality as well as quantity, the outstanding painters are S. Mary Bouchard, Robert Cauchon and Alfred Deschenes. They are all different. The first is not oblivious to the country life outdoors but she gets her best inspiration from the parlor. The second loves action—racing horses, farm folk plowing, gathering in the apple crop, pitching sheaves. The third is attracted by the homely ones, too, but he flies far from land and dreams of some classic Arcadia.

**Interior**  
It is the main characteristic of a parlor that it should be crowded. Miss Bouchard doesn't shrink. With delight in everything, she puts everything in. "Scene d'interieur" an inventory of stove, rocking chairs, lamps, wash-stand and wels, buckets, clock, cupboards, ants, holy pictures, the cat, and whole family taking its ease. This is not so much parlor, perhaps, as farm living room. It is in "Les Fiances" you get the real thing, a little higher in the social scale, more bourgeois. There is a rug, there are cushions and drapes, there is a gorgeous lamp shade suspended from the ceiling. The young man with his cigarette, the girl with her box of chocolates, are alone in the wilderness of possessions, not quite at home and shy of each other. The painter's admiration for the scene, you feel, is boundless and to cap it all she lets into the picture a thrilling fairy-tale Christmas crib, very much in the fashion of Morris Kantor, dissolving his walls for the entry of the outside world. But I'm sure Miss Bouchard never heard of Kantor, any more than she ever heard of Chagall, whom she recalls in her treatment of filmy curtains, ferns and flowers in her "Nature Morte." The tomatoes are bigger than the blue teapot. Why not? Why cramp your delight in individual objects by worrying about scale? Take the church in "Le Banteme." The young couple in decent black and the baby in appropriate white, with pink

rosebuds, are going a long way round to reach the church, but the church must be shown in all its importance, so it is brought forward, with a hedge of trees to let you know that it really is some distance away, and the result is a complete picture, both in idea and closely knit composition.

**Speed and Eloquence**  
One of my favorites in the show is Robert Cauchon's "Les Courses." How he revels in speed, and how well he achieves it, with his long-limbed horses and his light skimming cutters, with the gay buildings running back and the soapy clouds streaming! The stability of the beautifully spaced figures in the foreground makes the racers go the quicker. Cauchon is not always successful with motion, however. In "Labour au Boeuf," the plowman is leaning forward and showing the share into the swerving earth with determination. But there the action stops. The dainty-footed ox is standing stock-still. Of course that may be the nature of the beast! Cauchon has an inborn love of grace. He paints the habitants at work in the fields, but they are no clodhoppers. His cattle may be heavy-bodied but their limbs are elegant. The harvesters in "La Recolte d'Ete" are like gentlemen of the chorus.

**Enterprise**  
The most enterprising of the Charlevoix painters is Alfred Deschenes. He paints his Quebec, indoors and out—"Lavage du Bebe" and in lovely flowing tone—"Tropreau de Vaches"—but give him half a chance and he'll break away into another world, the Eden of childhood. There is a streak of prudishness in the communities down the St. Lawrence—I remember Bale St. Paul's alarm over summer visitors in shorts—but it doesn't bother Deschenes. Perhaps he is a reaction against it even if he does keep his innocence. In the public bath and around the boat, the boys wear only trunks; when they get into the ruins of the Greek temple or into the field of flowers they wear nothing at all (except one fig leaf). It isn't only in daring to paint nudes that Deschenes is enterprising. In the "Bain Public" there are no less than 30 figures, in almost as many attitudes.

These three aren't the whole show by any means. I like the fastidiousness of Adele Harvey's series of "La Vieille" at work; there is imagination in Albert St. Louis' phosphorescent storm, "Quai de la Malbaie"; Yvonne Bolduc's mill in winter and George Edouard Tremblay's "Femmes au Tapis," with its colored rags, show more—shall we say learning?—than most.

**The Eastern Group**  
Both the primitives and the Eastern Group exhibition may be seen tomorrow, the last day. The group show consists of recent works by John Lyman, Eric Goldberg, Aleksandre Bercovitch, Goodridge Roberts, Jori Smith and Philip Surrey. On Monday, Professor T. H. Clarke, Ph.D., of McGill, will lecture to members of the Art Association on Wedgwood.

Tea will be served from five to half-past six o'clock tomorrow afternoon at the private view for members only at the Art Association of Montreal of the exhibition of contemporary British art from the New York World's Fair. The exhibition opens to the public the following day, Star. 7.2.40

Art Association  
na Russel and Olga Guilaroff, pianists, and Eric Workman, will be heard in a concert to take place at the Art Association tonight at 9 p.m. Mrs. Russel and Miss Guilaroff will play music of Bach, Puccini, Liszt, Debussy, Grieg, Beethoven, Arensky, Lecuona, Infante and Milhaud. Mr. Workman will sing songs of Mozart, Hugo Wolf, Richard Strauss, Erich Wolf, Max, Chaussen, Louis Aubert, Ravel and Roger Quilter. Edna Marie Hawkin will act as accompanist to Mr. Workman.

# Contemporary British Art Show At Art Association Galleries

Collection Which Was Exhibited at New York World's Fair Includes Important Examples by Leading Artists

Gazette 10-2-40

Between now and February 25 attendance at the galleries of the Art Association of Montreal should set new high figures, for the long looked-for exhibition of Contemporary British Art, which last year was shown in the British Pavilion at the New York World's Fair, is now on view. This collection, which comes here by courtesy of the National Gallery of Canada, Ottawa, was organized by the British Council, the members of which showed open minds in the selection. It contains examples that will appeal to those who lean towards the academic in art, and also has place for those works which excite those with more modern tastes.

Granting that the initial purpose of the show entailed considerations of carriage and gallery accommodation, in looking over the collection, and regarding the period covered, rather marked omissions are noted—Frank Brangwyn, Sir Arnesby Brown, Lamorna Birch, Sir John Lavery, Dame Laura Knight, W. Russell Flint and C. R. W. Nevinson, to mention a few of the older and younger painters of standing. Their inclusion would have rounded out the offering, but their absence by no means mars one of the finest exhibitions that has come to Montreal from overseas.

When so much that it is "fashionable" to like has been dumped on the New World, it is refreshing to look at paintings that are marked by knowledge and good workmanship. These older painters learned their craft—knew how to draw and how to handle paint. Admitting that in arrangement and spirit some of their works savor rather of an older day, they are sound, serious and sincere.

Among the landscapes shown those of P. Wilson Steer, O.M., rank high. This artist who, due to failing eyesight, was forced to give up painting in 1935, allied good design with the ability to suggest atmosphere. It is marked in the glitter of light on foliage and water in "Chepstow," lent to the exhibition by Her Majesty the Queen, which in the reproduction on this page necessarily loses much of its shimmering quality. That this was not always Steer's manner is shown in "Walterswick Pier," dated 1888, showing two girls, long-haired and wearing dresses of decorous length—typical young gentlewomen of half a century ago—on a waterfront, with stretch of sea and sailing craft beyond, having a sun-bath in anything but the 1940 way. A painting that excited the critics at the time, it looks a bit heavy now. How far the painter travelled is evident in "The Path of the Storm," painted in 1911, when years of observation and knowledge enabled him to seemingly "dash off" a painting as beautiful as it is spontaneous. Perfect freedom marks the brushwork of this canvas—a wooded landscape with winding river and houses seen from a rise, a spacious sky with clouds and a rain squall passing over. The countryside gleams after the shower. "Bridgnorth"—trees, water and a boat is another interpretation of an atmospheric effect done in more summary manner.

Shown, too, are some watercolors, washy, free and impressionistic, and "Sleep," a nude, from the Tate Gallery, which takes no liberties with form.

Sir Walter Russell, C.V.O., R.A., in "The Farmyard," from the Tate, shows a thorough knowledge of tree forms and manages his greens to perfection.

"Oakbridge Farm: Late Summer," with sunlight bathing the old buildings, is a capital work by Sir William Rothenstein.

A. J. Munnings, R.A., in "The Ancient Huntsman," has a typical canvas of mounted figures and hounds in a lurid light, and shows his skill as a landscapist in "From my Bedroom Window"—horses being exercised in the snow beneath noble trees that screen rising ground. In the foreground, a woman is followed by three dogs.

Duncan Grant has a forceful, boldly handled landscape in "Green Tree With Dark Pool" which shows authority, but taxes credulity with "Tigrotrope Walkers" and "The Ass."

The late Harold Gilman's art is represented by "Swedish Landscape," with fields edging a lake, and Stanley Spencer shows "The Cedar Tree," besides a self-portrait, and a meticulously painted begonia. From the same brush is "The Nativity," quaint in arrangement and feeling. His brother Gilbert Spencer is represented by "Cotswold Farm," with white horses and a mass of incidental detail high in finish.

The veteran Sir George Clausen, R.A.,—nearing 88—shows "The Road: Winter Morning" with trees and buildings in early sunlight, while the art of the late J. D. Innes, whose work shows the influence of Augustus John, is represented by landscapes generally bold in color.

"The Pink Dress"—a little girl painted with breadth and authority is the offering of Philip Connard, R.A., while Gerald Kelly, R.A., in "The Jester," shows a considerably younger and moustached Somerset Maugham in pearl grey top hat seated in a studio. Henry Lamb, M.C., besides a portrait of the Hon. Stephen Tomlin, shows an effectively arranged portrait group—"The Principal and Four Fellows of St. Hugh's College, Oxford." By the late Ambrose McEvoy, R.A., are "La Gouvernante" and "Miss Jill Martin," two works of individuality, and the late Sir William Orpen, R.A., is represented by "Dead Piarmigan," a portrait of the artist holding up the fowl, and "The Red Shawl," a dignified portrait of a seated woman. By the late Glyn Philpot, R.A., are "Gabriel and Rosemary, Nieces of the Artist," painted with decision in fresh color; and "The Artist's Sisters," wistful of mien and original in arrangement.

Sir William Nicholson shows three including "First Communion"—a girl in white veil stepping across the walk outside a house—a work of lovely, subtle values.

Walter Richard Sickert in his group of nine shows "Ennui"—a bored middle-aged couple—the man seated with a long drink near-by, and the woman looking at a case of stuffed birds for entertainment.

Augustus John is well represented in various media. He shows a number of spontaneously painted small works with figures, and an impressive portrait of King Feisal. "Portrait of an Old Man" is charged with character, and the artist's self-portrait is a powerful bit of painting that justifies the high place he has won.

William Coldstream, born 1907, in his portrait of Inez Spender, has produced a work of very real charm. It is painted with sympathy and understanding. Ethel Walker, too, has a good thing in her portrait of Vanessa Bell.

In marked contrast are Matthew Smith's "Femme du Cirque" and "Femme en Chemise," raw in color and sloppy in structure.

For those who like a dash of guessing with their art, Paul Nash does not disappoint, and "Masked Figures," and "The Gutter," by William Roberts, also prompt the question—Why?

The prints fill one gallery and include works in various media by outstanding exponents.

## Art Association Preview

Among the members of the Art Association of Montreal attending the preview of the exhibition of contemporary British Art, which was at the New York World's Fair last year, held yesterday afternoon in the Galleries, were Dr. and Mrs. Charles F. Martin, Mrs. Arthur Drummond, Mrs. R. W. MacDougall, Mrs. G. Horne Russell, Dr. and Mrs. F. M. G. Johnson, Mrs. Arthur Morrice, Miss Eleanor Morrice, Mrs. N. A. Prentice, Mr. and Mrs. James N. Laing, Mr. H. B. Walker, Mrs. A. D. MacTier, Mrs. H. A. Higginson, Mrs. W. Barnard Evans, Mrs. James Hutchison, Miss Prudence Daves, Miss Vivien Hunter, Miss Dorothy Shepherd, Dr. and Mrs. F. G. Finley, Mrs. Howard Pillow, Dr. and Mrs. W. D. Lighthall, Colonel and Mrs. E. M. Renouf, Colonel and Mrs. Robert Starke, Mrs. G. E. Hodge, Mrs. James Dever, Mrs. T. B. Earle, Mrs. D. J. Munn, Mrs. J. B. Ogilvie Harris, Dr. and Mrs. E. Leslie Pidgeon, Mrs. T. Maxwell Fyshe, Mrs. J. M. Saegert, Miss Claire Harrington, Miss Mona Prentice, Mrs. J. R. McDougall.

Miss Gillian Hessey-White, Mr. C. Hessey-White, Mrs. E. H. Brietzcke, Mrs. A. Ferguson, Mrs. Arthur Gould, Mrs. W. McLachlan, Miss Hope McLachlan, Mrs. C. L. Henderson, Mrs. Albert Bishop, Mrs. W. J. Armstrong, Mrs. Harbert, Mrs. Munderloh, Mrs. T. J. Mackenzie, Miss P. C. Abbott, Mrs. W. J. Lucas, Miss Mulvany Gray, Miss P. Howard, Mr. and Mrs. Arthur R. M. Boulton, Mrs. Smythe, Mrs. G. Simpson, Miss Sheila McFarlane, Mrs. E. S. Bates, Miss Margaret Rousseau, of Hamilton, Miss Juanita Cronyn, Mrs. J. Pinney, Miss Ethel Seath, Miss Jessie Currie, Mrs. W. H. Galt, Miss Dora Perry, Miss Tinkiss, Miss Edythe Cox, Miss Elizabeth Whitehead, Miss Nancy Montefiore, Miss Christine Stewart, Miss Elizabeth McDonald, Miss Ruth Dingle, Mrs. Hugh Heasley, Miss Liebhich, Mrs. Cyril Cunningham, Miss Mabel Brittain, Miss Isabel Crooker, Reverend and Mrs. Harold Laws, Miss Alice Read, Mr. and Mrs. J. D. Johnson, Mrs. Hugh G. Jones, Mrs. T. B. Little, Miss Margaret Worcester, Miss Ida Mousley, Miss Hilda Gray, Miss Meredith Hodgson, Mrs. J. M. Krolik, Mrs. T. L. Walker, Mrs. Roscoe Chaffey, Miss H. Murchison, Miss M. Murchison, Miss Hagar, Miss Mary Harvey, Mrs. E. R. Brown, Mrs. D. M. MacVicar, Mrs. W. Hugh Owen, Miss Dilys Owen, Miss Daphne Owen.

# British Pictures On Exhibit

Collection Shown at  
World's Fair Displayed  
By Art Association

The collection of modern British pictures, drawings and prints, which was displayed last year at the New York World's Fair, is now on tour, under the direction of the National Gallery of Canada, and has just come to the Art Association of Montreal, where it is being shown. The pictures have mostly been lent by public galleries and private collections in Great Britain and it is the largest and best exhibition of contemporary British painting that has been seen here. There are about a hundred and fifty pictures and drawings and more than a hundred prints; about fifty painters, living and dead are represented, and several well known names are missing, but the collection shows well what has been happening in British art in recent years. There are pictures of many kinds, good and much less good, normal and eccentric; there are dreams, some of them nightmares, and some works which seem to bear witness to the daring of the painters who exhibited them as pictures.

## SENIOR PAINTERS

About a quarter of the pictures are the work of a half dozen senior painters. By Augustus John there are thirteen pictures, which include his striking portrait of King Feisal and several other portraits, and some small pictures of groups of figures, full of good drawing and fresh color. Among pictures by Sickert, various in subject and painting, are some of his music hall studies, views in France and Venice and pictures of Londoners as they live. Some of Wilson Steer's landscapes are among the most interesting works in the collection; they include a big picture of Chepstow, a fine storm picture and other good ones in oil or water color. Orpen is represented by two good figure pictures, both very characteristic. William Nicholson's three pictures include an admirable study of lights and shadows in "The First Communion." By Muirhead Bone there are a number of excellent drawings of buildings, a very good one of a ship and scaffolding and a fine lithograph of a night scene. Two portrait studies, one of them rather satirical, represent Ambrose McEvoy.

## RANGE IS WIDE

Other outstanding portraits and figure pictures in this exhibition include works by Glynn Philpot, Philip Connard, who has also a big decorative panel of birds, Gerald Kelly, with a rather comic portrait of Somerset Maugham, William Coldstream, A. J. Munnings, Eric Kennington, with a fine drawing of a soldier, and Edward Burra. John Nash, William Rothenstein and J. D. Innes are the painters of some of the most interesting of the landscapes, and there are notable sketches by James Pryde, Duncan Grant, George Pirie and Edward Ardizzone. There are striking and typical groups of figures by Stanley and Gilbert Spencer and two big crowds of grotesque figures by William Roberts. The eccentricities are many and varied; among them are dreams by Paul Nash and Wyndham Lewis and Ben Nicholson's so-called painting, which seems to be the work of a competent house-painter.

The prints make a very representative show, with a fine mezzotint by Frank Short, good etchings by Cameron, Brockhurst, Augustus John, Griggs, McBey and others, line engravings by William Washington, Robert Austin and others, and dry points by Strang, Rushbury and Francis Dodd. There are also some excellent lithographs by Charles Shannon and Ethel Gabain, and wood engravings by Sydney Lee, Hughes Stanton, Eric Gill, John Austen and many others.

H.P.B.

## Art Association Standard

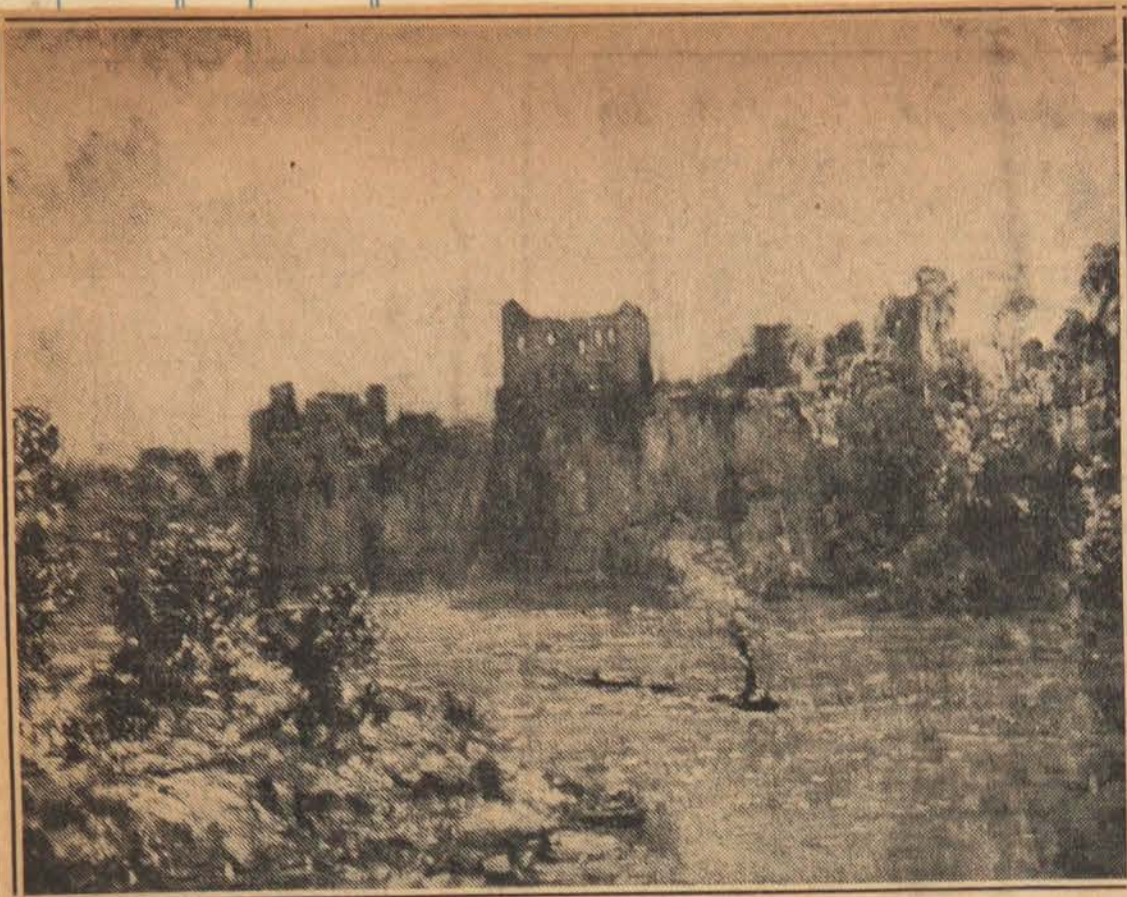
The exhibition of contemporary British art from the New York World's Fair opens too late in the week for review until next Saturday. You may start seeing it tomorrow if you didn't see it today.

Members of the Association will hear E. R. Hunter discuss "Water Color Painting in Canada" on Monday afternoon. 10.2.40

## Sending In Date March 9

One week away today is the last sending in date of entry forms and works for the 57th Annual Spring Exhibition of the Art Association of Montreal, which will be held from March 20 to April 14. These should be addressed to the Art Association of Montreal, 1379 Sherbrooke street west, Montreal. Gazette 2.7.40





CHEPSTOW, the oil painting lent by Her Majesty the Queen to the Exhibition of Contemporary British Art, shown last year in the British Pavilion of the New York World's Fair, and now on view at the Art Association of Montreal, is a fine example of the art of P. Wilson Steer, O.M., an artist who has seen the English landscape through the eyes of an Impressionist. Sunlight flushes the cloud-filled sky and glitters on the waters of the Wye, where a puffing tugboat tows a barge. Above it towers a perpendicular bank, topped by the castle which dates from the Norman conquest.

## Art Group Feels Loss

Star — 13.2.40  
Lord Tweedsmuir's Opening of Galleries Here Recalled at Lecture

Presiding at the weekly lecture of the Art Association of Montreal on Monday afternoon, Dr. C. F. Martin referred to the loss suffered by the Association in the death of His Excellency Lord Tweedsmuir. The Governor-General, who performed the ceremony at the opening of the new galleries a few years ago, always displayed a keen interest in the work of the Association and was a frequent visitor to the galleries.

Monday's lecture was given by E. R. Hunter on "Water Color Painting in Canada." He began with some of the earliest of Canadian water colors, which were, for the most part, amateur works, done by British officers stationed in this country. Mr. Hunter spoke briefly of the work of several painters of an older generation, but devoted most of his lecture to more recent works.

### DATES FROM 1926

He dated the rise of modern water color painting in this country from the beginning, in 1926, of the Canadian Society of Painters in Water Color and many of the painters of whom he spoke are members of this society. His list was not complete, and the painters, whose work he mentioned and illustrated by lantern slides, were mostly younger and newer workers who are experimenting with new methods or ideas. He suggested that some of them are in advance of their time.

Next Monday afternoon Martin Baldwin, curator of the Art Gallery of Toronto, will lecture on "Contemporary British Painting."

## MARTIN BALDWIN HEARD

Gazette — 20.2.40  
Toronto Curator Introduces Art Exhibition Here

Introducing the exhibition of contemporary British painters now being shown at the Art Gallery, Sherbrooke street, Martin Baldwin, curator of the Art Gallery of Toronto, last night gave an address to members of the Art Association of Montreal.

He traced characteristics of British painting from the Norman conquest, showing the difference between the English artists and architects and those of the Continent. Whereas the French had a single-minded approach to their work, developing it in unity, the British were more personal and individual, sometimes painting five pictures in one, with definite stress on detail. Mr. Baldwin illustrated his lecture with slides, the majority of which were reproductions of the paintings in the current show at the Art Gallery. A large audience attended his lecture.

## GIFT TO ART ASSOCIATION OF MONTREAL



Gazette — 16.2.40

THE BLUE HOUSE, CHAMBLAY, by Robert W. Pilot, R.C.A., an outstanding canvas by this Montreal painter, has been presented to the Art Association of Montreal by A. Sidney Dawes for its permanent collection. Low-toned subtle harmonies mark this interpretation of late afternoon in winter, where men work about a log, and a horse and sleigh wait near the steep-roofed house which gives the picture its title. This work, which worthily represents Pilot's art, was originally acquired from the Watson Art Galleries, 1434 Sherbrooke street west.

## Music on Monday at Art Association

Star — 24.2.40

A concert, for members only, will be given at the Art Association of Montreal next Monday evening, February 26th, at 9 o'clock. The performers will be Georgina Russel and Olga Guilaroff in two-piano duets, and Eric Workman, baritone, with Edna Marie Hawkin as accompanist.

There will be three groups of piano duets; first a classical one with music by Bach, Pescetti and Saint-Saens; second a group of waltzes and other dances by Beethoven, Brahms, Arensky and Gliere; lastly a Spanish group, with pieces by Lecuona, Infante and Milhaud.

Mr. Workman will give two groups of songs: firstly by Mozart, Hugo Wolf, Strauss, Marx and Erich Wolf, and later songs in French and English by Ravel, Chausson, Louis Aubert and Roger Quilter.

### Photographs

Entry forms are now out for the second annual Great Montreal Exhibition of Photography. It will be held in the Art Association gallery from May 3 to 17, under the sponsorship of the Montreal Camera Club.

Standard — 2.3.40  
public will be a Association Lecture Monday Jan 11 Roy Wilson B. Arch. A.R.I.B.A. will speak on "Ville Marie and its Architecture."

## WINS RED CROSS PRIZE

Gazette — 27.2.40  
Quebecer's Poster Awarded \$75—Montrealer Second

Moise Turgeon of Quebec won first prize of \$75 in the Canadian Red Cross poster competition, it was announced yesterday.

Second prize of \$50 went to M. Coutrey of Montreal while Marcel Gagnon of Limoilou, Que., and Malcolm Miller of Montreal won the next two. Among those gaining honorable mention were Eugene Norman of Limoilou and Walter Moisan of Quebec.

Restricted to this province, the competition drew 134 entries. The posters will be exhibited at the Art Gallery here for 10 days, afterward being auctioned with proceeds going to the Red Cross.

## Treasure of the Week

Gazette — 2.3.40  
Painting by Clouet

Portrait of Marguerite de Navarre by Painter to French Court

The Treasure of the Week at the Art Association of Montreal is the portrait of Marguerite de Navarre, by Francois Clouet, 1520-1573, who was Court Painter to Francis I. It is a work of extremely high finish and close attention to detail. Of Clouet's art it has been said that he combines the severe fidelity and accurate workmanship of the Flemish painters with the grace and the French Portraits of Elizabeth of Austria, are considered best.

## Sorrow Is Recorded

By Art Association

Gazette — 17.2.40  
Interest Shown by Late Lord Tweedsmuir As Honorary Patron Is Recalled

Regret at the death of His Excellency Lord Tweedsmuir has been voiced by the Art Association of Montreal in the following resolution:

The Council of the Art Association desire to give expression to their profound sorrow at the passing of His Excellency the Lord Tweedsmuir, Governor-General of Canada and Honorary Patron of this Association.

During the years of his tenure of office here his interest in its activities was never failing, while his visits in a private capacity to various exhibitions amply testified to his understanding sympathy with its endeavors. The Council recall with very special pride and gratitude his presence at the opening of the New Wing in February 1939. His illuminating address on that occasion and the great encouragement and inspiration which his attendance conferred will long be remembered.

The Council therefore wish to extend to the Lady Tweedsmuir and her family their heartfelt sympathy in their bereavement.

## Many Exhibitions Due at Art Gallery

Gazette — 17.2.40

American Paintings from San Francisco World's Fair Showing in March

Several exhibitions of paintings are promised by the Art Association of Montreal for next month. From March 1 till 17 there will be an exhibition of Contemporary American paintings, from the San Francisco World's Fair, these dates also being set for an exhibition of paintings by F. W. Hutchison, N.A., R.C.A.

On March 15 will open the annual show of work by graduates of l'Ecole des Beaux Arts, and also a collection of paintings by Andre Bieler.

March 22 will see the inauguration of the annual Spring Exhibition of the Art Association of Montreal.

## Interesting Prints At British Art Show

Gazette — 17.2.40

Leading Exponents of Etching, Dry-point, Line and Wood Engraving Represented

There are many interesting examples in the print section of the exhibition of Contemporary British Art now on view at the Art Association of Montreal. Sir Muirhead Bone, besides dry-points of buildings, has "Midnight at Venice," a lithograph, other workers in the last-named medium represented being John Copley, Ethel Gabain, Edna Clarke Hall, Elsie Henderson, Basil Jonzen, the late Charles Shannon, R.A., and the late Francis Unwin.

Edmund Blampied shows a dry-point called "The Cyder Barrel," and among the etchings of note must be mentioned "Adolescence," and "The Black Silk Dress," by Gerald Brockhurst, R.A.; "The Brazier," by the late E. J. Sullivan; "Montvilliers" and "Souvenir d'Amsterdam," by Sir D. Y. Cameron, R.A.; "The Iron Bedstead," by Sylvia Gosse; "Lanterns in Sarra's," "St. Botolph's Bridge" and "The Cross Hands," by the late F. L. Griggs, R.A.; "Albert Basin, Aberdeen," "A Tartane Leaving Venice," and "The Desert of Sinai," by James McBey; "That Old-Fashioned Mother of Mine"—a music hall artist singing, by W. R. Sickert; "L'île de la Cité, Paris," and "The Four Gables," dry-points by Henry Rushbury, R.A.; and "The Night Picket-Boat, Hammersmith," a mezzotint, by Sir Frank Short, R.A.

The single etching, "Tete Farouche," by Augustus John, is a self-portrait, and shows another side of his versatility. Examples of his work in oils and chalk are reproduced on this page.

Among the wood engravings there are examples by Gwendolen Ravera, Sydney Lee, R.A., Iain Macnab, Robert Gibbings, Eric Gill, A.R.A., Ethelbert White, and Clare Leighton, the last-named showing "Limbing," a lumber scene. This is one of a successful series executed by this artist who found her subjects on the timber limits of the Canadian International Paper Company during a winter-time visit to this Dominion.

This exhibition, which was shown in the British Pavilion at the New York World's Fair, came here by courtesy of the National Gallery of Canada, Ottawa. It remains on view until February 25.

### Annual Meeting Wednesday

The annual meeting of the Art Association of Montreal, to which members are invited, will be held on Wednesday next at 5 o'clock.

### Toronto Curator to Speak

On Monday at 5 o'clock Martin Baldwin, Curator of The Art Gallery of Toronto, will lecture to members of the Art Association of Montreal on "Contemporary British Art."

## Treasure of the Week Is Chinese Tomb Tile

Gazette — 17.2.40

Example of Han Dynasty Is From Art Association of Montreal Collection

An item from its own collection will be The Treasure of the Week at the Art Association of Montreal—a Chinese tomb tile, which was received in exchange with the Royal Ontario Museum of Archaeology. This tile, which measures four feet by eighteen inches, came from a tomb of the Han dynasty, Province of Honan, 200 B.C. to 200 A.D. The design on the tile, which has horses and cranes as its motif, was impressed from a wood block while the clay was still soft before firing.



TWENTY-TWO

Standard - 17 FEBRUARY 1940

# BRITISH ART

At The Montreal Art Gallery

BY J. F. C. WRIGHT

These reproductions of paintings are from the Exhibition of Contemporary British Art now on view at the Art Association of Montreal. The exhibition is insured against all risks for one million dollars, but 100 times that sum could never replace these paintings. The war is likely to put a stop to exhibitions from Great Britain "for the duration." But, by a twist of fate, it was the war that made it possible for Canadians to see the current Exhibition of Contemporary British Art. The show was originally sent to the World's Fair. Then war broke out under the sea, and the British authorities felt that there was no reason why the valuable collection should be risked on an immediate ocean journey back to England. So the National Gallery of Canada jumped at the opportunity to bring the paintings here.

This show of 276 paintings, drawings and etchings is the most representative group so far to cross the Atlantic to the North American Continent. The exhibition aptly illustrates the evolution of paintings and drawings in the British Isles during the last 25 years. In it there is something to hold the attention of everyone from admirers of romantic and sentimental treatment, through conventional portraiture to landscape impressionism and on to the realm of the moderns.

Through the enterprise of Canada's National Gallery, travelling exhibitions reach out to every city between Halifax and Vancouver and many major towns en route. The Gallery's director, H.O. McCurry, determined to democratize art and make it a thing of the Canadian people, never misses an opportunity to bring the work of old and new masters, and striving painters, to Canada. He is as eager that Canadians see the work of our own painters. Canada stands first in painting among the sister Dominions. Work by Canadian artists is received enthusiastically in Great Britain and France. At the New York World's Fair it attracted so much attention that Canadian businessmen were impressed with the advertising value of pure art.

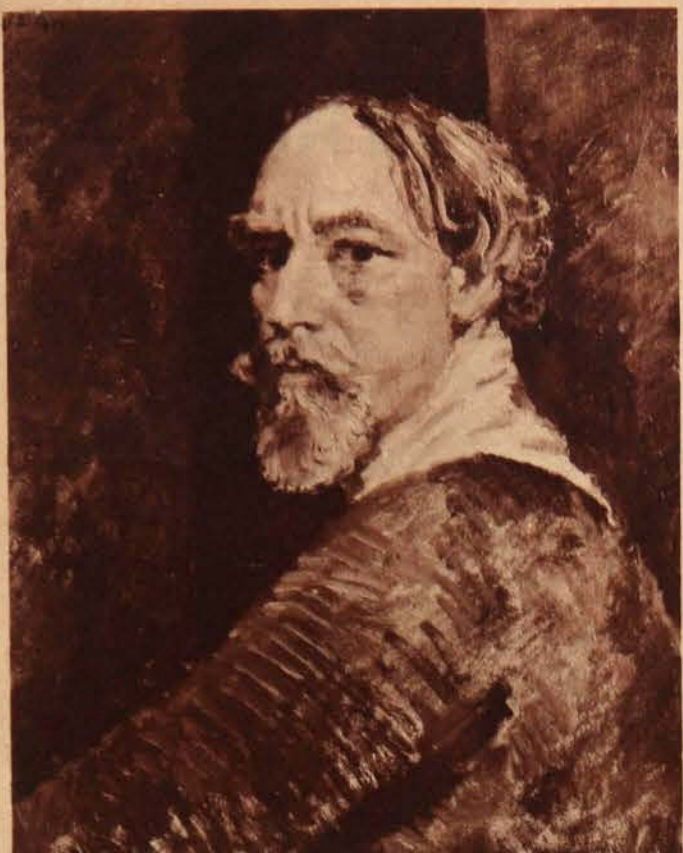


↑ **"ENNUI."** Here Walter Sickert, a founder of the New English Art Club, and at one time considered a "rebel" painter, gives an intimate and vivid glimpse of a middle-class English home wherein husband and wife are bored beyond conversation.

↓ **THE LARGEST** canvas in the modern group is William Roberts' "The Gutter." An intriguing composition of angular design and lurid color, showing men, women and children rowdily cavorting in a tempo and abandon suggestive of a dance-hall jive session. Modern approach such as this arouses the ire of conservative gallery-goers. But Roberts can paint "real" people too. He has recently been commissioned by the British Government to paint a portrait of Major-General A. G. L. McNaughton, Commander of Canada's Active Service Force.







**AUGUSTUS JOHN'S** self portrait is fresh in color and vigorously, almost flashily, painted with the swift sure strokes that have made him the most popular portrait painter in England.

The development of circulating exhibitions of this type is comparatively recent. Back in 1887 when the the National Gallery with 100 pictures was an orphan child of the Department of Agriculture, there wasn't much to loan and hardly anywhere to send it. About 1912 the gallery began loaning its own collection, but only in the last fifteen years have large exhibitions been brought from abroad.

Today the National Gallery of Canada owns 5000 paintings, drawings and prints valued at several million dollars. And far from being a static institution in the Capital city, it reaches out to the heterogeneous people of Canada, by travelling exhibitions, by art lecturers, reproductions, and by encouragement of creative work through personal contact and correspondence from coast to coast.



**WELL KNOWN** is the portrait of Feisal, King of Arabia, by Augustus John, though it has never before been shown on this continent.



**JOHN NASH'S** 'The Deserted Sheep-Pen,' shows soft rolling country, whose forms are arranged with an almost mathematical precision and delicacy. The color is restrained and subtle, the mood lyrical. He shows that the freshness and charm of the English countryside can be expressed without being sentimental or hackneyed and with the utmost realism.



**PORTRAIT OF THE ARTIST'S FIRST WIFE**, by Augustus John, is a drawing in red chalk which has the spontaneity and effective line which mark the best examples of this outstanding British painter and draughtsman. It is hung in the gallery devoted to prints which form part of the Exhibition of Contemporary British Art on view at the Art Association of Montreal.



**DORELIA AND DAVID IN NORMANDY**, by Augustus John, which is a characteristic example of this gifted British painter's broad, summary execution and effective design.

Gazette. 17.2.40



# Selections From the Exhibition of British Art Now in Art Association Galleries in Montreal



By the late Sir William Orpen. "The Dead Ptarmigan."



By the late Sir Christopher Wood, "Boat in Harbour, Brittany."

## Standard 17.2.40 Samples of Studied, Spontaneous and Satirical Work

By ROBERT AYRE

WE are indebted to the British Council, which sent it to the World's at New York, to the National Gallery of Canada, which brought it north of the borders, and to the Art Association of Montreal, for the most important exhibition we have seen so far this season, the show of contemporary British art which fills four galleries on Sherbrooke Street and spills out into the corridor at the top of the grand staircase.

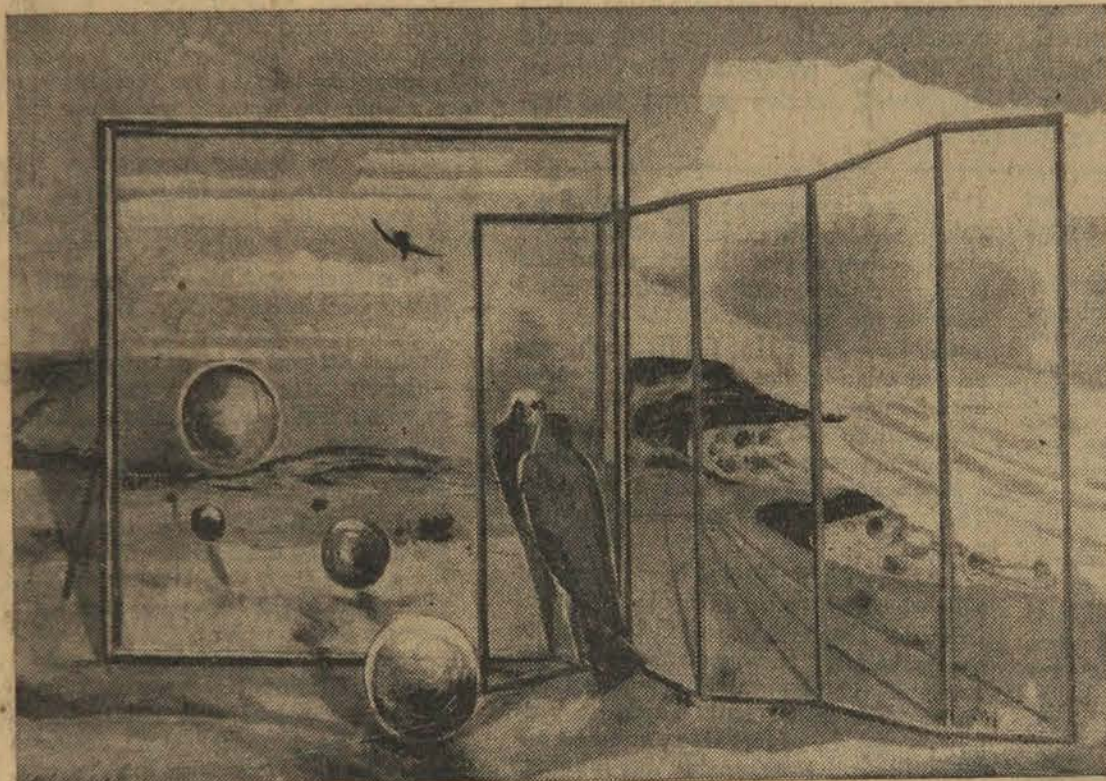
The show is contemporary in the best sense of the word, that is to say, in spirit; it is not just a collection of painters working today. Some of the "big names", both orthodox and unorthodox, are, as it happens, missing, but the 130 or so artists represented give a very good summary of the various tendencies.

Alive or dead—and there are 14 "es"—the oldest exhibitor is Sir George Clausen, R.A., whose winter landscape from the Tate strikes me like formula painting. Among veterans are Sir George Pirie, S.A.; P. Wilson Steer, O.M., who show him as a link with the older traditions; Sickert, Pryde, Sir William Nicholson, Sir William Rothenstein, Connard, Gilman, Spencer, Gore, McEvoy, Munnings (hunting pink and hounds), Bone, Orpen and Glyn Philpot.

To me the most interesting of the nine Sickerts were "Ennui", from the Tate, with its broad areas of flat color; the impressionistic "Yvonne" and Vincent Massey's "The New Bedford", a theatre interior with plenty of action in its rococo curves. There is something curiously fashionable, if you know what I mean, in "The Raising of Lazarus" which scarcely fits the subject.

### Young In Heart

Impressive among the works of the older style, studied rather than spontaneous, is the late Glyn Philpot's portrait of his sisters. Henry Lamb, born a year later, has quite



By Paul Nash. "Landscape From a Dream."

a different approach in his group of five Oxford women. He brings out the characters of his sitters with just a touch of satirical humor.

It is hard to believe that Frances Hodgkins is 70. Her abstractions in gouache and lithograph place her with the young in heart, the experimenters who use the visual world as a springboard into individual adventures.

### Social Content

Of the older generation, Augustus John remains young. The late J. D. Innes, who painted with him in Wales, was daring in his day, particularly in the startling blue "Arenig, North Wales," painted a year before his death. Duncan Grant has something individual to say in "Tightrope Walkers", although his landscape is thin enough and "The Ass", for all its size, is a trivial bit of needlework.

In addition to his well-known King Feisal and the tawny portrait of himself, freely and almost negligently handled, John shows half a dozen small landscape-and-figure patterns that are a joy in their

fresh color and melodic arrangement.

Landscape and figure. That brings back, like King Charles' head the need some people feel for a social consciousness in painting. They won't find much evidence of it, I'm afraid, in this show. They will have to wait for the Americans, next month.

Nearest to it are Robert Medley's street scene and his butcher shop, rather loosely constructed and lacking the bite that would make them documents.

### Other pictures of the exhibition of British Art will be found in the Photonews section.

Subject alone isn't enough. Mark Gertler paints an apple woman and her husband but they look like models in the studio. William Roberts gives us folk at play in "The Gutter" and, more sardonically, in "Masked Figures", but I don't feel the folk in them. The figures are elements of a rigid design, each as hard and separate as a varnished

wooden doll, and no flow through them.

There is humanity, however, in Stanley Spencer's "Procession of Women", portrayed symbolically and with satire. His "Nativity", on the other hand, is a Pre-Raphaelite decoration. In "Cotswold Farm," his brother, Gilbert, gives us workers with waggons and horses, but he is more concerned with an elaboration of finicky detail than with any idea. Nor am I moved by any religious significance in his "Sermon on the Mount", a charming arrangement of awkward and almost identical figures in green.

The motifs of Edward Burra's water colors are religious, but "Agony in the Garden", intense with suffering as it is, and the ghostly "Holy Week, Seville" work out to be the expression of a neurotic individual.

### Personal Worlds

But I, for one, am not looking for social significance. I am satisfied with the expression of individuals, neurotic or otherwise.

I like Edward Bawden's sedate water colors, the prim way he sets out his "Ploughed Fields" and "Willow Grove", the confetti color which makes his November look like the blithe outbreak of Spring. I like the wan watery world of Frank Dobson, which makes you think of a Maeterlinck play; the clean landscapes of John Nash; the pale and precise harbors and the prairie windmill (they seem to call

## Individual Talent and Expression Found In Marked Variety

them water-wheels in Sussex) of Eric Ravilious; the masts and ropes of Edward Wadsworth's three ships in Marseilles.

It is good to know that the British genius is wide enough and vital enough to include such a diversity as you find in this show. Contrast the dream landscapes, shells and stones and fungus, and just abstract shapes, set down coldly and intellectually by Paul Nash, and Ben Nicholson's mathematically calculated squares and disc, with Matthew Smith's lusty, high-blood-pressure landscapes, nudes and fruit and William MacTaggart the Younger's explosion of trees into a diseased sky. The strange imaginings of Nash and the calculations of Nicholson are laid before you quietly; sensuous painters like Smith and MacTaggart leap out of the canvas at you.

Like Nash, Henry Moore works with dry bones. Like Francis Hodgkins, Graham Sutherland deals in organic forms. His "Damp Tree Tops" recalls Kandinsky. Wyndham Lewis chooses machines. The towers and knights in armor in "Siege of Barcelona" are all machines, painted in a brilliant kaleidoscope of color.

Ethel Walker's Vanessa Bell, William Coldstream's Inez Spender and Victor Pasmore's "Girl with a Bag" are portraits I single out for nice handling of paint and psychological insight.

I am grateful to this exhibition for an opportunity to see David Jones and the late Christopher Wood. In "Place of Ships" Jones creates a romantic world out of an intricacy of lines; the pleasure of space, not empty but alive with color, is in "Terrace by the Sea". There is a lightness that suits the water color medium.

Wood's is a more sombre world. His scraped oils seldom range beyond dense gray, black, brown and blue. The "Yellow Man" emerges from a mysterious black street, something like tragedy throbs under the Brittany seascapes, even the "Boat in Harbor", which is so like a mediaeval picture. When Wood died ten years ago England lost a strongly individual young painter.

### Baldwin to Lecture

On Monday, Martin Baldwin, curator of the Art Gallery of Toronto, will lecture to members of the Art Association on "Contemporary British Painting."

A week from today, an exhibition of contemporary French paintings, from the Cooling Galleries in London, will open in the Johnson Art Galleries, St. Catherine Street.

## CAMERA CLUB SETS EXHIBITION DATES

Gazette 23.2.40  
Second Annual Photography  
Event to Be Held Here  
May 3-17

The second annual Greater Montreal Exhibition of Photography, sponsored by the Montreal Camera Club, will be held at the Art Gallery from May 3 to 17. It was announced last night by Raymond Caron, chairman of the club's exhibition committee.

places until the last few years when it was accepted at the Art Gallery," Mr. Caron said. "Last year for the first time we threw the exhibition open to the District of Montreal with the double purpose of encouraging pictorial photography and of providing the public with a better and more representative exhibition. It was so well received and commented upon that we have determined to continue this policy. We considered organizing and sponsoring an international exhibition, but as the city receives the Canadian International Salon sponsored by the National Gallery at Ottawa we felt we were rendering a greater service by encouraging local people."

The selection jury will be composed of Russell King, George Nakash and Donaldson Yule. The exhibition committee is P. J. Croft, Oswald Markham, Robert A. Snowball, Dr. A. R. Winn, and Mrs. Ray-

Standard  
March, 16, 1940

### Toronto Artist Wins N.Y. Award

NEW YORK, March 16—(C. P.)—Kenneth K. Forbes, Toronto artist, was awarded the Thomas R. Proctor prize for one of the best portraits at the 114th annual exhibition of the National Academy of Design here.

Mr. Forbes won the prize with his portrait "My Wife and Violette."

### ART ASSOCIATION OF MONTREAL

MONTREAL, February 14th, 1940.  
THE ANNUAL MEETING OF THE ART ASSOCIATION OF MONTREAL will be held at the Galleries, Wednesday Afternoon, the 21st February, 1940, at five o'clock, for the reception of the Annual Reports for the year ending 31st December, 1939, for the election of Officers and Council for 1940, and for other business. All members are cordially invited to be present.

VILMA A. GRIFFITHS,  
Secretary of Council.



## ART GROUP ENJOYS A SUCCESSFUL YEAR

64,693 Visitors to Gallery  
Reported at Association  
Annual Meeting

## EDUCATION WILL GO ON

Program to Be Maintained  
With Least Possible Curtail-  
ment Despite War, Dr. C.  
F. Martin Announces

A record number of 64,693 visitors to the Art Association of Montreal in 1939, an increase of 5,266 over 1938, was reported by Dr. C. F. Martin, president of the association, in his address at the 78th annual meeting, held yesterday afternoon. Of these visitors, over 60,000 paid no admittance charge.

The most noteworthy event of the year, Dr. Martin considered, was the opening of the new wing on February 13, 1939, by His Excellency the late Governor General, accompanied by the Lady Tweedsmuir. This function, which synchronized with the exhibition of nineteenth century landscape paintings lent by private collections both in and outside Montreal, was attended by 11,035 people, and was addressed by Lord Tweedsmuir.

In view of the outbreak of war, Dr. Martin told the meeting, the council of the Association decided that the time was inopportune for extensive alterations, but believing that, in the present world crises, the public should receive the benefit of any possible diversion such as an Art Association could offer, decided to continue its educational program, with only such curtailment as circumstances demanded.

In addition to the exhibitions and lectures, activities of the association included the Art School, conducted under the direction of Edwin Holgate, R.C.A., William Ogilvie and Mrs. Lillias Torrance Newton, R.C.A.; the Quick Sketching Class, held three times a week with an average attendance of 25; and the Royal Canadian Academy Classes, held twice weekly in the evenings. All classes, Dr. Martin reported were well attended and showed continued interest.

## CHILDREN'S CLASSES POPULAR.

The children's classes were again reported most successful, with a capacity number of 150 pupils registered and an average attendance of 100 pupils. In addition to the usual groups of painting, modelling, lino-cutting and textile printing, a new and interesting museum group had been added to these classes. Dr. Martin expressed the obligation of the association to the Junior League for their contribution towards the maintenance of this work, and to Mrs. C. F. Martin for prizes awarded to successful pupils.

An exhibition of 100 examples of the work of the children's classes including paintings, drawings and photographs of modelling work had been sent on request to the Little Museum for Young Moderns, in Kansas City, Missouri, and a section of a mural had been sent to the National Gallery Exhibition of Murals by Children, in Ottawa.

Lectures given during the year numbered 24, with a series of gallery talks being given by Wilfred Barnes, A.R.C.A., during the early part of the year.

The exhibitions during the year, Dr. Martin pointed out, brought forward an attendance that was most gratifying, one Sunday afternoon alone attracting 4,291 visitors. For the Spring Exhibition, 1,170 contributions had been sent in, of which 477 had been accepted.

Two special exhibitions, designed more especially to interest visitors from out of town, were maintained throughout the summer. These were an exhibition of paintings by Montreal artists and an exhibition of French-Canadian furniture. Another feature which had attracted favorable response was the "Treasure of the Week," which is reported to have attracted many visitors to the gallery.

The association library had been improved during the year, and served 1,845 readers in the library itself and over 1,000 consultations were answered in matters of art and literature. Sixteen exhibitions of reproductions from the library folios had been held during the year.

Dr. Martin was re-elected president of the association. Other officers elected for 1940 were:

Honorary president: Harry A. Norton; honorary vice-presidents: H. B. Walker and W. B. Blackader; vice-presidents: J. W. A. Hickson and Arthur Browning; honorary treasurer: G. W. S. Henderson. The council of the association, headed by Mayor Houde ex-officio, includes the following: For one year: C. W. Colby, Ph.D., T. S. Gillespie, E. B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, M.A., Brig.-Gen. E. de B. Panet. For two years: Gordon W. MacDougall, K.C., Ross H. McMaster, W. J. Morrice, Robt. W. Reford, H. W. Molson, Huntly Drummond, Prof. A. H. S. Gillson. For three years: D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, Ph.D., G. A. Morris, Howard Murray, G. R. Lomer, Ph.D., Morris W. Wilson.

## Art Galleries Record Gains In Visitors

Star 22.2.40  
New Wing Opened—  
Association Shows  
Increase in Members

The outstanding event at the Galleries of the Art Association of Montreal in the past year was the opening of the new wing by His Excellency the Governor-General, who died recently, accompanied by the Lady Tweedsmuir, on February 13, Dr. C. F. Martin, president of the association, reported in his address before the 78th annual meeting yesterday afternoon.

An audience of 11,035 persons was at the ceremony, which was accompanied by an exhibition of 19th century landscape paintings loaned from the private collections of persons in and outside Montreal, and His Excellency delivered an address.

Another feature in Dr. Martin's report was a noticeable increase in members of the association, while a new record was reached for visitors to the galleries during the year who totalled 64,693, an increase of 5,266 over last year, 60,000 of whom paid no admittance charge.

No extensive alterations were planned by the council of the association owing to the outbreak of war, but it was decided that as the public stands in need of such diversions as the Art Association provides, the educational program should be continued.

Included on this program was that of the Art School under the direction of Edwin Holgate, R.C.A., William Ogilvie, and Mrs. L. T. Newton, R.C.A., providing classes in drawing, painting and commercial art. Scholarships were provided in this group through the generosity of Miss Olive Hosmer and J. W. McConnell.

A quick-sketching class was held three times weekly, allowing those engaged in business during the day to practise sketching from the models provided. It was well attended, while the Royal Canadian Academy classes in the evening also showed continued interest.

The children's classes on Saturday mornings are reported by Dr. Martin to have been filled to capacity, with 159 registered, an average attendance of 100 and a large waiting list. A new and interesting museum group has been added to the usual children's classes of painting, modelling, lino cutting and textile printing.

Dr. Martin went on to thank both the Junior League for its generous contribution towards the maintenance of this work and Mrs. C. F. Martin for prizes awarded to successful pupils.

Achievements of the children's classes included the sending of 100 paintings, drawings and photographs of modelling work in answer to a request for some by the Little Museum for Young Moderns in Kansas City, Missouri, and the sending of a "Fish Frieze" to the Ottawa National Gallery exhibition of murals by children.

## 24 LECTURES GIVEN

Twenty-four lectures were given in the year and, though the attendance at these dropped below that of the preceding year, it was considered what might have been expected in view of the international crisis. Gallery talks were also given by Wilfred M. Barnes, A.R.C.A., during the early part of the year.

Exhibitions, on the other hand, showed a most gratifying upturn in the attendance of visitors, which totalled 4,291 on one Sunday afternoon alone. This occurred at the Spring Exhibition, which excited much interest, and at which 477 contributions were accepted out of 1,170 offered.

An exhibition of paintings by Montreal artists and one of early French-Canadian Furniture were two special features that were held throughout the summer. Another popular form of exhibit, the "Treasure of the Week," afforded members and visitors an opportunity of seeing objects of art from private collections in the city.

Dr. Martin announced that the chairman of the library committee had reported a satisfactory year. The total accessions had been brought to 3,713 volumes with the donation of 75 new ones, while 1,845 readers made use of the library and over 1,000 consultations were answered with respect to art and literature.

## MUSEUM TO OPEN IN APRIL

F. C. Morgan, chairman of the museum committee, gave a favorable report on the work of this group. Referring to this Dr. Martin mentioned that the large museum, which had been left unfinished during the renovation of the building, had been redecorated and it is expected will be open to the public some time in April.

Dr. Martin was re-elected president of the association, while others elected for 1940 were: Honorary president, Harry A. Norton; honorary vice-presidents, H. B. Walker and W. B. Blackader; vice-presidents, J. W. A. Hickson and Arthur Browning; honorary treasurer, G. W. S. Henderson. The council of the association, headed by Mayor Houde ex-officio, includes the following: For one year: C. W. Colby, T. S. Gillespie, E. B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, M.A., Brig.-Gen. E. de B. Panet. For two years: Gordon W. MacDougall, K.C., Ross H. McMaster, W. J. Morrice, Robt. W. Reford, H. W. Molson, Huntly Drummond, Prof. A. H. S. Gillson. For three years: D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, Ph.D., G. A. Morris, Howard Murray, G. R. Lomer, Ph.D., Morris W. Wilson.

Gen. E. de B. Panet. For two years: Gordon W. MacDougall, K.C., Ross H. McMaster, W. J. Morrice, Robt. W. Reford, H. W. Molson, Huntly Drummond, Prof. A. H. S. Gillson. For three years: D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, G. A. Morris, Howard Murray, G. R. Lomer, Morris W. Wilson.

## F. W. Hutchison, N.A., Exhibits Landscapes Gazette 2.3.40

Works Done in Baie St. Paul  
District at Art  
Association

In one of the new galleries of the Art Association of Montreal, F. W. Hutchison, N.A., R.C.A., is holding an exhibition of his landscapes done, in the main, in the Baie St. Paul district, Gaspé, Murray Bay and the Laurentide Park. Hutchison has generally chosen the summer season and shows his usual skill in depicting village streets, hilly roads, scattered houses, spacious landscapes and impressive mountains. His harmonious color has a sparkling quality, his selection of material sound and his sense of design and pattern good. This exhibition is due to close March 17.

## Red Cross Posters Shown

Red Cross posters done for the Musician's Guild concert at present hold the walls of the Lecture Hall of the Art Association of Montreal. While the work is a bit uneven, there are some examples that reveal a thorough grasp by the designers of a poster's function.

## Montrealers Show in Toronto

Edwin Holgate, R.C.A., Lillias Torrance Newton, R.C.A., Montreal; Arthur Lismer, A.R.C.A., Ottawa, and A. Y. Jackson, Toronto, are holding an exhibition of their work in the Art Gallery of Toronto, the event having opened with a private view last night.

Gazette, Apr. 6, 1940

## Musical Evening At Art Gallery

Star 27.2.40

Music is now again one of the arts which has the regular attention of the Art Association of Montreal, and on Monday evening, in the Lecture Room, hung with Red Cross posters, the annual concert was given, with a program of two-piano duets by Georgina Russel and Olga Gullaroff, and songs by Eric Workman.

The playing of Mrs. Russel and Miss Gullaroff is already well known and popular in Montreal, and was on Monday at least as good as ever. Their part of the program was classified into three groups. In the first, which included "classics," after a start with an arrangement of Bach's aria, "My heart ever faithful," the "Aquarium" from Saint-Saens' "Carnival of Animals" made an amusing prelude to a very fine performance of a Bach fugue in G minor. The next group, which was of dance forms, began with some waltzes and ended with a Hungarian Dance by Brahms. A waltz by Arensky was specially good, and so was a Country Dance by Beethoven, though it seemed a good deal changed from its original simplicity. The final Spanish group continued the movement and life of the dances and made, especially Lecuona's Malaguena, a good example of the orchestral effect that two pianos can give.

Eric Workman is an English baritone, who has not yet been heard in public in Montreal. His voice has an unusual range and a delightful warmth, and he controls it so completely and is so good a linguist that he is equally at home in songs by Mozart and Ravel. He

began with a fine performance of an aria from Mozart's "Figaro" and went on to Hugo Wolf's familiar but always welcome "Verborghheit". But the outstanding song in the first group was a very charming one by Erich Wolf, which was quite admirably sung. Mr. Workman's other group of songs began with one by Chausson, which was overshadowed by the broad humor of Ravel's "Chanson a Boire" from "Don Quixote". This was sung in a way that gave it all its meaning. After these came some English songs, an arrangement of "Drink to me only" and two Shakespeare songs by Roger Quilter, which Mr. Workman made quite as good as any of the songs which had gone before. Edna Marie Hawkin did excellent service in difficult accompaniments. H.P.B.

## Virtuosity In Black and White

Standard  
24th 2.40 By ROBERT AYRE

TOMORROW is your last chance to see again the show of contemporary British art, I say again because I assume you have not put off to the eleventh hour your first visit.

Next Friday, the contemporary American paintings from the other World's Fair (at San Francisco) will go on show and at the same time the exhibition of works by F. W. Hutchison, N.A., R.C.A., the Montrealese who lives in New York and goes down the St. Lawrence to Baie St. Paul in the summer.

I didn't have space last week to comment on the gallery of prints in the British collection. There are about 125 of them, the works of more than 75 individuals, and all are loaned by the British Council. The paintings are naturally more striking, but you'll be sorry if you don't spare some time tomorrow for the black and whites—there are a few color woodcuts, too.

Some, even by the best known craftsmen, are more distinguished for technical virtuosity than for individuality of imagination. But imagination has a place, I direct your attention, to Blair Hughes Stanton, Gertrude Hermes, Paul Drury, Basil Jonzen, Anthony Gross, Cyril Power, Roderick Mead and John Buckland Wright, all of them, as it happens, under 40 except Wright, who was born in 1897. No date is given for Power but you won't have any doubt about his age when you look at his linocuts, printed in colors. "Speed Trial" is not so much a car as the demon of speed itself. "Air Raid" would be a good all-over textile design if it weren't so terrifying.

You do not have to see the engravings from Comus, you do not have to know that "The Wonder" is from The Revelation and that "Sons of Zion" is from The Lamentations of Jeremiah to realize that Blair Hughes Stanton is an ideal man to illustrate good books, to illustrate them symbolically and forcefully without ever trying to outdo his medium. One of his best is "The Rock," a strong design of nudes and half abstract shapes, printed in colors.

Wright's "Composition No. 9" is a beautifully vital abstraction, like the growth of seaplanes, and Meade's "Metamorphosis" has something of the same feeling, though it has an idea more definite, a figure dissolving into the woods as he flees. It is one of the most exciting things in the show. Realism is combined with a sort of cosmic point of view in Gertrude Hermes' "Under-Currents." Above the curve of the earth, a small dark sun disc; swimmers near the surface, and then a descent of crisscross shafts of light, the whip of a line, to the black depths and a superb fish.

Paul Drury's etching and aquatint is realistic except in arrangement, a fantasy on death but a nice clean corruption. It is a far cry from the French cemetery to Battersea Park, where Anthony Gross' children are flying kites. It's great fun, reported with a fine wiry line. In another way, Jonzen's "Teneriffe" gives pleasure. The soft tints of this lithograph have such a transient appearance that you wonder if they'll still be there when you look again.

One way to indicate the variety of this show is to contrast the few scratches of James McBey's "The Desert of Sinai" with the diabolical technique of Gerald Brockhurst's nude, "Adolescence." It goes far beyond etching.

Here are others worth remembering—Edmund Blampied's "The Cyder Barrel" with its amply handled masses; Augustus John's wild self-portrait, "Tete Farouche," and his two virile chalk drawings; Leon Underwood's self-portrait, with its contrast between the solid figure and the light distant background; Francis Unwin's sprightly "Reaping and Binding"; the meticulously drawn sea creatures by W. D. Brokman Davis, surely intended for a scientific textbook; Murray M. Tod's Toledo, pale with flecks and delicate lines; Henry Moore's heavily outlined drawing of a nude; Edward Ardizzone's Daumier-like water colors; Eric Gill's "Deposition" on the word. And, typical of his fine book-work, Clare Leighton's dramatic scene from the Canadian woods; Charles Shannon's sympathetically treated children on the seashore, a lithograph; Ethelbert White's trees and Gordon Craig's little stage sets.

Among the famous are Sir Muirhead Bone, Sir D. Y. Cameron, Eric Fitch Daglish, William Giles, John Hassall, Harry Morley, John Nash, John Platt, Charles Ricketts and Sickert. There is a plentiful supply of flowers, birds, animals and fish, as is usual in shows of this kind.



# Contemporary American Works From San Francisco Show Here

Gazette

2.3.40

Varied Collection of Paintings From Golden Gate International Exposition on View in Galleries of Art Association of Montreal

Contemporary American Paintings, selected from among some four hundred works that were shown at the Golden Gate International Exposition in San Francisco last year, are now on view in the galleries of the Art Association of Montreal and will remain on exhibition until March 17.

Many of the works shown have been made familiar by reproductions in the press and by the plates in color that have appeared in elaborate catalogues and surveys of the modern art movement in the United States, but this does not rob the collection of its interest. It is the first American show of its kind to come to Montreal, and, in the force, fire and individuality of some of the canvases, is a bit startling when the performances by British painters, recently exhibited here, are recalled. In the main, beauty and restfulness are not the dominant qualities — something that with equal truth applies to much of the work that in the past few years has come from Europe for exhibition here. Much of it has a species of almost brutal vitality, but with few exceptions these works do not charm or induce the restless mind. In subject, conception and treatment they are very much of today. There is nothing visionary about them. The painters look about them, see things in their own way and set them down according to their lights. It is an exhibition marked by variety and should draw a good attendance.

Myer Abel, Cincinnati, in "The Children," reproduced on this page, does invest his little subjects with a sort of wistfulness and certainly gives a wide berth to anything suggesting the sweet and cute. Edmond Archer, New York City, shows vigor in the painting of a lusty Negress in white, called "Colored Clairvoyant." Thomas Benton, Kansas City, shows his characteristic individual bent in "Romance" — young Negro and Negress walking hand in hand under a full moon, the youth carrying his boots. This work may have latent beauties that will develop with long association. John Stewart Curry shows plenty of action in "Hogs Killing Rattlesnake," with the reptile having a rough time. Stephen Etnier, New York City, in "Adolescence" shows a young woman reclining near the sea, a box of chocolates nearby, and a clipped poodle of quaint appearance in close attendance. Beyond a stretch of water is a building that recalls barracks. Josef Foshko, Brooklyn, depicts a suffering woman, called "Grief," and George Grosz, Douglaston, L.I., puts a good deal of vigor into the painting of a man in a stream, called "The Muck Raker."

Fred Nagler, New York City, in "The Last Supper" has certainly not allowed any sense of reverence to stay his hand in depicting that solemn occasion. It is lacking in dignity and any hint of drawing worthy the name.

Sam Rosenberg, Pittsburgh, in "Man-Made Desert" shows leaning telegraph poles, a man on the sidewalk and a high wall. All very dull and grim and hinting at oppression of some kind or another. Sarkis Sarkisian, Detroit, in "Melancholy,"

paints a nude woman that takes a bit of justifying, and Isaac Soyer, Kruor, Mass., paints dead bodies, mourning women, armed men and burning buildings, in "What Next?" Jno Corbino, New York City, depicts nature on the rampage — a broken bridge, animals and figures grouped in rising water, called "Flood Refugees." This work is marked by some good color.

Franklin C. Watkins, Philadelphia, in "Negro Spiritual" shows a colored figure in white, with uplifted face, wandering in a landscape. The legs should interest a doctor.

"Jean in Costume," a seated girl in a pink hat, is real painting as understood by Eugene Speicher, New York City. J. Theodore Johnson, Minneapolis, in "Girl with Dominoes" has approached his subject seriously and is not ashamed to reveal drawing. Dorothy Duncan, San Francisco, with a work called "Composition" shows a capital appreciation of form in her nude, as seen from the back, and Jerry Farnsworth, North Truro, Mass., is equally successful with his nude entitled "Enrica." Julien Binford, Fine Creek Mills, Va., shows much gay color in flowers that surround a young Negress in white, called "Po' Julie," and Isabel Bishop, New York City, in "Waiting," done in hazy blond tones, pictures a weary mother with a sleeping boy making a pillow of her lap. It is a serious and well-considered bit of life. James Chapin reveals a clean precise touch in his musical subject entitled "Boy Practising," and Hubert Ropp, Lake Bluff, Ill., in "Margo and the Right Angle" has something that may mean anything.

Bernard Karfiol, New York City, has a group of figures — nude, partly nude and dressed, posing near pines at the edge of water, called "Summer."

A tall upright canvas by Wayman Adams, New York City, shows Bedrich Vaska playing the cello, a work of good arrangement and vigorous brush work. Alexander Brook, New York City, in "La Touche" depicts a man holding a red tuque. Alexander James, Dublin, N.H., reveals accomplished handling in "Portrait of Tony Betz." Constantine Pougialis, Chicago, shows a seated girl called "The Red Tam."

Lee Jackson, New York City, in "Park at Night" has made an effective work of his promenading men and women, and Henrik Mayer invests with plenty of swing the masked figures in "Carnival."

Edward Bruce, Washington, D.C., in "Kalmath River," well suggests majestic hills of lovely blues, and Charles Burchfield, Gardenville, N.Y., paints with subtle low-toned harmonies "Under the Viaduct" — a rather grim neighborhood with railroad tracks, a bit of pond and some distant factories. Nicolai Cikovsky, Washington, D.C., in "Still Life Near the Window" has a work of more than ordinary interest, and Anatol Shulkin, New York City, has a fine bit of color in "Marigolds." Judson Smith, Woodstock, N.Y., shows "Winter in the Catskills" — buildings in the foreground, glimpse of river and distant mountain, which suggests cold but misses many of the subtle values that snow reveals.

at a blackboard, and Henry Botkin's sketch of three circus clowns. An element of caricature has crept into many other pictures in this collection, even into Fred Nagler's small picture of "The Last Supper." Good sketches, which are free from satire, are a portrait by Alexander James and a study of a woman and child by Isabel Bishop. It is hard to resist the belief that this collection, like the British collection, which was lately here, does not quite represent all that is best or most interesting in contemporary art in its country.

H.E.B.



THE CHILDREN, by Myer Abel, of Cincinnati, Ohio, which is among the paintings selected from the United States section of Contemporary Art of the Golden Gate International Exposition, held last year at San Francisco, now being shown in the galleries of the Art Association of Montreal 2.3.40

La Patrie - March 1st. 1940



L'art moderne en peinture est bien différent en technique de celui de jadis, tel qu'on peut en juger par cette toile, "Negro spiritual", l'une des plus curieuses exhibées à la Galerie des Arts où a lieu l'exposition annuelle des artistes américains contemporains. (Photo la "Patrie").

LA PATRIE, VENDREDI 1er MARS 1940

"Les réfugiés de l'inondation"



"Les réfugiés de l'inondation", par l'artiste américain Jno Corbino, est l'une des toiles modernes les plus remarquables au Salon de peinture des artistes américains, à la Galerie des Arts. Cette exposition a commencé hier. Près de deux cents oeuvres y sont

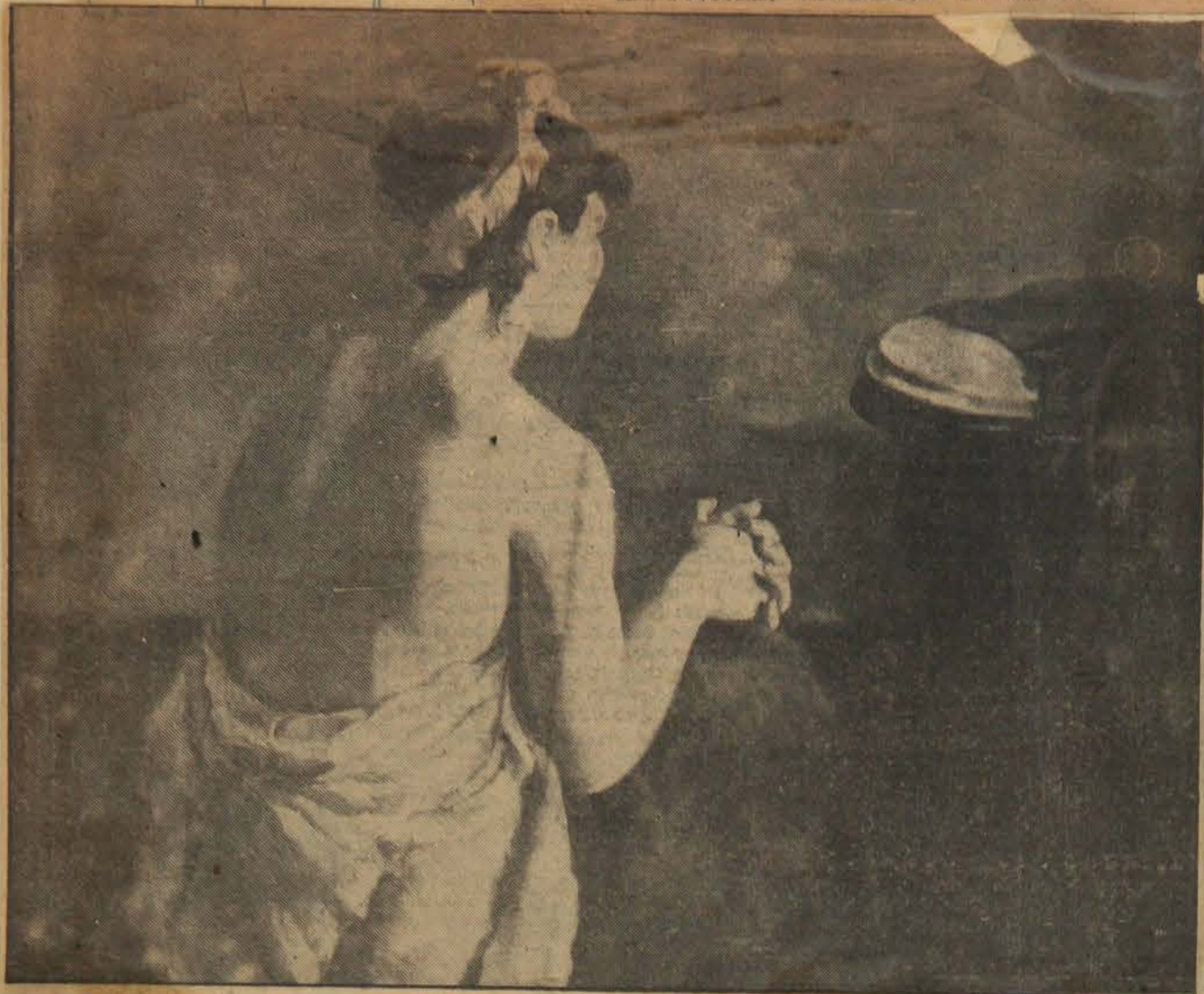
## 4/3/40 "Star" Chosen Works of American Art

A selection of the pictures which represented contemporary American painting at the San Francisco exhibition last summer is now making a tour of Canada and has just come to the Art Association of Montreal. Fifty-four painters have each a single picture in it and, in view of the special selection that has been made, and the fact that the painters live in fifteen different States, it must be presumed that it represents the painting that is now being done in the United States. It compels one to suppose that present American painters, with few exceptions, look at life rather sadly; they seem to find themselves in a hard and ugly world and, in their pictures, satirize it or emphasize its ugliness.

There is a sense of depression in many of the pictures in this collection. Some important exceptions are Wayman Adams' striking portrait of Bedrich Vaska playing the violoncello, which is full of life and action; James Chapin's clever and amusing picture of a boy playing a saxophone, a nude by Henry Farnsworth, and a landscape, with good light color and atmosphere, by Edward Bruce. Lee Jackson's study of lightning in a park at night, and Zoltan Sepešy's portrait study are also interesting.

The caricatures are the more pleasant among the other pictures. One of the more notable of them is Thomas Benton's picture of two roses walking out. Doris Roser's little picture of Negro children





Cette toile du peintre Jerry Farnsworth, prêtée par la Galerie des Arts, de New-York, fait partie de l'exposition de peintures actuellement exhibées pour une quinzaine à la Galerie des Arts de Montréal. Elle est tout remarquable par la richesse de son coloris et par les teintes veloutées de ses ombres. (Photo la "Patrie").



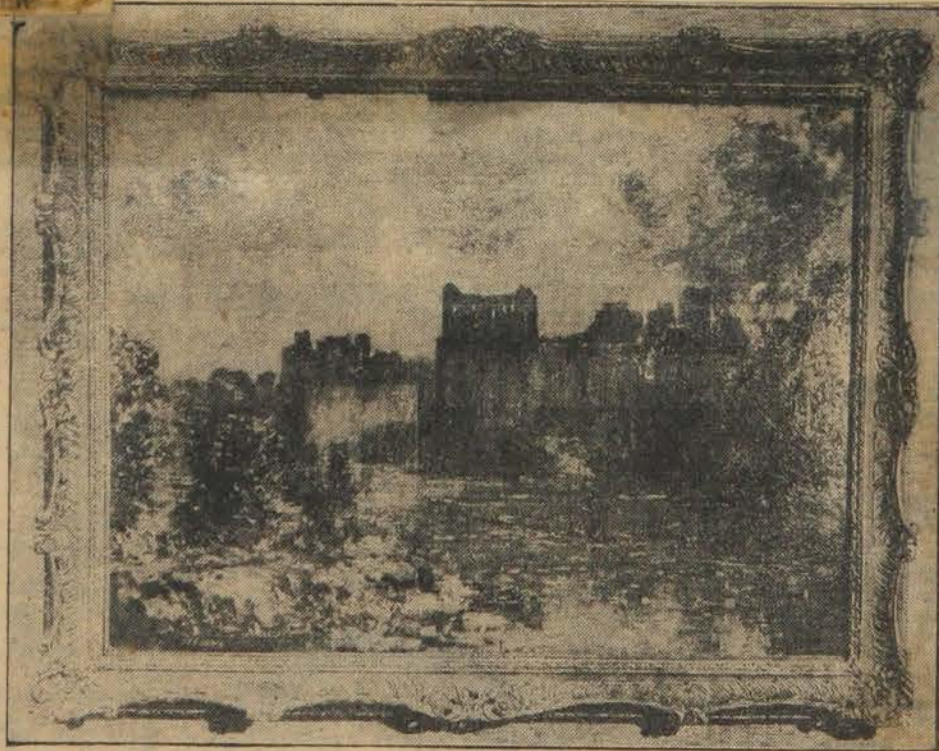
Nos voisins américains sont de vrais artistes, à en juger par cette toile exposée à la Galerie des Arts, rue Sherbrooke. Cette peinture, d'un fini très délicat, intitulée "Boy practising", est due au pinceau de James Chapin, de New-York. (Photo la "Patrie").



"Winter in the Catskills," by Judson Smith.

"Chestow" étude en teintes douces où le vert domine, actuellement exposée à la Galerie des Arts, rue Sherbrooke. Ce chef-d'oeuvre fut prêté par la reine Elizabeth d'Angleterre. (Photo la "Patrie")

VOIR PAGE 42



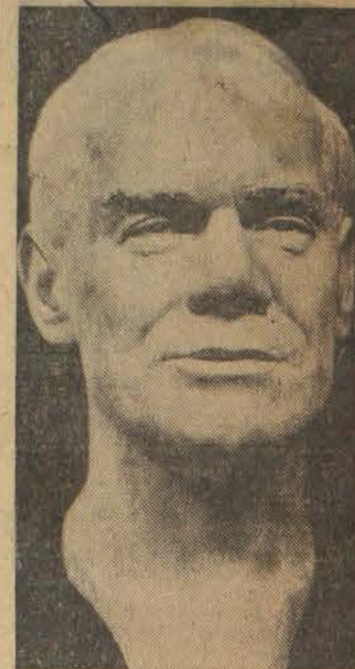
## Les chefs-d'oeuvres anglais à Montréal



"The ancient huntsman", l'une des plus belles toiles exécutées par les grands maîtres de la peinture anglaise. Elle est surtout remarquable par son coloris et sa lumière. Ce chef-d'oeuvre sera exposé à la Galerie des Arts, rue Sherbrooke, jusqu'à lundi. (Photo la "Patrie")

La Patrie - Samedi 24, Février 1940

Gazette 3/40  
To New York



Head of Dr. Boothroyd, by Orson Wheeler.

TO those who say that Canadian sculpture has gained little or no recognition abroad comes notification that one of Montreal's rising artists has had a sample of his work accepted for exhibition by the United States National Academy, the current showing being its 114th annual.

Orson Wheeler's head of E. E. Boothroyd, Esq., M.A., D.C.L., Vice-Chancellor of the University of the Montreal Art Association (which was in last Autumn) has been in this famous exhibition for the six weeks of its duration. Mr. Wheeler is the instructor in the Sir George Williams College school of sculpture.

Heureusement que les autres toiles font un contraste reposant et charmant d'avec ces élucubrations conques, semblables, au cours de cauchemars dantesques. Citons parmi les toiles les plus remarquables "Inez Spender", par W. Coldstream, "King Feisal", par John Augustus, "Portrait of an old man", par le même artiste, "Self portrait", également par John Augustus, "The ancient huntsman", par A. J. Munnings, "Dead Ptarmigan", par feu sir William Orpen, "Yvonne", par Richard Sickert, "Self portrait", par Stanley Spencer, "Chestow", par Wilson Steer, toile prêtée par la reine Elizabeth, "First communion", par sir William Nicholson, chef-d'oeuvre d'originalité, de lumière douce et de fini délicat, sans compter des oeuvres de Edward Wadsworth, Christopher Wood, etc.

Jeudi prochain commencera une autre exposition de peintures américaines contemporaines. Il ne fait pas doute que parmi les toiles célèbres de nos meilleurs peintres contemporains, on retrouvera quelques douzaines de ces conceptions futuristes qui nous rendent rêveurs.

En écrivant aux annonceurs mentionnez la "Patrie".



MARCH 5, 1940

MARCH 9, 1940.

## Joli paysage de St-Hilarion



Ce paysage, représentant le village de St-Hilarion, fut exécuté par l'artiste montrealais C.W. Hutchison, lequel expose habituellement ses oeuvres à New-York. M. Hutchison a trente-deux de ses toiles exposées présentement à la Galerie des Arts, rue Sherbrooke Ouest. On y reconnaît les sites les plus attrayants de notre province. (Photo la "Patrie").

Canadian Scenes  
By F. W. Hutchison

A small collection of works by F. W. Hutchison, R.C.A., which is being shown at the Art Association of Montreal, contains some pictures and sketches which are very characteristic of the painter. All but one or two of them are of places in Canada, and most of them in the neighbourhood of Baie St. Paul. There are a number of sunny hillside, with groups of old Quebec cottages, such as Mr. Hutchison has always loved to paint; there are, too, some views of little harbours, with crowds of boats, and one picture stands out from the others, of dark trees and black water in a river near Gaspe. Some of the sketches are even more effective than the larger pictures, in which Mr. Hutchison sometimes seems to have been so much concerned with recording truth that he has allowed facts to interfere with the effect of his picture.

## More Shows

ANDRE BIELER's solo and the exhibition of the graduates of l'Ecole des Beaux Arts have just opened in the Art Association galleries. They will be here until the 25th. The annual Spring Show opens on the 22nd.

Final Sending-in Day  
For Art Gallery Show

Entry Forms Must Be Sent to  
Secretary and Works  
Delivered

Today is the last chance to send in entry form and works for the 57th Annual Spring Exhibition of the Art Association of Montreal, which opens in the Sherbrooke street galleries on March 20 and continues till April 14.

Entry forms must be in the hands of the secretary today at 1379 Sherbrooke street west, to which address works must be delivered.

Artists may submit four works, and the jury will have full power to accept or reject any works presented. The decision of the jury will be final, and no works may be withdrawn from the exhibition once the jury has accepted them.

No works will be received after March 9.

The private view for members of the 57th annual spring exhibition of the Art Association of Montreal is taking place this evening at nine o'clock in the galleries of the Art Association, Sherbrooke street west. The exhibition will continue until April 14. **Gazette-20.3.40**

THE GAZETTE.

SATURDAY, MARCH 9, 1940.

Lower St. Lawrence Area Scenes  
Inspire Brush of F. W. Hutchison

Collection on View at Art Association of  
Montreal Shows Good Material Supplied  
by Quaint French-Canadian Villages

When F. W. Hutchison, N.A., R.C.A., paints the lower St. Lawrence country he is very much at home. He knows it thoroughly by reason of annual trips to the region for subjects, and it is an area he understands. This is clear after a survey of his paintings which are drawing a good attendance to the Art Association of Montreal. The spacious country and noble mountains of the Baie St. Paul district have a sincere and competent interpreter in Hutchison, who is particularly skilled in giving the impression of distance.

Hutchison is much attracted by the narrow rutted roads that pass through sleepy villages. He is faithful in his rendering of the old weathered wooden homes and adds a note or two of life by setting down the odd horse and wagon, or children sitting on the verandahs. He has a keen eye for picturesque bits—buildings at odd angles in a village street, where the clusters of homes are dwarfed by the spire of the church. Spacious landscapes where the road descends from a height, are much to his liking.

A departure from these scenes is "Lac Alouette, Laurentide Park," where the water and wooded edge are backed by a noble timbered hill. It is a work handled with vigor and decision, and is convincing in its sense of loneliness and wild grandeur. Off the beaten track, too, are the shacks in the woods in high country, called "Modern Pioneers, Saguenay." A small work of attractive qualities is "Duck Pond," and another fine bit of direct painting is

"Oxen Ploughing," a like free treatment being employed in "Le aux Coudres; Low Tide"; with its distant hills, water and a moored schooner.

"St. Simeon," which is an outstanding performance, shows the clustered houses and the spire of the church, backed by a squall of rain that has passed over the high blue headlands above the water. "The Road to Murray Bay" also sounds a dramatic note with its leaden clouds above the rising country scored by a road and dotted with buildings. "The New Highway, St. Urbain" shows carts travelling through muddy ruts, and "Ripening Grain," a landscape big in feeling, shows turkeys feeding in the foreground.

"Petite Riviere, Gaspe" shows boats in a cove, and there is a sense of warmth in the sunny "Bas de la Baie," with its cross, tree, stream, and hill, and two priests promenading in the foreground. Fishing boats are shown in "Barachois Bay, Gaspe," and there is a comfortable solidity to the sunlit building, beneath a high hill, called "Le Moulin du Seminaire."

The artist's wanderings have given him good subjects at Les Eboulements, Anse St. Jean, St. Hilarion, St. Urbain, and in those areas.

It is an interesting exhibition, and save for a few winter examples, the painter has dealt with summer and early autumn. In all of them the color has life and sparkle and the scenes of spacious country are charged with atmosphere.

The collection remains on view until March 17.

## Art News and Reviews

Montreal Standard

SATURDAY, MARCH 9, 1940

South Of The  
Border In Art

By ROBERT AYRE

THE show of contemporary American art assembled for the Golden Gate International Exposition at San Francisco last year by Roland McKinney included more than 400 paintings. Of these Mr. McKinney selected 53 for a tour of Ottawa, Toronto and Montreal and they are

now to be seen in the Art Association galleries (closing a week from tomorrow).

You can readily understand Mr. McKinney's problem. The exhibition had to be small and yet fairly representative. How would he go about choosing? No doubt the first eliminations came through artists, dealers and galleries who preferred not to send their works out of the United States. The next step would probably be to pick out well-known painters illustrating various trends. About a dozen were included, men like Benton, Brook, Watkins, Burchfield, Curry and Speicher. I can think of 20 "big names" who were omitted. You can't get a complete idea of American painting from the famous alone and there is an advantage in becoming acquainted with the younger artists, so I won't complain about that. But I'm interested in Mr. McKinney's point of view for this show—he must have been guided by some general principle—and my impression is that, with a few exceptions, he leaned toward the conservative.

I confess to feeling a little let down, but I won't be disgruntled and dwell on it, even though I don't think the collection is as good as the one we had here three or four years ago. There are some fine pieces in it.

## Few Landscapes

Canadians ought to be interested in the fact that out of 53 paintings only about half a dozen are straight landscapes. The human figure predominates, whether in studio portrait, decorative idyll or social document, and naturalism is the main theme.

In their representation of appearances, the suave are Eugene Speicher and J. Theodore Johnson, who offer ingratiating studies of young girls. They are of the studio and in such good taste, so polished

Beitz and several others, are all traditional enough in handling and all quite untroubled. There is an added intensity of characterization in Edmund Archer's "Colored Clairvoyant"; Brook brings psychological insight to bear on his portrait of a cellist in dismay. Josef Foshko gives direct expression to an emotion in "Grief," and Sarkis Sargisian, in "Melancholy," makes his nude the symbol of a mood.

## Beyond the Eye

Excuse the rhyme and pause to look at the extremes in the show. Franklin C. Watkins' "Negro Spiritual" and Charles Shannon's "The Lover." It may not be an accident that they are both pictures of Negroes. It may well be that the fervent African temperament inspired Watkins and Shannon to break the conventions of naturalism to attain the deeper naturalism. Whether that is true or not, distortion in drawing gives their expression of passion the greater force. The Watkins' man, with his long arms flung out like a sower's, is faith itself, and the lover, prostrate on the earth, is all Sorrow. These pictures go beyond what the mere eye sees.

That you don't have to be elaborate to make your point seems clear to me by comparing these single figures—or one of Keathe Kollwitz's—with the crowd of refugees in Isaac Soyfer's "What Next?" Perhaps Soyfer isn't a good example. I looked at his picture curiously, but I didn't find it moving.



"Margo and the Right Angle," by Herbert Ropp.

Yet, when you put it next to Corbino's "Flood Refugees" you realize that it has sincere pity in it. The flood doesn't seem to matter very much to Corbino; it simply offers a good subject for his highly colored Rubenesque contortions.

There is serious purpose in Samuel Rosenberg's "Man-Made Desert," a driven figure passing along a drab street lined with leaning telegraph poles. The meaning of this message from Pittsburgh is unmistakable. Jacob Getlar Smith's soapbox orator, "The Messianic Age," may be satirical, but it doesn't seem to matter; and I can't

make up my mind about "The Last Supper" by Fred Nagler. Christ sits in the centre and his arms are abnormally and symbolically long, but he is an insignificant figure and the disciples, an odd crew, are paying no attention to him.

## All Kinds

I pass by Benton's cheap "Romance" and Wayman Adams' flashy cellist. James Chapin's magazine cover picture of a boy playing a clarinet, Eugene Higgins' "The Conscription," which belongs to another era, and Schnakenberg's cats hunting in a garden jungle, to mention the romantics; Karfiol's little mural design "Summer," which is pleasant but not distinguished; Lee Jackson's enameled "Park at Night"; Alexander Kostellow's arrangement of a stylized woman and two children, which would be happy in a book, and Milan Petrovitch's primitive, "On the Green"; to stop at Henry Botkin's free and individual circus group, "The Three Montanellas," to remark that while I think George Gours' "The Muck Baked" is a

muscular piece I prefer his water colors; to smile at Doris Rosenthal's droll Mexican children and their dog; to admire the truthfulness of Burchfield's viaduct; and to conclude that there is good painting in Curry's "Hogs Killing Rattlesnake" in spite of its subject.

This leads me to the landscapes. The most powerful are "Black Sentinels" by Nicola Ziroll and Judson Smith's "Winter in the Catskills." It is interesting to compare these sombre, almost grim, deeply felt canvases with Canadian exuberance. Or compare them with Neil Ives' "Mountain" and Edward Bruce's "Kalmath River," which are surprisingly trivial for a show of this kind. George Alexander Picken's "Inlet" has a pleasing subdued color but an uneasy composition. Hendell Jones' "Road to Guaymas" is a charming little piece, but it turns a little sweet when you put it next the acid of Anton Bohrod's "Chicago River."

Well, it takes all kinds of painters to make America, as this exhibition in spite of shortcomings, will demonstrate.

table.  
Mar/29/40—Star  
Dr. and Mrs. C. F. Martin are leaving tomorrow for Cleveland, Ohio, where Dr. Martin will deliver the convocation address at the meeting of the American College of Physicians next week. After spending a week in Cleveland they will proceed for a fortnight's stay in the South before returning home.



## Edwin H. Holgate, Noted Painter, Has His Home Wrecked by Vandals

**Marauders Break Into Artist's House, Slash and Daub  
Valuable Pictures, Smash Doors and Wreak Other**

**Gazette Damage — Little Is Stolen**  
11.3.40

By LAWRENCE W. CONROY.

Vandals broke into the home of Edwin H. Holgate, R.C.A., noted Canadian painter and joint director of the art classes at the Art Association of Montreal, 3535 Lorne avenue, over the week-end and slashed and daubed paintings, smeared walls, smashed doors with axes, broke bottles and crushed the glass into the floors. Few articles seemed to have been stolen.

Mr. Holgate could not estimate the damage early this morning nor could he list articles stolen.

"There might be more than \$2,000 in damage and there might be less," he said. "Everything is a shambles. Havoc was spread through the house from the cellar to the top floor."

"It seems to be the work of primitives. They daubed paint over nudes, where you would expect primitives to show their tendencies," he said.

Since police officers had told him not to touch any of the paintings or other articles in the house until fingerprints could be discovered if any were present, he was not in a position to estimate the damage, but said it was "considerable."

"Whoever it was had a drunken debauch in the house. They broke the bottles against the walls and walked over the pieces," he said.

M. Holgate was absent over the week-end on a skiing trip to Lake Manitou. When he returned late last night he found the front door to his home locked from the inside on the burglar-chain. He immediately went to a neighbor's house and telephoned to the police.

A radio car was sent to the scene. With one of the officers, Mr. Holgate went to the rear of the house

while the other officer broke in through the front door. There was no one in the premises.

"I never had such a shock," Mr. Holgate said. "The place was a mess. Things which you would think

were and it would appear that they slashed canvases with knives or broken bottles. I could not examine all the paintings on the premises, but they smeared paint on many while on others they daubed their primitive 'art,'" he said.

Mr. Holgate, one of Canada's best-known painters, studied his profession under William Brymner, C.M.G., R.C.A., and in Paris at l'Academie de la Grande Chaumiere, at the Julian Academy and at the Academie Colarossi. He has shown at the Paris Salon and at the important Canadian and American exhibitions. He became the eighth member of the "Group of Seven" which has since been enlarged and bears another name.



EDWIN H. HOLGATE, R.C.A.

thieves would steal were left lying around. I cannot be sure at present what is gone, although it seems that they did take a radio.

"They broke a cabinet of glass— (Continued on Page 25, Col. 6.)

Standard  
SATURDAY, MARCH 16, 1940

### Solo Show

"Gatineau Lumbermen", by Andre Bieler, now on exhibition in the Art Association gallery. A recent work, it was shown in the Canadian National Exhibition at Toronto last year.



## Vivid Impressions By F. Hutchison

By ROBERT AYRE

THERE are two or three snowy landscapes in the three dozen Hutchisons now on view in one of the long galleries in the Art Association's new wing, but Fred Hutchison is essentially a summer painter. This may be because he spends the rest of the year teaching in New York and gets away to Charlevoix County, down the river, only in vacation. If this is so, we may soon be seeing the Canadian landscape in other seasons, for I hear that he is retiring and coming home for good. Or it may be that summer is his time, as we feel winter is A. Y. Jackson's. Certainly he has made the succulent green of the Lower St. Lawrence country his color.

You can always pick out Hutchison by his green, but there are other unmistakable characteristics. His breadth of handling, for instance, which is not so broad as to become impersonal. You always feel that he looks at the hills and the villages with warm good humor; big as the rhythms may be down around Baie St. Paul, they are not hostile to man, and the painter always has room for what I might call the domestic side of the landscape. His is a settled country, of houses huddled close to the earth, of human beings and their furniture, of horses, and even ducks and turkeys. They don't dominate, but neither are they dominated; they are important parts of the bigger scheme. It is a settled country, but it is in no sense what we think of as pastoral; it is still rough and if it is not exactly hostile it is not too easily taken; it is Quebec.

### Down the St. Lawrence

THE road to Murray Bay wriggles between well-weathered shacks over the green hills to a stormy sky that lays its shadow over the whole country. St. Simeon's colors stand out under an

opal light. St. Hilariion's church gathers its brood of houses about it and looks down over the sunny fields, sturdily ignoring the iron barrier of mountains behind its back. A team of oxen turns up colored earth on a green hillside. Brown, yellow, green and red houses, warm and human, run steeply downward and beyond them swerves a fat green hill. A quilted field is spread over another heavy hill and the turkeys are there, Charlevoix's trademark.

There are several excursions to Gaspé, to look at shacks and boats, but most of the paintings are from Hutchison's familiar ranges. The only piece that might be called non-human is Lac Alouette in Laurentide Park, its dense blue water shut in by close-packed green woods.

Some visitors to the contemporary Americans relaxed with sighs of relief when they entered the Hutchison gallery. They felt as if they had escaped into good rousing healthy sunshine after having been pent up in a madhouse. The Americans didn't worry me like that. There is really nothing esoteric in the show from San Francisco, though some of the works are a little removed from common or garden experience. Hutchison is closer to it; he is quite "normal". This might easily

mean banal; but I find him fresh and vigorous and I like him for his good humor.

Andre Bieler Shows  
Recent Watercolors  
—3/16/40  
Kingston and Quebec Subjects  
Exhibited at Art Association of Montreal

Recent watercolors by Andre Bieler, being shown in the Print Room of the Art Association of Montreal, make an interesting collection. Bieler handles the medium with breadth and decision, and the group contains several meritorious items. Distinctly of today is the painting of soldiers embracing women in the falling snow, called "The Farewell," a work that deals with Kingston troops leaving on active service. Of the winter season, too, is "Doubtful Crossing," with a sleigh and farmers at a wharf, with ferryboat nearby, waiting in the falling snow for a chance to reach Wolfe Island from Kingston. The season is more element in "Wolfe Island Wharf," with farmers ready to return to the island after the Saturday market. An impressive painting is "The Drivers," a scene on the Gatineau, showing a group of lumberjacks with poles ready to guide the logs down the chute. Beyond a tugboat, the river washes the bases of some noble headlands. "Amherst Island Fishermen" shows a group of men near shacks on a grey day. Scenes about Kingston have been handy subjects since Bieler is resident artist at Queen's University.

Of another region is "After La Messe," a scene painted in Charlevoix County showing men outside the door of the quaint church, discussing the crops. "Politique de Village" also deals with groups arguing outside the blacksmith's forge. "La Fumee du Matin" shows figures outside a row of cottages, with the smoke from the chimneys ascending into the grey sky. This work was painted at St. Urbain. "The Baroque Ford" features a car of ancient vintage on a wharf with figures on a misty morning. A chore of the country is set down in a painting that depicts the departure of carts with milk for the butter factory. "Auction Sale, Ste. Adele," deals with a not unattractive feature of these events, the serving of a free lunch before the sale.

"Selling the Farm" shows a group of men watching a farmer handling a reluctant horse, and "La Champ Dore" depicts a field of golden grain, with barns, houses on a hill, clumps of spruces and rounded hills. A man peeling potatoes and others taking their ease are the centre of interest in the deck scene done in Quebec Harbor as the boat waits for the tide to sail to Ile aux Coudres.

This exhibition is due to close March 25.

## Vandals Visit Artist's Home

Star 3/11/40  
Extensive Damage  
Done to Effects  
Of E. H. Holgate, R.C.A.

Four valuable paintings were damaged, paint was tramped into rugs and floors, and various objects of art were destroyed by young vandals who broke into the home and studio of Edwin H. Holgate, R.C.A., well known artist living at 3535 Lorne avenue. Mr. and Mrs. Holgate were skiing in the Laurentians over the week-end and the vandals entered their home while they were away, by breaking away a grille covering a back window.

Although the damage done is considerable, it may amount to \$2,000 because the pictures damaged were valuable—there is no evidence that there was any personal malice against Mr. Holgate on the part of the burglars. There were scores of other canvases stacked about the studio which were untouched, and the things which suffered most, apart from the four pictures three of which had metal darts flung at them, while one of them was daubed with paint, were apparently unfamiliar to the juvenile minds of the vandals.

A metronome, for instance, was broken open; aluminum reflectors on floodlights were warped and twisted—incidentally providing police with a fine set of fingerprints—tubes of paint were squeezed out, and daubed over a painting of a nude and two plaster statuettes.

Three partly empty bottles of wine and one of whiskey, obtained from Mr. Holgate's cellar, indicate that the vandals apparently got drunk in the studio before starting their campaign of destruction.

A small radio appears to be missing but if any other articles were taken Mr. and Mrs. Holgate are not yet aware of it because the house is in such confusion. Mr. and Mrs. Holgate returned last night from their week-end of skiing and found that the front door was fastened from within by a burglar chain. They telephoned police officers from the home of neighbors.

Mr. Holgate is joint director of the art classes held in the museum on Sherbrooke street by the Art Association of Montreal. He is one of the most celebrated of Canadian painters, having exhibited in Paris and many Canadian and American shows.

## Gazette 4/4/40 Hebert and Smith Win Jessie Dow Art Prizes

Awards of the Jessie Dow Prize for oil and watercolor were announced yesterday by the Art Association of Montreal, both honors going to Montreal painters.

The prize for oil went to Adrien Hebert, A.R.C.A., for his canvas called "Parc Montmorency, Quebec." This work, in which the glare of strong sunlight is convincingly suggested, introduces a couple of noble trees, figures seated on a bench, and, beyond, some old buildings in shadows.

H. Leslie Smith, who captured the prize for watercolor, did so with a view of houses in the snow, some carts "put up" for the winter, and a distant glimpse of the dome of the Basilica. This work, entitled "Heavy Snow," is handled with directness and force, and the color is fluid and clean.

Both these works are on view in the collection of paintings which form the 57th Spring Exhibition of the Art Association of Montreal.

## SATURDAY, APRIL 6, 1940 "Standard" The Jessie Dow Prizes for 1940

The prizes offered each year by Miss Jessie Dow, for an oil painting and a water colour painting respectively, in the Spring Exhibition, have been awarded as follows for 1940, from paintings in the 57th Annual Spring Exhibition:—  
OIL PAINTING (No. 137 in catalogue) "Parc Montmorency, Quebec" by Adrien Hebert, A.R.C.A.  
WATER COLOUR (No. 280 in catalogue) "Heavy Snow" by H. Leslie Smith.

The awards are cash prizes.



## ART SHOW ATTRACTS WORKS FROM AFAR

Local Association Exhibition Includes Items from Vancouver, Halifax, Washington

### VARIETY IN SUBJECTS

Portraiture Not So Strong as Usual, But Landscapes and Shore Scenes Remain Favored Subjects

Just short of 420 items form the 57th Spring Exhibition of the Art Association of Montreal which, with a private view, opened last night in the galleries on Sherbrooke street west. As is inevitable in a show of this size the works are uneven, but the jury of selection while keeping an open mind has, it would seem, exacted a somewhat higher standard of performance from those who, still striving to find themselves, have been represented in these exhibitions over a period of years. While this has resulted in fewer pictorial extravaganzas, the collection is not without works of marked individuality.

Encouraging, too, is the suggestion that this annual spring show is making more than a purely local appeal—there being examples from artists in Washington, Halifax, Hamilton, Ottawa, Edmonton, Drummondville, Toronto, Yarmouth, Sackville, Kingston, Vancouver, Quebec, Danville, Winnipeg and Saskatoon, besides districts adjacent to Montreal.

From the brush of Sir Wyly Grier, R.C.A., Toronto, immediate past president of the Royal Canadian Academy, are striking portraits of Arthur B. Wood, president of the Sun Life Assurance Company of Canada, and of H. W. Eddis, two works that maintain the high standard of this gifted painter. Fred S. Haines, P.R.C.A., Toronto, sends a firmly painted landscape—water seen from a bluff, with rolling hills in the background, called "Grace Lake," which shows the typical virility which marks the work of the present head of the R.C.A. Frank Hennessey, A.R.C.A., Ottawa, in "The Woods in Spring," paints a sugar bush, a cabin and the ground patched with melting snow streaked by the shadows of trees.

Mrs. Paraskeva Clark, Toronto, has a decorative arrangement of girls in a pool with a horse, called "Bathing the Horse," and Barker Fairley, Toronto, with "Head of a Man" suggests a very freely conceived portrait of A. Y. Jackson. A portrait of Mrs. G. A. Murphy, in a red sweater, is a sympathetic piece of work by Mrs. Barbara Black Flood, of Ottawa, while A. Kingsley, Ottawa, shows a narrow street with a coffin being carried to a hearse. Anthony C. Law, of Quebec, in "Weathered" shows old farm buildings and fences in a snowy landscape, and Mrs. Rosanna S. MacLeay, of Danville, has a man working in a field under a cloudy sky, called "Hazardous Harvest." Elizabeth S. Nutt, A.R.C.A., of Halifax, has a quiet waterside scene in "Spring on the North West Arm, Halifax" and "The Lime Kiln," with figures in the snow, is the offering of Gordon E. Pfeiffer, of Quebec. Hugh D. Robertson, of Hamilton, shows three fresh watercolors, "Church Tower, Nassau" being a capital performance.

Stanley Royle, A.R.C.A., of Sackville, shows coastal scenes done in Nova Scotia—"Coastline, Peggy's Cove," and "Grey Morning," done at the same place being marked by sound painting and good tone. "Meditation," the portrait of a Young Nun, is a sympathetic portrait. Jane Brumm Shaw, of Quebec, makes an interesting watercolor out of "Lobster Pot Floats." Peter C. Sheppard, A.R.C.A., of Toronto, finds inspiration in fishermen, and Frederick Steiger, of Saskatoon, in "Bachelor Button" almost caricatures the man wearing the blue bloom. George Thomson shows a typical fresh canvas with water breaking in foam and a distant wooded bluff, in "A Breeze from the North," and Simone Hudson, of Quebec, shows effective etchings of bits in the Ancient Capital. "Mount Robson, B.C.," is the painting by Edith Hoyt, of Washington, D.C. Lorne H. Bouchard, of Drummondville, shows progress in arrangement and breadth of treatment in three canvases of this province, the most ambitious and attractive being "De la grande Visite" with sleighs carrying friends to a farmhouse set in a spacious landscape backed by bush and hills.

The local representation is strong, though there are some absentees. F. S. Coburn, R.C.A., besides a strongly painted lumber team in hilly country, called "The Road to Bedard's Mills," has a summer scene of fine qualities entitled "Salmon Creek and Blueberry Hills," and also a gracefully treated nude study, where the values and tones of the drapes are confidently managed. Harold Beament, A.R.C.A., in "Silent Northland" paints grim snow-streaked rocky cliffs, with an Eskimo, his wife and child and a boy looking from a height. Paul Caron, A.R.C.A., gives us two watercolors of Quebec winter scenes, marked by freedom and clean treatment, and Wilfred M. Barnes, A.R.C.A., in "Meadow-Afternoon," with glimpse of brook, rounded hills and sunlit cloud, sets down a scene of peace. Alberta Cleland shows a patient horse eating outside a house in the snow, called "Noon, Mascouche," and Kent de Conde handles watercolor with confidence in "Summer Days, Otter Lake." Fleurimond Constantineau is effective in his snow scene, "Champ de Mars, Montreal," and Alice DesClayes, A.R.C.A., with "Ponies on Dartmoor," and Berthe DesClayes with "Ice Cutters—in the Laurentians," show typical works.

Adrien Hebert, A.R.C.A., besides a street scene in Montreal—corner of St. Denis and St. Catherine streets in the rain, shows two sunny bits of Quebec. Mrs. Lillian Hingston in her work called "McGill Grounds" introduces the McCord Museum with tree-edged campus beyond. Miriam R. Holland is successful with her studies of sunlight in "Farm Houses" and "Village Street," and Ruby LeBoutillier in "Spring Companions" shows gracefully arranged tulips, narcissi and iris. Mrs. Lorna Lomer Macaulay has an ambitious farm scene in watercolor called "Afternoon—Isle of Orleans," and Jas. McCormick has a good atmospheric study in "Hazy Weather."

Kathleen M. Morris, A.R.C.A., shows two freely handled oils—"Resting," with a gathering of cows, and "Mother and Son," a mare and foal. Rita Mount, A.R.C.A., has invested "Lunch Time," a line of sleighs with horses busy with feed bags—with pale sunlight, and is effective in "After a Snowstorm," sleighs in procession carting snow. "Empty Rooms"—very desolate and very true, is a good work by Louis Muhlstück.

Hal Ross Perrigard, A.R.C.A., in "Stone Houses, Quebec," a bit of the old city since demolished, has a canvas fresh in color and admirable in drawing. Eric Riordon in "The Eternal Breakers" (New England Coast) has a good study of sunlit sea, rocks and foam, and Adam Sherriff Scott, A.R.C.A., is effective in his "Flower Study." Henry J. Simpkins, A.R.C.A., shows his usual confident handling of watercolor in "The City Hall, Montreal" as seen from the market place below Notre Dame street, and Freda Pemberton Smith shows a vigorous touch and good design in landscapes done about Lake Memphramagog. H. Leslie Smith, in two snow scenes done in watercolor, effectively employs the dome of the Basilica. Thurstan Topham shows force and good contrast in his oil called "October, North River," and favors white birches in a watercolor entitled "North River Rapids." Frederick H. Varley, of Ottawa, has some strong sketches in oils—"Northern Lights, B.C.," "Dawn—Lynn Valley, B.C.," "Arctic Night," and "Ice."

The representation of portraiture is not as strong as usual, the outstanding work being the three examples by Alphonse Jongers, R.C.A., with portraits of J. D. Johnson, Dr. Norman Brown, and Miss Theriault which worthily uphold this artist's reputation. Mrs. Aline Myles Banting, of Hamilton, has a self-portrait, and Katharine S. Brydson-Jack is effective in her portrait of a girl skier. Florence Bryson paints Joan Bryson in a dress of beautiful blue, and also shows a portrait of Jeanne Laberge. Alma M. Duncan sends a self-portrait, and Mrs. Louise Gadbis sends a portrait of a young girl. "Portrait of Betty" is the offering of Elaine Johnson, while Oscar DeLall sends a portrait of Miss E. K. Scott.

The portrait of Mrs. Brooke Claxton by Mrs. Lillias Torrance Newton, R.C.A., is a characteristically fine piece of painting, sound in drawing and good in tone. Mrs. M. A. Eastlake, has an attractive snowscene called "Little Shops on Guy Street," and is more decorative in the handling of the Cornish subject called "Polperro." Charles H. Eastlake shows a bold touch in his watercolor sketch of Brixham trawlers. John Collins is effective in his modest watercolor called "Dredging the Channel," with dredge about to dump the mud on a nearby scow. A bit of Jacques Cartier Bridge is visible in the distance.

Others exhibiting are: Paul Andrews, Francoise Archambault, Daisy Baig, H. Jackson Barker, Madeline L. Barnes, Mrs. Dorothy Paul Barnhouse, Mrs. Dorothy Beattie, Jack Beder, A. Bercovitch, Hans Berends, Herman Blaser, Marion Bond, Charles R. Bone, Sam Bornstein, Samuel Breitman, Dorothy J. Brown, Alice Brunton, Alfred T. G. Bryan, St. George Burgoyne, Edward Callow, Lois Cameron, Elizabeth L. Cann, Thelma M. Carter, Kathleen Carswell, Rene Chicoine, Ron Clark, Peggy Clark, Nora F. E. Collyer, Alex. Colville, E. Grace Coombs, O.S.A., Edythe C. Cox, Isabelle P. Crocker, Marie Davis, Parker Denovan, Ruth M. Dingle, Mrs. Margaret H. Doran, L. Fielding Downes, E. Joseph Dreany, Peggy Earle, Ruth M. Elliot, W. J. H. Ellwood, F. Erichson-Brown, Richard Eve, Colin H. Falconer, A. G. Fleming, Mrs. Jean Forbes, Mrs. M. K. Riordon Forbes, Marc A. Fortin, Mrs. Emme Frankenberg, Gladys M. Fraser, Geo. Sumner Frew, Mrs. Louise Gadbis, Joseph Giunta, J. L. Graham, A.R.C.A., Mrs. Monica Grahame, Roy Greenaway, John A. Hall, Mrs. Elizabeth Harrison, Eric Harvey, Marion M. Hawthorne, Herman Heimlick, Sally Hereford, Kenneth Holmden, H. Hood, C. G. Houghton, Ida M. Huddell, Katharine Ide, Mrs. M. F. Joron, Emma Keefe, Charles W. Kelsey, Ronald Kerr, H. Garnard Kettle, Albert L. Kieran, Jean Laforest, Jean Langlois, Andre Lemine, A.R.C.A., Jeanne Leblanc, Agnes Lefort, Norman

Leibovitch, Jean Paul Lemieux, Guillemette de Lorimer, Mrs. Jane C. Luke, D. H. MacFarlane, Percival Mackenzie, Mrs. Cecelia MacKinnon—Pearson, Robert N. MacLaren, Morna I. MacLellan, Phyllis MacPherson, Richard W. Major, Israel Malamud, K. D. Malcoroune, Mrs. Audrey Marler, Henri Masson, Moreland P. May, D. I. McLeod, Mrs. Ida McDougall, Ethel P. McNaughton, C. M. Mendell, Mrs. Betty Meyer, Charlotte G. Milten, David Milne, Adelaide Munn, Constance Napier-Smith, Ernst Neumann, Mrs. Alison S. Newton, Margaret E. Nicholson, Margaret O'Sullivan, George Paginton, Francoise Pagnuelo, F. E. Palmer, Joseph Sulyok de Papp, Freda Pearson, Pierre Petel, Jean Pierce, Suzanne M. Raymond, Mrs. Louie K. Raynsford, Mrs. Isabelle Chestnut Reid, M. Reinblatt, Sarah M. Robertson, Mary Rosamond, Albert Rousseau, Meyer Ryshpan, Annie Savage, Adele Savage, Mrs. Margaret Semple, Gerard Senecal, Robert Sharps, James B. Shearer, Shirley G. Simpson, P. H. Surrey, Frederick B. Taylor, Grant Timmerman, Campbell Tinning, Josette Vaillancourt, Roger Viau, Alexandria B. Warren, Mrs. Margaret White, Barbara F. Wilkes, Alan Wilkinson, Dorothy Hensell Willis, Dorothy Wilson, Mary E. Wood, LeRoy Zwicker.

## SPRING EXHIBITION LARGELY ATTENDED

Art Association Opens 57th Annual Display at the Galleries

Among the members who attended the 57th annual spring exhibition of the Art Association of Montreal, which took place last evening in the galleries of the Art Association, Sherbrooke street west, were: Sir Montague and Lady Allan, Honorable Mr. Justice Rives Hall, Colonel Robert Starke, Mr. Henry G. Birks, Mr. and Mrs. Arthur Lyman, Dr. Charles F. Martin, Miss Peggy Angus, Mrs. H. A. Higginson, Miss Marjorie Caverhill, Dr. W. G. Turner, Miss C. M. Harrington, Mr. M. R. Holland, Miss Mabel L. Wallace, Mr. and Mrs. A. S. W. White, Miss K. B. Longway, Miss Guillemette de Lorimer, Mr. Albert L. Kieran, Miss E. de la Haye, Mr. and Mrs. Philip P. Kieran, the Rev. and Mrs. Harold S. Laws, Mr. G. S. Freud, Miss Mary Elwood, Dr. Frank S. Dorrance, Miss Renee Normand, Mr. F. Beaudoin, Mr. R. H. Mather, Dr. J. A. Nutter, Miss Mary Nutter, Mr. John A. Nutter Jr., Dr. J. F. MacIver, Mr. F. C. Paul, Miss Constance M. Griffin, Mr. Brooke Claxton, Dr. J. W. A. Hickson, Miss Marie Davis, Mr. and Mrs. P. P. Raynsford, Miss Ruth M. Dingle, Mr. Julian Jaynes, Mr. Carl Riordon, Miss Muriel Marshall, Miss May C. Hodgson, Mr. E. L. Wren, Mrs. S. Pierce, Mr. and Mrs. K. Holmden, Mr. H. R. McLaren of Halifax, Miss Gertrude Mudge.

Miss E. Gordon, Miss M. L. Milne, Miss Elaine Keefer, Mr. E. Bellow, Miss Lorna G. Green, Mr. Arthur H. D. Hair Jr., Dr. H. B. Cushing, Miss Marjorie Cushing, Mr. Arthur Browning, Dr. L. P. Ereaux, Miss Lois Cameron, Mr. Charles Gurd, Mr. and Mrs. James H. Davidson, Mr. Edgar S. Greene, Mr. LeRoy Lawson, Mr. O. B. Thornton, Mr. M. M. Walter, Mrs. Doris M. Judah, Mr. Ernest Neumann, Miss Betty Bannantyne, Mr. Alan Wilkinson, Miss Patricia Ryan.

Miss Isabelle Archibald, Mrs. B. M. Long, Mrs. F. H. Sproule, Mrs. Emily S. McInnes, Mrs. James B. Pringle, Miss M. E. Bennett, Mrs. C. L. Schofield, Miss Edith M. Luke, Miss Ida Beck, Miss Adelaide Peacock, Miss A. E. Bulman, Miss Lucy Hodge, Miss Mary E. Campbell, Mrs. Charles A. Lewis, Miss Ruby M. Walsh, Mrs. F. D. Knowles, Mrs. John Baillie, Mr. William B. Blackader, Mr. James Brace, Mrs. Lella Morrison, Mrs. S. M. Ramaden, Miss Mona R. Elliott, Rev. F. W. Kerr, D.D., and Mrs. Kerr, Mr. John Ogilvy, Miss Sophy L. Elliott, Mr. R. A. Brock, Miss Marguerite Routh, Mr. Herman Silbermann, Mrs. James M. Dever, Mr. W. D. Lighthall, K.C., Mrs. R. M. Ballantyne.

Mrs. W. J. Onions, Mr. Frederick B. Taylor, Mr. S. Bronfman, Mr. and Mrs. R. M. Mitchell, Mr. George A. Campbell, K.C., Miss Gertrude Holland, Mrs. T. B. Earle, Miss M. A. Brittain, Miss Stuart, Miss E. M. Stuart, Mrs. Harold Hampson, Miss L. E. F. Barry, Miss Lillian Steers of Ottawa, Dr. and Mrs. Josephus Luke, Mr. Andrew Sharp, Mr. E. Duncan, Mrs. E. B. Luke, Mr. David McGoun and Mrs. McGoun, Miss Alma M. Duncan, Dr. Alfred Whitehead, Miss Betty Whitehead, Mr. J. Smith of Toronto, Miss Jean Bovey, Mr. Ian MacKinnon Pearson, Dr. R. Ashton Kerr, Miss S. Goodfellow, Miss Rachael G. Reed, Mr. and Mrs. Walter S. Lucas, Miss Margaret Lucas, Miss Fanny Wiselberg, Miss Margaret Robinson, Miss Hilda W. Wright, Mr. Edgar F. Tolhurst, Miss Ida M. Huddell, Dr. and Mrs. J. T. Donald, Miss Margaret Worcester, Mr. and Mrs. Charles W. Kelsey, Miss Audrey Marler, Dr. and Mrs. Bruce E. Marshall, Miss Annie C. Reynolds.

Miss Ruby LeBoutillier, Miss Olive LeBoutillier, Mr. L. Mel Spackman, Mr. C. S. Hulme, Mr. Percy F. Mathias, Mr. A. O. White, Miss Morna I. MacLellan, Miss Francoise Pagnuelo, Mr. C. H. Hanson, Mr. and Mrs. J. O'Connor Lynch, Colonel and Mrs. E. M. Renouf, Mrs. Adine Workman, Miss Marion Hawthorne, Mrs. David Hawthorne, Miss Gladys M. Fraser, Miss Ethel Barry, Miss K. D. Malcoroune, Mr. Charles W. Kelsey, Mrs. R. C. MacPherson, Mrs. M. Day Baldwin, Miss Sheila Griffiths.

Miss Jean Dixon, Miss Marguerite Pepper, Mr. Grant Zimmerman, Miss Jennie Bremner, Miss Beatrice Donnelly, Miss H. Rose Montgomery, Dr. and Mrs. J. McK. Wathen, Mr. Robert Sharpe, Mr. T. C. McConkey, Mr. and Mrs. Eric Riordon, Miss Athol Carter, Miss M. Lindsay, Mrs. John Moyse, Mr. George F. Benson, Mrs. John Pinhey, Mr. Campbell Tinning, Major J. Colin Kemp, D.S.O., Mr. A. D. Fry, Mrs. A. B. McEwen, Mrs. George B. MacKay, Mr. Paul Andrew, Miss Marguerite Bissonnet, Mr. L. DuBrule, Miss Juanita Cronyn, Miss Marjorie Allan, Miss Bessie G. Hall, Mrs. S. A. Stephens, Miss Alice E. Johannsen, Miss J. S. Lindsay, Miss C. Hood, Mrs. G. Horne Russell.

Mr. and Mrs. W. J. Stephenson, Mrs. B. Tooke, Dr. Francis McNaughton, Mr. and Mrs. Edgar C. McKeown, Mr. and Mrs. L. A. Wilkinson, Mr. A. Guy Ross, Mr. and Mrs. Reginald H. Dean, Miss Annie Hamilton, Mrs. Norman Brown, Miss Greta Murray, Mrs. Arthur A. Morrice, Mr. Hugh M. Wallis, Mr. W. J. H. Ellwood, Miss Nora F. E. Collyer, Miss Ethel McNaughton, Miss Freda Browne, Mr. Charles R. Bone, Mrs. V. C. McKinnon, Mr. Oscar Beall, Miss Viva Sutherland, Mr. Arthur Grant Campbell, the Misses Currie, Mr. Alan C. Simpson, Dr. and Mrs. A. G. Nichols, Dr. Robert V. V. Nicholls, Miss Jessie M. Norris, Mr. Sherriff Scott.

Mr. John Reford, Miss Marion M. Hawthorne, Miss E. Killins, Mrs. John Dunlop, Miss Kathleen Dunlop, Mr. L. D. R. Murray, Miss Rita Mount, Mr. R. Clark, Professor J. Bonsall Porter, Miss Alice Brunton, Mr. A. Zoltvany-Smith, Mr. Donald Morin, Miss J. L. Reid, Miss H. M. Giles, Miss J. L. McConnell, Miss Angles B. Puls, Miss Elizabeth McClelland, Mr. John Fair, Miss Louisa Fair, Mr. and Mrs. Clement Coles, Miss Dorothy Coles, Mr. and Mrs. W. C. Burpe, Mrs. A. S. Henshaw, Mr. and Mrs. T. Taggart Smyth, Miss Conroy, Miss Mabel Molson, Mr. J. V. R. Porteous, Mr. Robert Pelletier, Miss Lucile Ouellet, Mr. Joseph S. de Papp, Mrs. H. B. Bowen, Dr. J. A. MacMillan, Mr. Edward Fitzgerald, Mrs. Ernest I. Barott, Mrs. P. L. Walker, Mrs. Laurence B. Fuller, Dr. H. H. Pearson, Miss Beryl Butler, Mr. J. L. Bieler, Rev. R. Gordon Burgoyne.

Captain W. Sebag-Montefiore, Mrs. G. A. Gaherty, Mr. Louis Armstrong, Mr. G. Shirley Simpson, Principal and Mrs. F. Scott Mackenzie, Miss Isabel Mackenzie, Mr. J. C. Lallemand, Mrs. N. G. Lindsay, Mr. and Mrs. John E. Ardon, Dr. Fred Tooke, Miss Dorothy Millar, Miss Winifred Bonham, the Misses Mitchell, Miss Mary E. Bonham, Mrs. C. P. Lieblich, Miss Esme Lieblich, Miss Helen D. Locke, Mr. Jean Laforrest, Mr. and Mrs. E. R. Chaffey, Mrs. Joan Mackay, Miss Kathleen Hutton, Mr. F. W. Lamplough, Mr. Waldo W. Skinner, Miss J. Cohen, Mr. J. Harry Smith, Miss I. E. Brittain, Mr. H. B. Walker, Mr. Alexander Ferguson, Miss Elizabeth Ferguson, Mr. R. Stirling Ferguson, Mrs. Cyril Cunningham.

Mr. Joseph Giunta, Mrs. James Hutchison, Mrs. Beatrice Asselin, Mr. E. P. Winslow, Mrs. Moray Macnaughton, Mr. James K. Wilson, Miss Norah L. Smyth, Mr. Pierre Normandeau, Mr. N. M. Yule, Mr. Stanley B. Lindsay, Mr. J. Earl Birks, Miss Evelyn Alexander, Miss Hazel I. Murchison, Miss Muriel Murchison, Miss Edythe C. Cox, Mr. and Mrs. Geoffrey W. Cox, Miss Constance Napier-Smith, Mr. and Mrs. Napier-Smith, Mr. F. D. Chapman, Miss May Miller, Dr. Edward Murray, Miss Elizabeth McDonald, Mr. Albert Cailloux, Miss Claire Lortie, Mr. M. K. Riordon Forbes, Mr. R. N. MacLaren, Mr. and Mrs. J. F. Wilkes, Miss Barbara Wilkes, Dr. Laurence C. Tombs, Mr. Thomas Arnold, Mr. Guy Tombs, Miss Lillian Freedman, Mr. S. Matthews, Mr. A. Sidney Dawes, Mr. John Bland, Mr. Roy P. Wilson, Miss Adelaide Munn, Mrs. Robert Adair.

Miss Mary P. Denville, Mrs. Percy Denville, Mrs. Henry Munderloh, Miss Agnes Fisher, Mr. Philip S. Fisher, Mr. and Mrs. G. H. Townsend, Miss Elizabeth Fisher, Mr. J. Paul Leclair, Miss Josette Vaillancourt, Miss Alice Hungerford, Mr. Harold Hill, Mr. P. M. May, Mr. W. S. Rugh, Miss Helen Rugh, Miss Francoise Archambault, Mr. E. Winslow Sprague, Mr. E. N. Mercer, Mrs. C. L. Henderson, Mr. Hans Berends, Mr. Eric Fisher, Miss Isabelle Crocker, Mr. R. M. Brophy, Mrs. G. H. Cook, Miss Virginia Cameron, Mrs. C. S. Cameron, Mr. S. Bernstein, Mrs. Nathan Bing, Mr. and Mrs. C. G. Houghton, Miss Sylvia Daoust, Mrs. Dorothy Watt, Miss Dorothy Gordon, Mr. Orson Wheeler, Miss Marguerite Fairbairn.

## Gazette/3/30/40 Exhibit of Paintings By Simone Denechaud

Scenes in Quebec Hung in Print Room of Art Association

Paintings done largely in the Province of Quebec are the offering of Simone Denechaud in the Print Room of the Art Association of Montreal. It is an exhibition which is interesting in variety, the work generally indicating that the painter knows where to find picturesque material and also revealing that she can set it down successfully. Especially is this so in some of the smaller panels. "Petite Rue Champlain, Quebec," with its old buildings and narrow thoroughfare in sunlight and shadow is a very engaging "bit," as is the narrow street, humble buildings and lines loaded with drying clothes in "Dans la Basse-Ville, Quebec." "Cap au Saumon," with its headland, river and rocks is boldly brushed in, and the church dominates the village dwellings, in "St. Simeon." Church steeples, houses, a strip of river and low blue hills beyond are the pictorial elements of "Les Clochers," and a row of barns, figures, dog and a rounded hill are the centre of interest in "Les Petites Granges." The artist has tackled an ambitious subject in "Vue du Port, Quebec," with Dufferin Terrace, the Lower Town buildings, river boat and stretch of river as seen from

height, and seems less happy in this effort than when she paints old buildings. To her painting of "Rue Sous le Cap, Quebec," she brings mild activity in the group of playing children, and an older leaning against a telephone pole. Bare rocks edge a sweep of open water in "Sur la Rive Nord."

The painter is successful with her studies of flowers—in this group being thistles, some Magnolias, a work that reveals acceptable still-life painting, and also an arrangement of wild flowers. In still-life there is "Les Pommes Vertes"—apples of a lovely green and a salt shaker nearby.

"Alice" a girl tying a ballet-dancer's shoe is an accomplished painting, as is the portrait called "Mon Pere," dressed in a light suit and scanning the treasures in a postage stamp album. The painter also shows a self-portrait, with a stretch of water for a background. These three works make "Femme a la Fenetre" seem a bit disappointing—for certainly the woman with folded arms lacks comeliness and grace. The general effect is good and the potted geranium on the windowsill is effectively painted. "Femme au Mouchoir Rouge" is a sincere study, as are the sketches of men's heads. "Pluie de Roses" shows a small child at a piano struggling through a waltz of that name, and there is the spice of humor in "Rev. Pere Aumonier" being approached in the school hall by a little girl bearing flowers, as her classmates look on. The cleric looks properly impressive as he sits aside two nuns.

The exhibition is due to close

2a

2b



# Spring Exhibit Should Attract Crowds to Galleries at Week-End

"Gazette" 3/23/40  
Much Meritorious Work in 57th Annual Show  
Of Art Association of Montreal—Good  
Items Among Etchings and Drawings

With the galleries of the Art Association of Montreal closed yesterday on account of Good Friday, today and Sunday should see a large attendance to view the 57th Spring Exhibition. Respecting this collection the conviction grows that the jury of selection, composed of F. S. Coburn, R.C.A., Adrien Hebert, A.R.C.A., Edwin H. Holgate, R.C.A., Goodridge Roberts, Orson Wheeler, A.R.C.A., and P. Roy Wilson, A.R.C.A., did a very satisfactory job. As a show it is interesting, there is ample evidence that where originality has been allied with adequate competence the work was accepted, but there are indications that the judges were completely in accord in insisting that the paintings should be other than formless blobs of paint that could be understood only by their creators. This in some quarters will probably be regarded as a misguided step, but this swing towards works of a more reasonable representational type is going to increase the pleasure of the sincere picture-lover a whole lot.

Encouraging, too, is the presence of works by painters in distant places—Halifax and Vancouver, as well as points in between. The encouragement and cultivation of this phase would in a few years give Montreal a Spring Show of real importance, besides spurring the local artists to put their best efforts into their entries.

In the present show, besides the paintings, there are meritorious examples in the section of Etchings, Drawings and Designs. There is much nice clean work in the engraving of an old man mending nets, by Wm. Corry Bridgen, of Hamilton.

The dry point of old shacks, called "Unpainted Wood," by Howard D. Callahan of Halifax, has engaging qualities. W. H. Cripps, of Drummondville, has two well designed linocuts, "Saturday Afternoon"—a man seated at a table enjoying a drink, and "2.45 on Time," with a glimpse of a railway station and a baggage man wheeling a truck. A firm line is used by Gladys Hamer, of Halifax, in her etching called "Spar Yard." Richard Eve finds a squirrel a good subject for a linocut—in white line. Nicholas Hornvansky, of Toronto, shows his practised hand in an aquatint in color, entitled "Sunset on Rice Lake."

Simone Hudon, of Quebec, continues to draw her inspiration from scenes in the Ancient Capital. She shows two small etchings done in clean crisp line, a slightly larger one, in which the shadows of telegraph poles play a decorative part, called "L'Antienne Place d'Orleans a Quebec," and in aquatint is able to indulge in a wider range of values in her print entitled "Parvis de la Cathedrale Anglicane." Year by year Miss Hudon shows an increasing confidence which is controlled by sincerity and a frank, sane outlook.

"Skiers' Snack Bar," an etching by Elizabeth V. Kemp, is not without a note of humor, and W. J. Wood, of Midland, employs many sketchy lines that would be more impressive if a little more thought was given to selection. The print called "Elevator," showing a grainboat nearly, is the most convincing.

"End of the Street," which hints at mean conditions, is an etching by Peter Whalley, of Halifax, and I. MacKinnon-Pearson, of St. Hilaire, reveals a rather tight architectural line in two etchings of scenes at Vichy. Frederick B. Taylor, Montreal, has a crisply handled charcoal drawing of Lt.-Col. D. Stuart Forbes, M.C., and Alan Wilkinson, Montreal, in "Waiting," two figures resting on a dock wall, done in India ink with a brush, gives a convincing impression of strong sunlight. Adele Savage, Montreal, shows promise in the portrait of a young Negress, called "Handmaiden," done in Conte crayon.

Others exhibiting are Carol E. Brooks, Peggy Clarke, Mrs. M. K. Riordan Forbes, who, incidentally, also shows a capital watercolor of machinery called "Five Shaft Hoist, Noranda"; Lilian Freedman, Lorna G. Greene, Constance M. Griffin, W. A. Hendry, Claude Hill, Willy Hoyerman, May E. Kelly, Charles W. Kelsey, Ian Graham Lindsay, Walter H. Lord, Henri Masson, Harry Mayerovitch, Gwynett McConkey, Donald Morin, Evelyn E. Rowat, and Stuart A. Wilson.

Those contributing to the Architecture section are Archibald and Illsley, W. George De Belle, Randolph Betts, Richard E. Bolton, Le Pere Wilfrid Corbell, Mrs. Laura Price Dare, Fetherstonhaugh & Durnford, Lorna G. Greene, Elizabeth K. McClelland, Gwynett McConkey, Janet Porteous, Allison Reid, Spence, Mathias and Burge, Grattan D. Thompson, Tourville & Parent, Hugh A. I. Valentine and Wilson.

Those showing sculpture are Phyllis Bronfman—with a group called "Kids" apparently playing football; Marcel Choquette, Alonzo Cinq-Mars, with two portraits in bronze; Sylvia Daoust, Phyllis Felsen, Mrs. Agnes Fisher, with "St. Francis d'Assisi," a garden piece; Emanuel Hahn, R.C.A., with models for the Julian C. Smith Memorial Medal for the Engineering Institute of Canada; Sydenham P. Harvey, Mrs. Doris M. Judah, with a portrait of Molly Harrower-Erickson, Ph.D.; Herbert M. Miller, Robert Pelletier, Harold S. Pfeiffer, of Quebec, with a portrait of Jacqueline, daughter of Mr. and Mrs. C. V. Darveau; John Sloan, A.R.C.A., of Hamilton, with a portrait of the late Homer Watson, R.C.A.; Orson Wheeler, A.R.C.A., and A. B. Zoltvany-Smith.

Greene, Elizabeth K. McClelland, Gwynett McConkey, Janet Porteous, Allison Reid, Spence, Mathias and Burge, Grattan D. Thompson, Tourville & Parent, Hugh A. I. Valentine, and Wilson Auld.

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APRES LA MESSE, by Andre Bieler is a watercolor done in Charlevoix County, where, as in most rural Quebec communities, the men after worship gather to exchange the gossip of the countryside, to talk of crops, herds and, in season, politics. Bieler shows groups thus engaged before hitching up their horses and driving to their distant farms. This painting is among a collection of this artist's watercolors now being shown in the Print Room of the Art Association of Montreal. Gazette/3/23/40

## "Star" Thursday, Mar. 21/40 26 Art Association Opens 57th Spring Exhibit

Notable Feature of Display  
Is Unusually Large Proportion  
Of Portraits or Portrait Studies

GREAT CHANGES have come over the Spring Exhibitions of the Art Association in the last few years. They used to be quite representative of the painting done in this part of Canada, and include work by most of the more experienced painters, and there was always room for younger artists and people with new ideas to express. One striking fact about this year's exhibition—the 57th—which was formally opened last evening, is that most of the better known Montreal painters have sent no pictures and that even the best of those painters, who pursue new ideas or methods of painting, are not exhibitors.

### EXPERIMENTAL WORK

With no great number of exceptions the work which is shown this year is experimental work or, more often, amateur work of a quite obvious kind and the pictures are on a general level from which only very few stand out. The whole effect is less depressing than the American exhibition, which closed last week, and while there is nothing so good as the best, there is nothing quite so bad as the worst in the English Exhibition, which was here a few weeks ago.

A rather notable feature of this year's exhibition is the unusually large proportion of portraits or portrait studies. Conspicuous among them is the vitality of Mrs. Lorraine Newton's portrait of Mrs. Claxton. Alphonse Jongs has three vivid pictures in his characteristic manner, Sir Wyly Grier shows an interesting study of an old man and a more formal, rather stiff portrait.

### SIMPLE PORTRAITURE

There is good, simple portraiture in the work of Richard W. Major, clever caricature in Frederick Steiger's "Bachelor Button," and solid work in the pictures by Ernst Neumann and Oscar De Lall. Good portrait studies on a smaller scale are by Miss Alma M. Duncan, Miss Marie Davis and Miss Jeanne Leblanc, and there are attractive sketches by Miss Florence Bryson and Mrs. Myles Banting. From these the portraits range in style and handling all the way to the diagrammatic treatments of Barker Fairley, Grant Timmerman and John A. Hall.

Portraits are also shown by Miss Mary E. Wood, Frederick B. Taylor, Roger Viau, Aleksander Bercovitch, Katherine Brydone-Jack, Miss Elizabeth Cann, Mrs. Barbara Flood, Eric Harvey, Miss Ida Huddell, Miss Elaine Johnson,

Jean Laforest, Miss Constance Napier-Smith and P. H. Surrey.

### FIGURE COMPOSITIONS

There are a few interesting figure compositions. Harold Beament shows a good composition of Eskimos and rocks; A. Kingsley's "L'Enterrement" is an amusing group of figures in a village street, and other pictures in this class are Peter Sheppard's "Fishermen," Gordon Pfeiffer's "Lime Kiln" and Kenneth Holmden's "Boys Fighting."

Among the many landscapes there are fine effects of color by Fred Haines and F. S. Coburn, who has also an interesting figure study; characteristic landscapes are by Miss Alice Des Clayes, Wilfred Barnes and Miss Berthe Des Clayes. There are good studies of sky, space and weather in the landscapes of Lorne H. Bouchard, Mrs. Rosanno MacLeay, and L. Fielding Downes, and a happy pattern of shadows on snow in Frank Hennessey's only picture. D. I. McLeod's sketches have warm sunshine, and there is pleasant color in those of James B. Shearer. Good landscape sketches are by Miss Agnes Lefort, who also shows a good study of a nude, Miss Ruth M. Dingle, Roy Greenaway, Mrs. Ida McDougall and Geo. Paginton. Frederick H. Varley shows some studies of curious effects in the far north.

Other landscapes are shown by F. Erichson-Brown, Marc A. Fortin, J. L. Graham, Mrs. Elizabeth Harrison, Mrs. Lillian Hingston, Peter Kieran, Jean Langlois, Miss Guillemette de Lorimier, Miss Francoise Pagnuelo, Joseph Sulys de Papp, Pierre Petel, Miss Mary Rosamund, Miss Anne Savage and Miss Freda Pemberton Smith.

### PICTURES OF QUEBEC

Town and street scenes include some good pictures of Quebec by Adrien Hebert, a picture of old houses in Quebec by H. Ross Perleard, and some Montreal pictures by Miss Rita Moul, with others by Jack Beder, Sam Borenstein, Ron Clark, Fleurimond Constantin, Peggy Earle, Mrs. M. A. Eastlake and Suzanne M. Raymond.

Pictures of the sea and its shores are few; there is light and freshness in one by Eric Riordan of the New England coast and fine color in one by George Thomson; Stanley Royle and Miss Elizabeth Nutt show characteristic works and there are good studies of boats by Parker Denovan, Joseph Giunta and Miss Katharine Ide.

Flower pictures are about as abundant as usual in these exhibitions. Some of the more striking of them are Mrs. Emma Frankenberg's "Lilac," Mrs. Jean Forbes' decorative arrangement of flowers, Adam Sherriff Scott's "Flower Study" and Miss Ruby Leboutillier's tulips. Others are shown by Mrs. Dorothy Beattie, Alice Brunton, Miss Nora Collyer, Herman Heimlick, Sally Hereford, Mrs. Betty Meyer, David Milne, Miss Adelaide Munn, Miss Margaret O'Sullivan and Jean Pierce.

Still life pictures include Miss Kefer's cleverly painted "Candlelight," Mrs. Jane Luke's "Tang camel" and good studies by Paul Andrew and Mrs. Margaret Semple, with others by Miss Phyllis MacPherson, Mrs. Audrey Marler, Miss Alexandra Warren and Miss Dorothy Wilson.

Only a few miniatures are shown by Mrs. Monica Grahame and Mrs. Louie K. Raynsford.

### OILS AND PASTELS

Exhibitors of oil pictures and pastels, in addition to those already mentioned are LeRoy Zwickler, Miss Barbara F. Wilket, Mrs. Margaret White, Miss Josette Valhancourt, Robert Sharps, Albert Rousseau, M. Reinblatt, Mrs. Alison S. Newton, Louis Muhlstok, Miss Kathleen Morris, Charlotte G. Millen, C. M. Mendell, Miss Ethel McNaughton, P. Moreland May, Henri Masson, Miss Morna MacLellan, Robert N. MacLaren, Miss Percival Mackenzie, C. Anthony Law, Andre Lapine, Ronald Kerr, Miss Edith Hoyt, H. Hood, Miss Miriam Holland, G. Sumner Frew, W. J. H. Ellwood, Miss Ruth M. Elliot, Mrs. Margaret Doran, Miss Isabelle Crooker, Miss Edythe Cox, Alex Colville, Miss Alberta Cleland, Miss Peggy Clarke, Miss Thelma Carter, Edward Callow, Alfred T. G. Bryan, Samuel Breitman, Miss Marion Bond, Hans Berends, Miss Daisy Baig and Miss Francoise Archambault.

### VARIED WATER COLORS

Water colors are numerous, but among them, as among the other pictures, only few are outstanding. Some of these are Henry J. Simpkins' fine drawing of the City Hall, Hugh D. Robertson's drawings of Nassau, Charles H. Eastlake's sketch of fishing boats, H. Leslie Smith's snow sketches, a big effect of space by Paul Caron, Thurstan Topham's "North River Rapids," a characteristic landscape by Kent de Conde and some good sketches by Mrs. Dorothy Paul Barnhouse. Painter of other water colors are H. Jackson Barker, Miss Madeline Barnes, Herman Blaser, Charles R. Bone, Miss Dorothy Brown, St. George Burgoyne, Miss Kathleen Carswell, John Collins, Miss E. Grace Coombs, E. Joseph Deany, Mrs. Riordan Forbes, Miss Gladys Fraser, C. G. Houghton, Charles W. Kelsey, H. Garnard Kettle, Albert L. Kieran, Norman Leibovitch, Mrs. Lomer Macaulay, D. H. MacFarlane, Mrs. MacKinnon-Pearson, Israel Malamud, Miss K. D. Malcouironne, Miss Margaret E. Nicholson, A. G. Fleming, Miss Freda Pearson, Mrs. Isabelle Chestnut Reid, Meyer Ryshan, Adele Savage, Gerard Senecal, Miss Jane Brumm Shaw, Campbell Tinning, and Dorothy Henzell Willis.

### BRUSH DRAWINGS

Among the more notable drawings are two simple and successful brush drawings by Alan Wilkinson, two heads by Adele Savage, portrait study by Constance M. Griffin, and a design for stained glass by C. W. Kelsey. The best of the prints include etchings by I. MacKinnon-Pearson, a striking block print by Peter Whalley, an effective color aquatint by Nicholas Hornvansky, lino-prints by Richard Eve and W. H. Cripps and lithographs by Harry Mayerovitch. Drawings and prints are also shown by Corry M. Bridgen, Miss Carol E. Brooks, Howard Callahan, Miss Peggy Clarke, Mrs. Riordan Forbes, Miss Lilian Freedman, Miss Lorna G. Greene, Miss Gladys Hamer, W. A. Hendry, Claude Hill, Willy Hoyerman, Miss Simone Hudon, Miss E. May Kelly, V. Elizabeth Kemp, Ian Graham Lindsay, Walter H. Lord, Henri Masson, Miss Gwynett McConkey, Donald Morin, Miss Evelyn Rowat, Frederick B. Taylor, Stuart A. Wilson and W. J. Wood.

### SCULPTURE CLASS

The larger and the better part of the small collection of sculpture consists of portrait busts. John Sloan shows a fine head of the late Homer Watson and there are well modelled and effective heads by Herbert M. Miller, Orson Wheeler, Miss Phyllis Felsen and Mrs. Doris M. Judah and a clever miniature bust by Sylvia Daoust, with other works by Miss Phyllis Bronfman, Marcel Choquette, Alonzo Cinq-Mars, Mrs. Agnes Fisher, Emanuel Hahn, Sydenham P. Harvey, Robert Pelletier, Harold S. Pfeiffer and A. B. Zoltvany-Smith.

### ARCHITECTURALS

The architectural section, as retiring as usual, contains some interesting designs and photographs of finished buildings, and a number of good designs, some of them very amusing for interior decorations.

The exhibitors are Archibald and Illsley, W. George De Belle, Randolph Betts, Richard E. Bolton, Le Pere Wilfrid Corbell, Mrs. Laura Price Dare, Fetherstonhaugh and Durnford, Miss Lorna G. Greene, Miss Elizabeth McClelland, Miss Gwynett McConkey, Janet Porteous, Miss Alison Reid, Spence, Mathias and Burge, Grattan D. Thompson, Tourville and Parent, Hugh A. I. Valentine and Wilson and Auld.

H.P.B.

## Gazette 30/3/40 Treasure of the Week Portrait by Reynolds

Miss Juliet Langton by First  
President of R.A. Eng-  
gaging Work

At the Art Association of Montreal the Treasure of the Week is a portrait of Miss Juliet Langton by Sir Joshua Reynolds, painted four years before the foundation, in 1768, of the Royal Academy, of which body this artist became its first president. Reynolds, an intimate of Dr. Johnson, Burke, Garrick and Goldsmith, who painted everyone of importance and whose portraits are generally regarded as representing the finest of English art in its grandest form, reveals in the present canvas his sound draughtsmanship, good color and fine sense of decoration. Miss Langton, her hair done high, and wearing a simple dress with puffed sleeves, is fondling a dove. She is distinctly attractive, and the work in arrangement and quiet color possesses a charm sometimes lacking in those paintings by Reynolds that lack the delicacy of background which marks this canvas.

## Miss Denechaud's Exhibition

Star. 4/1/40

The present exhibition in the print room of the Art Association of Montreal is of oil pictures and sketches by one of the younger Montreal painters, Miss Simone Denechaud. The more outstanding of these are portrait studies but there are also some street scenes, landscapes and flower pictures, and the distinctive feature of all of them is the sound, clean simplicity of the painting; the painter evidently knows what she wants and does it surely and directly. There are two larger pictures; one of these, of a girl kneeling to tie her dancing shoe, is unusual in composition, but well drawn and painted; the other, of a woman at a window, is also good but rather ugly. The portrait heads are all remarkably good and promise even better things to come; in a few of them, painted on panels, a pleasant effect has been got by using the grain of the wood as a background. Some sketches of Quebec street and a few landscapes are as good in their way, with well chosen subjects and sound painting, as portraits. The studies of still life are of less importance but make an interesting addition.





### Preparing 57th Spring Show

Mr. E. B. Johnson, Superintendent of the Montreal Art Association building, is seen conducting the hanging of pictures in the 57th annual Spring Exhibition which opened with a private view on Wednesday evening. Mr. Johnson's staff are placing a portrait of Mr. A. B. Wood by Sir Wylie Grier.

## Bieler's Studies Of Country Life

Standard" By ROBERT AYRE

HUMANITY is Andre Bieler's subject. Now painters have many ways of looking at humanity. We might take the Americans for our examples and say that some look at it with a cold realism, with a sort of you can't pull the wool over my eyes attitude, the way Grant Wood does in American Gothic and Daughters of the Revolution; some, like Paul Cadmus, see it as a sordid mess and take a lewd delight in its piggishness; like Max Weber, some view it with large compassion; a Corbino paints men and women as actors in a grandiose opera; some use them to preach doctrines or point a moral; others, simply to adorn a tale; some look for psychological quirks; others take people as they come, without asking too many questions, like them and themselves enjoy belonging to the human race.

Bieler likes people. He doesn't probe into their unconscious; doesn't ferret out their secrets or show up their meannesses; nor, on the other hand, does he play them up idealistically; and, whatever he may feel about the state of the world, he doesn't show it in his painting. He isn't any kind of a missionary; he is a painter.

He is interested in such things as design, rhythm, color and the exploitation of a medium of expression. As a painter, he likes people because their bodies, their clothes, the things they do and the things they do them with, make pictures.

As it happens—not, I repeat, because of any proletarian ideas—he likes working folk; above all, those who are close to the earth; he doesn't feel at home in centres of industry.

Is he a painter of action? Yes and no. In his exhibition of water colors in the Art Association's print room, you'll see farmers. But you won't see them plowing or harvesting. You'll see fishermen, but they aren't dragging in nets. The lumbermen aren't sweating at their labors. They're waiting. The fishermen are lounging. The farmers are talking crops outside the church after mass, talking politics in the blacksmith shop, waiting for the ferry. A free lunch is being handed around at a St. Adele auction, but you wouldn't call it an action picture. In the Valleyfield farm sale under the summer trees, a man is curbing a restless horse, but that is only an incident.

No, Andre Bieler catches the moment when action is slow, or suspended. But it is always implied. There may be tension, as in the farewell to the soldiers at Kingston, or in Doubtful Crossing, where the people wait anxiously for the midwinter ferry; or there may be relaxation, as in the picture of the men waiting for the tide to turn so that they can sail for Ile aux Coudres. But the train will start, the tide will turn, the milk carts will move off to the butter factory, the gossips will hitch up the horses to those buggies and drive home.

This means that even if Bieler is more concerned about groupings than dramatic action, his pictures are anything but static; they're alive. The action is in the picture rather than in the subject; in the relationship of colors and the rhythm of forms. The pictures are patterns plus. There is, I think, more body, more content, more than in some of his earlier

For pure pattern, without much else, you have some landscape notes. Take the vignettes, La Descente and L'Enclos. They are both recognizable, one—fields, a road, a fence and some trees; the other—roofs and hills; but they are simply designs, their abstraction emphasized by the vignetting. There is more in Champ d'Or, but the charming Chinese-like Baroque Ford and the smoking chimneys of L'Aube, St. Urbain, do not go much beyond design.

Bieler respects his medium and makes the most of it. He works broadly and rapidly, but while he generalizes and sees a face or a shirt, a boat or a buggy, as part of the whole rather than important in itself, he never forgets that he is painting human beings and he reveals character in a gesture.

Before I leave this stimulating show—here too short a time—I must attract your attention to the exquisite figure drawings.

By way of biography, I may remind you that we may claim Andre Bieler as a Montrealer, though he has been for some time resident artist at Queen's University. This summer, he will direct the University of Alberta's summer course at Banff.

The Art Association's 57th Spring Exhibition is now open, several days in advance of the date announced. From the glimpse I had of the pictures as they were being hung, I should say it is very much as usual. Probably

not as interesting as last year because of a certain relapse. Last year, some of the more advanced painters got to the point of sending. This year, they are again absent.

The exhibition of the graduates of l'Ecole des Beaux Arts, announced to open March 15, has been postponed until April 5.

### To Fete 1940 Class

Macdonald College graduates are feting members of this year's graduating classes in household science and agriculture. A dinner tomorrow evening in the college dining hall will be followed by a dance. Speakers at the dinner will include Dr. W. H. Brittain, vice-principal of the college, and Miss M. McCready, director of the school of household science. The committee in charge includes T. Norbert Beaupre, chairman; Emile A. Lods, N. B. McMaster and Miss Marian Wall.

### Gazette Mar. 30/40 Dr. Adriaan Barnouw Lectures on Van Gogh

Queen Wilhelmina Professor at Columbia Due Here on April 5

Dr. Adriaan J. Barnouw, Queen Wilhelmina Professor at Columbia University, New York City, is to lecture on "Vincent Van Gogh, the Man and the Artist" at the Art Association of Montreal, on Friday evening, April 5, at 8.30 o'clock, this event having been arranged by the Holland-Canada Society, Montreal, which secured the co-operation of the Art Association in supplying the needed accommodation. The lecture, which is to be illustrated, promises to be well attended as the invitation of the Holland-Canada Society is extended to all students and lovers of the art of painting, as well as to its membership and friends of the society.

Professor Barnouw is regarded as an authority on painting, and on the



DR. ADRIAAN J. BARNOUW

famous artists of the Low Countries in particular.

Adriaan Jacob Barnouw, educator, was born in Amsterdam, Holland, in 1877. He has held important professional posts abroad, and since 1921 has been Queen Wilhelmina Professor of Dutch language and literature, at Columbia University.

Vincent Van Gogh is a painter whose works have stirred critics and commentators on art more than that of any other artist in recent years. His life and actions have been good "copy," and the vogue for his paintings has been great among those who like the advanced note in art. On this page appears a landscape, shown here a few years ago under the title of "Les Nuages Tourmentés," which aptly describes this canvas of cloud-filled sky, willows and other trees screening a barn, a distant sun-lit house, and two figures in a meadow starred with yellow flowers. It is marked by direct and vigorous brushwork, and is easier to accept than some landscapes from his brush. Incidentally it is also known as "Paysage, Arles," and is reproduced in Meier Graefe's authoritative book on this artist.

Also shown on this page is Van Gogh's portrait of himself, painted after he had sliced off an ear, an action later followed by his taking his life.

## 57th Spring Exhibition

By ROBERT AYRE

WHAT you get out of the 57th Spring Exhibition of the Art Association of Montreal depends upon what you expect of Spring Exhibitions. I have come to the conclusion that they are simply free-for-alls, where the rankest amateurs no less than the most respected academicians have a chance to put themselves on view and I have given up expecting much that is enlightening.

The 57th is like all the others. It is less bulky than the 1939 show by about 40 paintings, but it is big enough—too big; to my way of thinking, 307 works are too many for a show of this kind: the ideal Spring Show for size was in 1948, when only 128 made the grade. I know the jury took only about a fourth of what was offered, but if it had been just a little more drastic and kept the show down to 200 nobody, least of all the public, would have suffered. This could have been done by limiting the paintings to one exhibit apiece and no one selected in the last round-up need have been eliminated. As it is, many of the painters have been given space for three and four works and some of them are painters who wouldn't be missed if they weren't seen at all.

Like all the others. But very definitely the 57th isn't as interesting as the 56th. The reason for that is that the 56th was a fluke. I can name you about 20 painters who showed last year and who by absenting themselves this year have allowed the Spring Exhibition to slump back into its old habits. They represented what I might call the livelier element in serious Canadian painting, and the Spring Exhibition is the poorer without them. They have their reasons. Some are too involved elsewhere to remember Montreal's Spring Shows, some have nothing new to send, frankly, don't think that the Spring Exhibition is worth while. Well, it won't be if they leave it entirely to the amateurs and the duller professionals.



"John Street" by Peggy Clarke.

### Pen and Ink Drawings

As sparing in color as Varley is rich, as sensitive to the surfaces as Varley is to the depths, are David Milne's Trilliums and Columbine and his canoe drawn up on a snowy white shore. Of the more academic, I found pleasure in Stanley Royle's quiet little piece from Peggy's Cove. Paraskeva Clark's Bathing the Horse is not much more than a decoration, but its conventionalized forms and its fresh color give it individuality, and her water color, Landscape with Church, stands out. Another Clarke (with an E) from Toronto, Peggy Clarke, sent a charming little intimate in Jane's Room, with its blue walls and its lines running off like the spokes of a wheel. Her pen and ink drawings of children are a delight. Take a look at The Ice House, Spring Flood and La Procession and the charcoal Montreal Landscape and see if you don't agree with me that Henri Masson of Ottawa is one of Canada's coming painters. He paints the folkways racy and with humor.

There is good spirit in the two gouaches by Jean Paul Lemieux of Quebec, the big cartoon of the Bale St. Paul Church and the rather loosely constructed Patineurs a Montmorency with its two-ring rink. Quite another type of mind is to be found in H. Garnard Kettle of Toronto, who sent two dry Ontario landscapes tending to the abstract. There is a nice little human touch in A. Kingsley of Ottawa, though his L'Enterrement is too much like a Christmas card for the seriousness of its subject.

The Montrealers include Lillias Torrance Newton, Anne Savage, and Sarah Robertson, all represented by typical works, Freda Pemberton Smith lays down sturdy blocks of color but hasn't quite, I feel, realized herself. Jack Beder, on the other hand, is growing in strength, particularly in the atmospheric Ste. Famille Street. A new man to me is Herman Blaser, whose Connoisseur shows him to possess a neat turn for satire.

### Well-Known Names

Nora Collier is breezy in her Quebec scenes, Marc Fortin and Adrien Hebert are themselves. I confess I

don't remember Miss Percival Mackenzie's Charleston in last year's show, but I was attracted by Curtin, a ballet girl tying her shoe, in the current one.

Campbell Tinning, with his dramatic Sherbrooke Street and his gorgeous flowers; Louis Muhlstok, with weather in the Laurentians (he shows also one of his empty room series); and H. Leslie Smith, with his well-considered Over the Roof Tops and Heavy Snow, are outstanding among the watercolorists, and Ron Clark seems to be gaining in substance. Harry Mayerovitch's over-life-size Mexican Girl, painted in nitro-cellulose lacquer, is impressive in its way,

but I think I prefer the appealing Mexican Child lithograph.

Some of the works I have mentioned are trivial enough, I grant, and lacking the knowledge and experience behind the exhibits of such men as Grier, Jongers, and Coburn, but their fresh point of view and their flexibility are in their favor.

The exhibition, which includes the usual sculpture, architecture and print sections, will be open up to and including Sunday, April 14.

### Art Authority Will Lecture

DR. ADRIAAN J. BARNOUW, Queen Wilhelmina Professor of Columbia University,

New York, will deliver a lecture "Vincent Van Gogh, The Man and the Artist," at the Art Gallery, 1379 Sherbrooke St. West, on Friday evening, April 5. The lecture is sponsored by the Holland-Canada Society, in co-operation with the Montreal Art Association.

The Society's new program designed to increase the mutual interests of Canadians and Hollanders. The pressure of present circumstances has presented many unforeseen obstacles before the Society's program committee, but the Society feels that the engagement of the noted art authority, Dr. Barnouw, will more than atone for the delays and difficulties encountered thus far in getting their work under way.



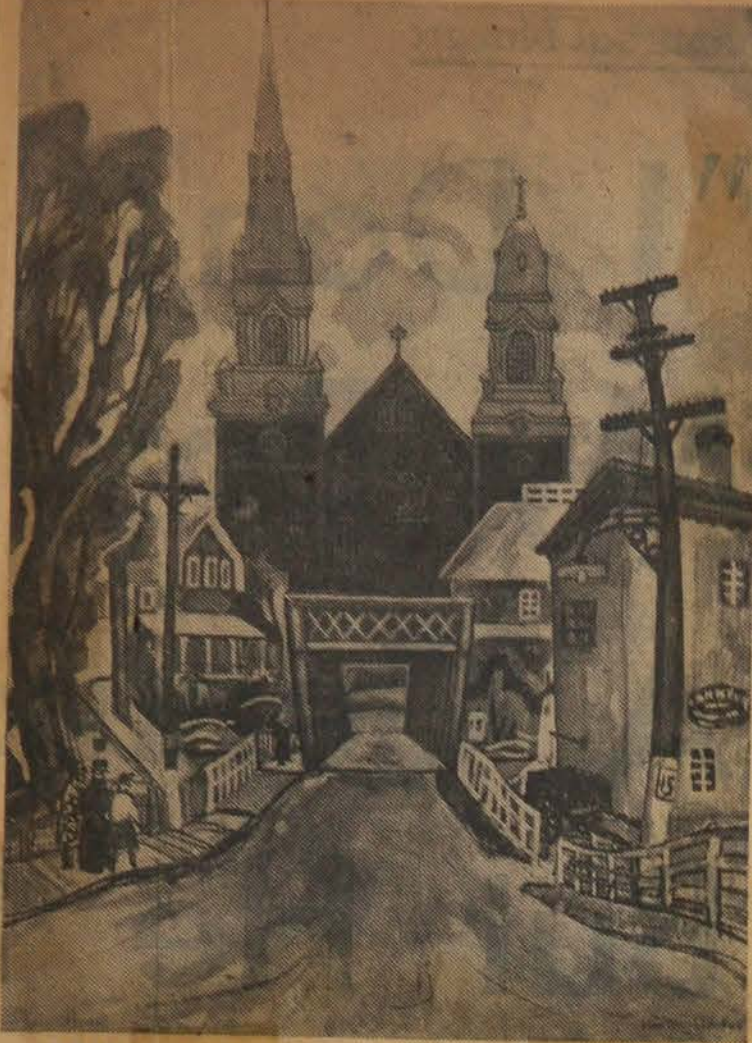
57th Annual Show Has Appealed To Those Who Like Normal Art

Sunday will mark the close of the 57th annual Spring Exhibition of the Art Association of Montreal. There has, of course, been the inevitable difference of opinion as to its superiority; or otherwise, to those of former years. The absence of the extreme examples has rendered the collection "flat" to some, while to those who prefer the normal note in art the exhibition has been attractive and soothing.

The jury of selection, faced by no easy task, did a good job. There is no evidence that its members resented the presence of individuality and were set against originality. All it did, and rightly, was to exact a higher standard of performance of those who have annually submitted works. With this as a guiding principle the result will be to give the public progressively better shows.

The award of the Jessie Dow Prize for oil and watercolor which went respectively to Adrien Hebert, A.R.C.A., for "Parc Montmorency, Quebec," and to H. Leslie Smith for his boldly handled watercolor, "Heavy Snow," met with the approval of those competent to judge.

On April 16 will open an exhibition of work by the graduates of l'Ecole des Beaux Arts, which generally includes examples of interest and promise, and on April 18 will go on view the International Photographic Salon. This collection of prints, which comes here by courtesy of the National Gallery of Canada, is usually extensive, varied and of high standard.



"Eglise—Baie St. Paul," by Jean Paul Lemieux

"Standard" March 23, 1940

## VAN GOGH CHEATED, CONNOISSEUR FEELS

Gazette—April 6/40

Dr. A. J. Barnouw Says Works Painted for Poor Now 'Prey of Rich'

The tragedy of Vincent van Gogh is that the famous Dutch expressionist's work which he painted for the down-trodden and poor has become "the precious prey of rich collectors." Dr. Adriaan J. Barnouw, of Columbia University, New York, told a meeting of the Holland-Canada Society in the Art Gallery, Sherbrooke street west, last night.

Van Gogh believed art should be by the people and for the people, the lecturer pointed out, that art should come down to earth and make itself known to mankind just as God in the person of Christ had come and made Himself known, not to the rulers but to the people.

This trend in the artist's work is best exemplified, perhaps, in his "Potato Eaters," Dr. Barnouw said, where he shows his subjects as realistically ugly as he found them to break with the poetic, sentimental tradition of his early masters at The Hague, Anton Mauve and Josef Israels.

Throughout his life, van Gogh pursued a mystic search for the perfect existence which would be in complete harmony with the rhythm of nature, the speaker said. After disappointment and suffering he found this in his art so he proceeded to martyr himself to its cause. Despite ill health, his immense output was accomplished in six short years, Dr. Barnouw pointed out.

Color expressed something all by itself for van Gogh, the lecturer maintained, because it alone could give outward meaning to his innermost feeling. This was evident in the central tenet of his art, Dr. Barnouw felt, for it was not the countryside that showed in his landscapes but the inner-self of the artist through the medium of color.

At the same time van Gogh demanded too much of his art, Dr. Barnouw maintained, for he wanted it to express what music and poetry could tell more graphically and convincingly. Thus when the artists did a portrait he tried to show the effect of his subject's every experience in the face. The fault was not his own, however, for he painted as the nightingale sings, because it is his nature.

Jonkheer J. van Riemsdyk, president of the society, introduced the speaker and presided over the meeting.

## CAMERA ENTRIES ASKED

Star. April 6, 40  
Montreal Club to Stage Exhibition in May

The Montreal Camera Club Inc. announces that entries are now being received for the 2nd Annual Greater Montreal Exhibition of Photography. The exhibition will be held in the Art Gallery from May 3 to 17 next and all entries must be submitted by April 26. The selection jury is composed of Russell King, George Nakash and Donaldson Yuile, all well-known pictorial photographers.

Entry forms and information may be obtained in all the leading photographic stores or from Raymond Caron, chairman of the exhibition. The exhibition is open to all photographers in the district of Montreal. There are no restrictions on entries other than that they must be the work of the person submitting them and must not be framed, nor hand-colored.

## Famous Cartoonist To Exhibit Work Here

Gazette—Apr. 6, 1940

Original Drawings and Reproductions by Low to Hang At Art Association

Original Cartoons and Caricatures by David Low, of the London Evening Standard, which last autumn were on exhibition at the National Gallery of Canada, Ottawa, have through the courtesy of that institution come to Montreal where they are to be placed on view by the Art Association of Montreal in the near future.

Most of the originals shown were done before the outbreak of the war, but reproductions of cartoons done since that date have been included in the collection.

H. O. McCurry, director of the National Gallery of Canada, in the catalogue foreword, gives the following biographical notes concerning the artist: David Low was born in New Zealand in 1891 and was educated there. After working in various newspaper offices he went to Australia at the age of nineteen and entered the services of the famous Sydney Bulletin, the training ground of such men as Phil May, Will Dyson and the Lindsays. In 1920 he went to London where he joined the staff of the Star as political cartoonist, and later that of the Evening Standard, for which paper much of his most brilliant work has been done, and where he is still working.

Probably without parallel as a popular cartoonist, Low is known throughout the world for his caricatures and satires of social and political leaders and events, and carries on the highest traditions of this particularly British art.

## Vincent Van Gogh And His Work

April 6, 1940 "Star"

The Montreal members of the Holland-Canada Society did honor to the memory of one of their own countrymen on Friday evening, when Dr. Adriaan Barnouw, Queen Wilhelmina Professor at Columbia University, gave a lecture on the life and work of Vincent Van Gogh at the Art Association of Montreal. The brilliant and eccentric Dutch painter, who though born in Holland did much of his work in France, was, as Dr. Barnouw pointed out, almost unknown at the time of his death, and a large part of what is known about him is derived from the frequent letters which were written to and carefully kept by his younger brother Theo. It is chiefly to the affectionate care of that brother and his wife that Van Gogh's tragic story is known and that much of the best of his work is still in existence.

The unhappy life of this mystic, as Dr. Barnouw described him, struggling through faith for the attainment of an ideal, and the work which he achieved were the subject of the lecture, and lantern slides illustrated some of the painter's works, most of which have been made familiar to the world. Dr. Barnouw spoke with the sympathy and understanding of a fellow countryman and of a lover and student of art, and threw much light on Van Gogh's motives and ideals.

Standard. April 6, 1940

By ROBERT AYRE

THE season draws to a close. The Spring Show has another week to run. Now comes the season of the students—the pupils of Mr. Holgate, Mrs. Newton and Mr. Ogilvie of the Art Association's school; the students of the Beaux Arts; of the School of Architecture of McGill University, and last, the boys and girls in Miss Savage's classes. With this, and the Montreal Camera Club's salon, we are well into May.

This week I have to report on three shows of widely differing character: the exhibition of oils by Miss Simone Denechaud in the Art Association's print room; the Canadian pottery exhibition arranged by the Handicrafts Guild, and the tribute to Gutenberg in the Redpath Library of McGill University.

Miss Denechaud, I should say, is still pretty close to the art school. She has some distance to go yet before she will have complete command of herself and her medium.

She needs to get inside things and work out, confidently feeling every cell as it grows. A painter is something like an actor. Some actors think they have created a character by simply putting on costume and make-up and learning a few appropriate gestures; others try to get to the heart of their subject, and create him from within. The painter has to create himself and do it with authority, so that you believe in him.

Among the portraits painted on wood, with the grain for background, the flower pieces, the still lifes, the modest landscapes, are a few that make me feel Miss Denechaud may be worth watching.

There is a picture of Sous le Cap, with laundry on the line and children in the street; better still, there is a small sketch of the Petit Rue Champlain, Quebec, that holds together very nicely. Souvenir d'Enfance—black-clad girls in a garden with a nun—and Reverend Pere Aumonier—a convent parlor in which one of the blue-sashed little girls comes forward with a bouquet—are not altogether convincing, but they have quality and the approach is good. These are subjects that should be painted. The picture that satisfied me most was Pluie de Roses. It is a simple thing—just a small girl at the piano—but somehow it is the essence of all girls practising. The child

is pathetically young; the task seems so dreary. The color of the painting helps convey the monotony. Miss Denechaud is sympathetic but she doesn't overdo it. Her exhibition will close on Tuesday.

In looking through the annual report of the Art association, I notice reference to two paintings donated during the year, "Au Tub," by Moise Kisling, and "Hayfield," by John Lyman. I have never seen them hung and, come to think of it, the Varley acquired a year or two ago has never to my knowledge, made its appearance. I wonder what has become of them.

## EXHIBITION IS PLANNED

Gazette. 10/40 April  
McGill to Hold Arts and Crafts Display

Plans have reached an advanced stage of development for an exhibition of arts and crafts to be held this autumn in the Art Gallery, Sherbrooke street west, under the sponsorship of the Art and Crafts Committee of McGill University.

This is the first time in the history of the university that anything of this nature has been attempted. It is understood. A special pre-exhibition showing will be held in the McGill Union, probably the first week in October, when examples of art and craft work created by McGill students will be collected and classified for presentation in the exhibition proper in the Art Gallery the following week.

The exhibition will include photography, it is understood. John Bland, instructor in the architecture department of the university is in charge of the arrangements.

Star-Apr. 13./40  
In Ottawa

## U.S. Minister To Open Art Exhibition

OTTAWA, April 13—The trustees of the National Gallery of Canada have issued invitations for the opening of an exhibition of American mural designs on Friday, April 19, at 4:30 o'clock. The exhibition will be formally opened by the Hon. James Cromwell, United States Minister to Canada.

## U. S. Art Exhibit Opens in Ottawa

OTTAWA, April 13—(CP)—An exhibition of contemporary American art opened at the National Gallery here today, the 70-odd designs for public building murals recalling the background of the federal art program in the United States.

Seven years ago the American artist found a new patron—his own Federal Government—as a result of the Government's move to provide useful jobs for unemployed.

A number of the titles of designs indicated the colorful subjects artists discovered under Government sponsorship such as "Mississippi Packets," "Cattle Stampede," "Mine Rescue," and "Chuck Waggon Serenade."

Following the showing at Ottawa the exhibition will be sent to Montreal, Toronto and other Canadian cities.

## McGill Artists Will Hold Show

Gazette 4-19-40

Plans are being made for an exhibition of works of every kind of art by students and members of the staff of all faculties of McGill University. The intention is to include in it summer sketches, paintings, works of modelling and sculpture, craft work of all kinds, photography and any other kind of art that may be available.

The exhibition is to be held at the Art Association of Montreal next November. It is known that arts are much practised in the university and the purpose of the exhibition is to find out how much there is and of what kinds. In order to see how the members of the university will respond to the invitation to exhibit, a preliminary exhibition will be held, at the end of October, in the ballroom of the McGill Union, and from this work will be selected to be shown at Art Association.



30 Gazette April 13, 1940  
15  
Cartoons By Low on Exhibition  
At Art Association Galleries

Gifted Member of London Evening Standard  
Staff Must Be Disliked By Dictators—  
Pencil Caricatures and Watercolor  
Drawings in Collection

David Low, the New Zealand-born cartoonist who, after commencing his career there, gravitated to Australia and the famous Sydney Bulletin and later to London, where his pointed pictorial comment on men and affairs, political and otherwise, has made him a highly valued member of the Evening Standard staff and something of a "headache" to those who fall the victims of his more than ordinarily gifted pen, is holding a collection of his original cartoons and caricatures in the Print Room and in the Lecture Hall of the Art Association of Montreal. This collection, which includes reproductions of work done since the outbreak of the second World War, comes here to regale Montrealers through the courtesy of the National Gallery of Canada, Ottawa.

It is an interesting collection, and one of distinct value to the student who can learn a lot about expressing an idea by the simplest and most expressive means. Low wastes no lines and to those who have tried this sort of thing it is very clear that the effectiveness of the composition was not attained without thought. His portraits are admirable and what he does with Dictators must make him heartily disliked in Moscow, Berlin and Rome.

A show thoroughly worth seeing, it is nevertheless hard to ignore the fact that much of it deals with past history, an unfortunate circumstance when it is recalled that this exhibition was arranged for long ago and that the affairs in Europe today, with the Empire involved, make some of it seem a bit inconsequential—though much of the matter treated contained the germ which has sprouted into the carnage of the moment. Dated events go back to 1928 and while even the Spanish Civil War was big news in its time, and some of the participants, active and passive, are tied up with the series of events that have culminated in the present storm, seeing Franco smirking in the ruins of towns, glancing at the civilization Mussolini brought to Ethiopia and viewing some of the kultur spread by Hitler now savors of stale news.

Japan's aggression in China, rather falls under this head, and feelings are a bit mixed when it comes to some very pointed cartoons depicting Chamberlain and Halifax. Crisp and pointed when drawn—the essence of what many thought at the time—today these statesmen who then strove to steer a safe course are the personages that draw thousands to their radios when they have an announcement to make. Now that the die is cast and we know what we intend to do some of these cartoons seem a bit unkind.

Besides the cartoons there are excellent caricature portraits in pencil—Augustus John, Open, Wodehouse, "Margot," Barrie, Lord Oxford, Sir John Simon, Chesterton, Sir John Lavery, Churchill, Lloyd George and Somerset Maugham, to mention some—all works that reveal Low's skill in capturing a likeness. Watercolor drawings from "The Rake's Progress" series are rich in humor and splendidly composed.

In a concise "Foreword," H. O. McCurry, Director of the National Gallery of Canada, outlines the professional career of the artist. Low, too, has the following to say in his own behalf:

(Copyright. Used by Permission)  
AUTO-OBITUARY  
by LOW

DAVID LOW, who passed away on his drawing board yesterday, was born in New Zealand of respectable parents who intended him for an ecclesiastical career, but he proved to be no good at arithmetic and became a cartoonist.

To some extent Low, the cartoonist, was the creature of circumstances. His ambitions were more artistic than political, but journals in New Zealand could easily steal from the world press all kinds of drawing save the local and the political, so Low had to be a political cartoonist to survive.

He perforce developed an interest in affairs, and in 1902 published his first political cartoon, which was applauded as displaying much statesmanship. He was then aged eleven, which is about the right age for a political critic. This first cartoon, which represented the local authorities as lunatics because of their reluctance to remove certain trees which obstructed traffic, epitomises Low's life-work, for he may be said to have lived on the same idea throughout his long career, varying and adjusting it to situations as they arose.

He worked as hiring for various newspapers of different complexions, often displaying that breadth of vision and liberality of spirit which make it possible, over differences in different papers, to have opposite sides at once. In both the rise and the temporary statesmen and a valuable contribution to the boom and the bust land.

After a restless childhood spent in moulding the destinies of New Zealand, Low removed at the age of nineteen to Australia to join the staff of the Sydney Bulletin, a rebellious weekly with a tradition of biting caricature. In this congenial atmosphere he began to develop a social conscience, and to go in for humor seriously. It was not only enough merely to amuse the children. Within the limits of the medium by the inverse method of ridiculing the wrong, he strove to encourage the right and to give his work direction.

He expressed himself freely in advocating policies of nationalism and socialism, latterly helping the Prime Minister, Mr. Hughes, to mess up the Big War. For his services in this respect he was decorated with the Order of the Lemon (1st Class).

In 1920 Low came to London, first to the Star, and later to the Evening Standard. Surveying the post-war scene he realized that his usefulness lay in being a nuisance dedicated to sanity. Accordingly in a number of "telling" cartoons in which Co-operation, Disarmament and Peace were represented as statuesque females wearing spotless classic robes, and the opposites to these ideas as devils with wild beasts, he appealed for realism in place of the idealistic nonsense of nationalistic patriotism, when world reconstruction was discussed. Responsible circles, however, failed to take the hint, with appalling circumstances which are now history.

For the successful performance of his duties as Nuisance, Low had to invent a wide variety of imaginary characters to express himself in his cartoons. Among the most notable of his creations were Lloyd George, Winston Churchill, Ramsay MacDonald, J. H. Thomas and Lord Beaverbrook, which were freely imitated at the time of their appearance by persons claiming to be the originals.

Low held that it was no business of a conscientious cartoonist to be popular in the sense of conforming to popular prejudice. It was not unnatural that he passed the most satisfactory period of his career with the Evening Standard, the proprietor of which opposed Low's policies as much as Low opposed his, and the readers of which were as irritated with Low as Low was with them. A firm upholder of the highest traditions of his peculiarly British art, he believed that in a democracy the revelation of personalities is a useful public work, and he was restrained only by inept libel laws from drawing leaders and their activities in the nude.

Many of his works hang in various art galleries and institutions including the British Museum and Mr. Baldwin's bathroom; but since the art of caricature at its best tends to become esoteric, his finest later efforts were appreciated by himself alone, and then often subconsciously.

Of a melancholy disposition, Low was oppressed in maturity by the tragedy of the comedian, which is that he is never taken seriously. Believing himself to be the only true Conservative he had ever met, he vigorously advocated Happiness and Prosperity, and was disappointed though not embittered, at their non-realisation. He favored Liberty and Democracy, also, until their abolition; though he is reported to have stated recently that in his opinion the ideal form of government would be a benevolent despotism with himself as the despot.

No lover of humanity, he preferred Crusoe's Island to a public meeting; no philosopher, he liked to sit by a lake and think of nothing; no sybarite, he found a ninepenny seat at the cinema more entertaining than the feasts of princes. A simply kindly man. No flowers by request.

2  
Work by James Ward  
Is Treasure of Week  
Gazette 4.20.40

The Treasure of the Week at the Art Association of Montreal, is a painting by James Ward, R.A., entitled "King Duncan's Horses," an incident taken from Act 2 of Macbeth. In this painting there is plenty of action, with the frenzied animals shown in a landscape, backed by a distant castle under a dark ominous cloudy sky.

James Ward, who was born in London in 1769, studied engraving under John Raphael Smith, but at the suggestion of his brother-in-law John Morland took up painting. He was noted for his animal pictures which are ruggedly realistic. He became an A.R.A. in 1807 and R.A. in 1811. He died in 1859.

31 Gazette April 20, 1940  
38  
Fine Prints From All Over World  
On Exhibition at Art Association

Scant Two Hundred Items Shown at Canadian  
International Salon of Photographic  
Art Selected from Over Fifteen  
Hundred Submitted

Numbering just short of two hundred prints, the sixth Canadian International Salon of Photographic Art, which comes here by courtesy of the National Gallery of Canada, Ottawa, is on view in the west gallery of the Art Association of Montreal. It is an exhibition that worthily upholds the high standard that has marked such collections in the past, and in subject matter there is something that will appeal to everyone who is interested in what the camera can do when used with judgment, taste and discretion. Whether or not photography is an art is a matter that some like to argue about, but a survey of the exhibits should convince even the most pronounced "anti" that these prints reveal something more than the purely mechanical.

The Foreword to the catalogue, which as usual contains some fine reproductions of a selection of the exhibits, has the following, in part, to say:

"Over fifteen hundred works of high quality, representative of nearly every country in the world, were entered for this year's salon. To select less than two hundred photographs from among so many was no easy task.

"If a criticism may be offered with regard to a number of those rejected, it is the absence of any clear pictorial idea and the lack of knowledge of composition. On the other hand it is encouraging to note the steadily increasing improvement in the general standard of the photograph submitted."

The judges were: Edward Alenius, F.R.P.S., Basking Ridge, N.J.

Star  
15, 1940 April  
Low's Drawings at  
The Art Gallery

The National Gallery of Canada has brought exhibitions of many kinds to this country and one of the latest of them is a collection of drawings by David Low, whose cartoons have for a long time been a feature of the London Evening Standard. These are now being shown by the Art Association of Montreal. Low, as every one must know, combines a sharp wit with admirable drawing and some of his best and most amusing work is in this collection. His wit hits hard and in all directions—as much at the British Government as at Hitler, Mussolini, Japan and Spain.

Some of the most amusing of the drawings are "The autograph collector," trying to get autographs from Hitler and Mussolini, marching at the head of an army, and "Would you oblige me with match?" of a man preparing to blow up Chamberlain. Harder hitting, with a certain bitterness, are in the "Goodwill flight," of Japan dropping bombs on China, "Silence," of two sad men sitting on the lonely foundation stone of the League of Nations, and the "Old Man of Doorn." Particularly good are drawings as those of Mussolini on the Brenner Pass, of a big alligator starting to eat up democracy and "Follow my leader," of a string of blindfolded boys following Hitler. But these are only a few among many very good cartoons.

About twenty caricature portraits are all excellent. The one of Winston Churchill speaking in the House of Commons is perhaps the best of all, but those of Lord Oxford, Sir Oliver Lodge, Augustus John and Sir John Lavery are hardly less good. Some of them are not very kind to their subjects, notably those of "Margot," Aldous Huxley, and the Duke of Windsor. Some pencil sketches of places and people in Russia are simple truths, admirably drawn. A portrait of David Low by Sir William Rothenstein completes the exhibition.

5  
Murals Held Bond  
For U.S. and Canada

OTTAWA, April 20 — (C. P.)—Opening an exhibition of mural designs for United States Federal buildings at the National Gallery yesterday, Hon. James H. R. Cromwell, United States Minister to Canada, said he hoped that through the showing of the murals across Canada additional bonds of understanding and good will may be created and strengthened between Canada and the United States.

"You will agree with me, I am sure, after you have had time to study the colorful designs all around us here today that something very exciting is happening to American art," Mr. Cromwell said. Mr. Cromwell had returned only a few hours previously from New Jersey.

Star 4. 20. 40

Leonard Hutchinson, A.R.C.A., Hamilton, and H. O. McCurry, Director of the National Gallery of Canada, Ottawa.

The general tenor of the show is pictorial, there being fewer of the freakish odd-angle shots that had place in past collections, and as many of the prints come from foreign lands the national costumes supply many welcome decorative notes. The modern camera, the modern film and the improved technique of those pressing the button have brought to the walls many lovely things. It is an offering that requires leisure to enjoy—and certainly more than one visit.

The grandeur that marks many of New York's buildings is capably expressed in the nocture "Glow over Fifth Avenue," with the lighted windows and the patch of water in the foreground, by E. Alenius, F.R.P.S., Basking Ridge, N.J. Straight landscape—slim saplings, snow-edged banks and water advance with reflections, is the offering of Andor Anyalfi, of Sopron, Hungary. "Northern Wilderness," with its hills and timbered shores edging a broad stream, by Miss T. M. D. Bond, of Lachute, P.Q., has all the subtle values of a wash drawing. Ships in a stout breeze are the offering of Martin E. Denash, of Chicago, and Dr. Mario Finazzi, of Bergamo, Italy, shows a "Young Soldier"—a study of a face near which is a bayonet. Three swans on glistening water, and "Low Tide" with beached boats casting shadows have interested G. L. Hawkins, F.R.P.S., of Culmstock, Devon, England, and Jack H. Heckerd, of Bridgeport, Conn., in "Butt Ends" has found the pattern of sawn logs interesting material. Grace is the spirit of "The Champion," a diver leaving a springboard, by Pirkle Jones, Lima, Ohio. Paul Horsdal, of Ottawa, sends "Portrait of Young Lady," and U. Stephen Johnson, A.R.P.S., of Northampton, Mass., shows a study of butterflies in "Monarchs on Clover."

"Ludmilla Lvova" is the contribution of Yousuf Karsh, A.R.P.S., of Ottawa, while from the same city come "King Wheat's Castle" and "In Summertime," by C. M. Johnston, F.R.P.S.

An old house at Quimperle is the offering of Ed. De Keyser, of Ghent, Belgium, and shafts of lights playing about trees, called "Nature's Cathedral" is by Jaroslav Kysela, of Prague, Bohemia. Carl Mansfield, of Bloomington, Ohio, has a good character study in "Frozen Delight"—a little Negro boy busy

C  
Younger Painters  
Hold Exhibition  
Star 4.19.40

The sixth exhibition of Les Anciens des Beaux Arts is now to be seen in one of the galleries of the Art Association of Montreal. About seventy works are shown by twenty-one exhibitors, but half of them are the work of five artists. Fleurimond Constantineau shows nine pictures, among which two landscapes, "Les foins" and "Les champs dorés," with pleasant sunlight and colour, and a good effect of winter atmosphere in Commissioner Street, are notable. Stanley Cosgrove, whose painting is freer than ever, suggests more than he states in "Le Buggy," a good arrangement of greens and yellows, and a sketch of a dead turkey. Rene Chicoine's work is all strong and definite; these qualities are evident in a study of an athlete, but a portrait of a plasterer is a better picture; he has also a good study of a seated girl. Armand Filion shows some good portrait drawings as well as a bust of an Indian girl; Jean Simard's "Ballerine" is an effective figure study and he has several exaggerated caricatures.

A decorative arrangement of boats and masts at Grande Riviere is by Irene Senecal, as well as a nice simple landscape at Coaticook and a good still-life picture. There is a suggestion of life in Juliette Cote's "Ma Mere" and "Jeune Abbe"; two portraits by Micheline Forges are well painted but rather hard; Jean Charles Faucher has some good sketches of Montreal streets; Guillemette de Lorimier has an effective study of snow on a steep hillside. Other pictures are by Cecile Crepeau, Marie Davis, Leopold Dufresne, Jeannine Larose-Gauvin, le Frere Gedeon, Elizabeth Kemp-Maxwell, Maurice Raymond and Suzanne Morin-Raymond.

A strongly modelled bust is shown by Umberto Bruni, and designs for a medal of the present Lieutenant-Governor of Quebec by Sylvia Daoust. Gilles Beaugrand shows some silversmith's work, three chalices and patens of good design and workmanship.

32  
with an ice cream cone. Otto Martens, of Berlin, Germany, sends a good print of pelicans, and a satisfying pictorial bit is a print of tree-screened barns, snowy banks and ice-filled stream by D. G. McLeod, of London, Ont., called "Wintry Farmlands." Effective is the silhouette of a woman and oxen with plough, called "The End of the Day" by Riccardo Mancalvo, of Torino, Italy, and there is a note of humor in "Co-operation," a waiting dog watching two others swimming ashore with a stick, by Elmer Onstott, of St. Louis, Mo.

S. Nelson, of Hamilton, Ont., in "After the Storm" shows a shack and a power pole coated with ice, and Ralph F. Morgan, of Aurora, Mo., shows imagination in "City of Shadows"—the butt end of a tree with, against its lined surface, the silhouette of the splintered base from which it has been sawn. Roy Pinney, of Brooklyn, N.Y., is successful with two swimming polar bears, and also in a city scene during a snowstorm, and W. B. Piers, of Haney, B.C., in "Journey's End" shows broken wagon wheels leaning against a fence. "Cold Trail," by Victor Pokorny, of Arnold, Pa., features an armed hunter in a snowy landscape, and Dr. L. G. Saunders, A.R.P.S., of Saskatoon, in "First Up" makes a lovely thing of that rather doleful moment when in the chill of early morning a camper leans from the end of a wharf to dip a pot of water for the breakfast tea. An unshaven man, called "Derelict" is a good study by Miss Josephine A. Smith, of Windsor, Ont., and J. Tournay, of Monaco gives grace to the nude girl veiled in black.

Among many other works of note are "Dew Impearled"—grass covered with moisture, by Robert Edwards, of Melbourne, Australia; "Sailing Vessels," by Dr. Tibor de Csorgeo, Budapest, Hungary; "Still Life"—a fan-like arrangement of crinkled material and a lump of coral, by R. F. McGraw, Sierra Madre, Calif.; "Prague's Foggy Day," by Jaroslav Kysela, Prague, Bohemia; "Light on Industry," with the sun streaming into a factory building, by G. Gates, of Hamilton, Ont.; four fine white horses called "Harvest" by N. E. Kloppenborg, of Lethbridge; and "Moisson," a harvest scene, with a line of men tying sheaves of grain, by B. Dobbelaere, of Ghent, Belgium.

7  
Photography at  
The Art Gallery  
Star 20.4.40

The sixth Canadian International Salon of Photographic Art brought together by the National Gallery of Canada, is now being shown at the Art Association. Since the collection was made last year, before war began, it is as international as ever and contains photographs from about twenty countries, including China and Japan and some even from Germany; Canada is much better represented than in the earlier exhibitions.

Good photography can be taken almost as a matter of course now and there seems to be a more general agreement as to the best ways to use it. Complete pictures, which invite comparisons with painting, to their own disadvantage, are few, and more attention is given, apart from portraits and studies of animals, to pattern and to effects of light and atmosphere. Good combinations of picture and pattern are to be seen in views of sunlight among trees by Jaroslav Kysela and Princess E. von Arenberg; in Dr. T. Cyprian's views of Slovakian roofs and in Martin Denash's sailing yachts. Notable among the many good patterns are a row of sails by Dr. de Csorgeo, a line of papers in a field by Erno Vadas, another harvesting scene by B. Dobbelaere and a picture of old cartwheels by W. P. Piers. The good patterns made by flights of steps are well used by Lo Tak Cho, Dr. Max Thorek and C. B. Phelps.

The value of misty atmosphere for photographic effects appears in a number of these exhibits; among the best of them are Carlo Perret's "Cathedral Steps" and Dr. M. Van De Weyer's "Flight in Czechoslovakia." Good sky pictures are of piled up clouds in Miss E. P. Curtis "Thunderbird" and of horizontal clouds above a flat landscape in R. F. McGraw's "Wheat Belt." Interesting effects of mixed lights are in E. Alenius' "Glow Over Fifth Avenue" and G. Gates' "Light on Industry."

There are many good portraits; two by Canadians are among the best,—W. Shillet's Negro preacher and A. M. Hardy's whistling boy. Other notable ones are those of old women by F. C. K. Wu and William Reng and of men by F. A. Halliday, H. Leo Gould and C. S. Loeber.

Photographs of animals range from a hippopotamus to white rabbits and kittens. Some of the best of them are Roy Pinney's baby monkey and polar bears, N. E. Kloppenborg's team of white horses, Bhoghat Mistry's row of oxen drinking at a stream and Jun Yehchia's deer; while other good ones are of swans by G. L. Hawkins and of pelicans by Otto Martens.



# "Ah, It Would Have Been Cheaper Had She Lived"



—By Courtesy of the Art Association of Montreal and with the special permission of "The Evening Standard," London, England.

THE MONTREAL DAILY STAR, MONDAY, APRIL

22, 1940

## "Good-will" Murals Displayed



When Hon. James H. R. Cromwell, United States Minister to Canada opened an exhibition at Ottawa of murals from the Section of Fine Arts, Washington, he expressed the belief that their display would strengthen the bonds of understanding between Canada and the Republic. The murals are to be shown across the country and at present are on view at the National Gallery Ottawa. Shown at the opening ceremony are, from left to right: H. O. McCurry, Director of the National Gallery, Mr. Cromwell, H. S. Southam, chairman of the Board of Trustees, National Gallery and Edward B. Brown, of Washington, D.C.

Gazette May 18, 1940  
Coming Exhibitions  
At Art Gallery Here

Work by Children Opens Today  
—Prints and Murals  
Due Later

This week-end will mark the opening at the Art Association of Montreal of an exhibition of work by students in Miss Savage's class—the children's classes of the Art Association.

Co-incident with the annual convention of the Canadian Legion to be held in Montreal, an exhibition of Canadian War Memorials prints will be held at the Art Gallery.

Early next month, by courtesy of the National Gallery of Canada, the sketches and cartoons of murals done under the U.S. Federal Public Works of Art Project, will be exhibited in the galleries. The work is the winning effort in the "48 States Competition," which drew many hundreds of entries.

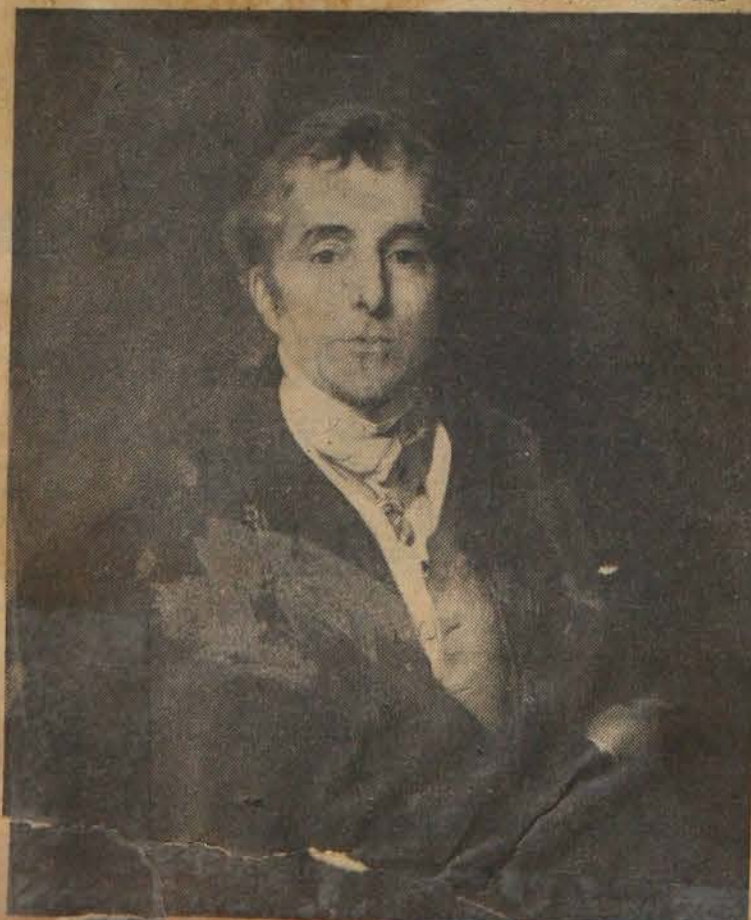
The Treasure of the Week is a striking and dignified portrait of the Duke of Wellington by Sir Thomas Lawrence, B.R.A. This painting, which comes from a private collection in Montreal, is a particularly fine example of this famous portrait painter's work.

### Coming Shows Standard

In the Art Association galleries—opening today, Miss Anne Savage's children's classes, until the 26th; opening tomorrow, Montreal School of Interior Decorating, until the 26th; opening Monday, May 27th, an exhibition of 75 war memorial prints, through the courtesy of the National Gallery, until the 30th; opening June 1, mural designs from the 48 states competition sponsored by the United States Section of Fine Arts, until June 16.

SATURDAY, MAY 18, 1940 "Standard" 5

## Art Association "Treasure of the Week"



The famous picture of The Duke of Wellington by Sir Thomas Lawrence (1769-1830) is the current "Treasure of the Week" at the Montreal Art Association. It will be on view for one day and is from a private collection. This reproduction is by Standard staff photographer by special permission.

Standard 4.20.40  
by Robert Ayre

I must remind you that there is an exhibition of original cartoons and caricatures by David Low in the lecture hall and the print room of the Art Association.

In his address to the Contemporary Arts Society, Arthur Lismer regretted the lack of good political cartoonists in Canada. If there are any artists in

**The David Low Cartoons**  
Montreal who feel the urge to contribute to the community in this particular way they will be tremendously

stimulated by this exhibition. They will learn that to be a great cartoonist you have to be a great draughtsman, whose every stroke tells and who never puts in a stroke too many. You must have a philosophy and express it with conviction. You must have new ideas—you have to invent new metaphors—and have to know how to use the accepted old symbols with new force. Donkeys, puppets, ostriches, crocodiles, sheep and vultures are old symbols but when Low uses them they are as effective as the bombs dropping from the plane and the blaring horns of propaganda.

## Prize List Posted

At Art Association  
Gazette May 4, 1940

Students of School Now Displaying Work in Lecture Hall

On view in the Lecture Hall of the Art Association of Montreal is an exhibition of the work by students of the Art Association School directed by Edwin Holgate, R.C.A., Mrs. Lillian Torrance Newton, R.C.A., and Will Ogilvie.

Prize winners have been announced as follows:

Miss Renee Papineau, outstanding student, who receives a fitted sketch box.

Mrs. Charles Ley, best painting, the Robert Reford Prize.

Miss Percival Mackenzie, the Robert Wood Scholarship.

Miss Vincent Dawson, the Kenneth Macpherson Prize.

Miss Nancy Seabag-Montefiore, life class, the William Brymner Prize.

Miss Marjorie Anderson, quick sketches.

Miss Jean Cohen, textiles.

The two last named receive art books.

The general standard of the work shown is higher than last year, it being evident that the students are taking their work seriously and that the three artist instructors have the gift of imparting knowledge. The teaching is along very sound lines—charcoal and crayon drawings from the nude and painting from models. In the latter class there is much meritorious work with sound drawing and agreeable color and, within proper limits, obvious encouragement being given the young artists to reveal individuality.

Under Will Ogilvie there is much promising work in the commercial art section, of which classes he has charge. There are some extremely effective posters, creditable woodcuts and some fashion drawings that capitally emphasize those points so essential to successful pictorial publicity.

The small section devoted to textile designs is good and indicates that those specializing in this line thoroughly understand requirements.

Of the many exhibiting mention may be made of the offerings of Mrs. Charles Ley, Miss Madeleine Beaubien, Miss Josette Vaillancourt, Miss Lois Cameron, Miss Virginia Dobson, Miss Mary Wood, Miss Jeanne LeBlanc, Miss Stella Tibbs, Miss Beverly Bilkey, Miss Vincent Dawson, Miss Sylvia Bercovitch, Miss Hanna Church, Miss Althea Morris, Miss Percival Mackenzie, Miss Elizabeth Ferguson, Miss Frances Wren, Miss Joyce Tet, Miss Gwen Dow, Miss Jean Co, Mrs. L. Morawetz, Miss Helen S, Miss Doris Neil, Miss Ma Anderson and Miss Nancy Montefiore.

By Robert Ayre  
Standard—May 4, 1940

## Students' Work

This week-end you will be seeing an exhibition by the students of Mr. Holgate, Mrs. Newton and Mr. Ogilvie in the Art Association's schools, to be followed, later in the month by Miss Savage's children's classes. The second annual salon sponsored by the Montreal Camera Club is up.

## Architecture

In the exhibition of the School of Architecture of McGill University you will get some idea how the students develop through their five years. First you have drawing from the cast, details of pillars and capitals, lettering, pictures of covered bridges and one or two perspectives. In Year Two the students are working on designs for country clubs, playfield shelters, ski cabins, monumental stairs, a simple chapel and a synagogue, and they make analyses of truss construction. From this they go on to dwellings, farm buildings, a broadcasting studio, a tourist hotel. They are more ambitious in the Fourth Year, tackling such problems as jewelry shops, cinemas, night clubs and restaurants, and in the Fifth they become intricate in newspaper plants, municipal halls and a municipal centre.

You see the modern note chiefly in the restaurants, night clubs and cinemas. Good clean surfaces and no meaningless ornament.

Gazette, May 4, 1940  
Camera Work on View  
At Art Association

Collection of 98 Selected from  
Among 630 Prints  
Submitted

In one of the new galleries of the Art Association of Montreal the second annual Greater Montreal Exhibition of Photographs, sponsored by the Montreal Camera Club, Inc., is gracing the walls. The exhibition which formerly was contributed to solely by members of the club, was enlarged in scope a bit last year by the invitation to members of any photographic clubs in Montreal to submit. This year the club qualification was dropped entirely—anyone in the region of Greater Montreal having what they considered worth-while prints being free to send them in. The response was great. Prints totalling 630 were received, of which the jury of selection accepted 98.

There is plenty of variety, evidences of imagination and technical accomplishment of a high standard. Among the successful atmospheric essays must be mentioned automobiles in a fog, by P. Viau, while a lifting blanket of that vapor features the print of R. Dupuis who "caught" a party of canoeists paddling in a northern stream. In "Night Driver," Bob Snowball shows a determined face lighted from below. "Spring Melody," with its brook, snow-patched banks and trees in early leaf, by W. Belanger, has much that will appeal to the painter in search of an attractive bit while more rugged in feeling is W. J. Hynes's "Wind-swept"—an old fence throwing shadows on the uneven snow. Among the prints by Max Sauer, Jr., is an impressive view of the Saguenay, and in "Stocking the Larder," S. T. Peterson has featured a grain elevator.

"Moissons"—men sharpening a scythe on a grindstone, by L. G. Rachelle, is selected as one of the best in the show, while another is "Novocaine—250 cc's" by Maurice Hartman. Honorable mentions go to N. S. Horton for "The Artist," a man whitewashing a wall; to Henry A. Michaud for "Midnight," humble houses at night in winter; to W. Simpson for "New Eyes," hands reading a book printed in Braille; and to T. H. Dupras for a country house amidst trees in summer leaf. In "The Cross My Glory," Nakash, A.R.P.S., shows the striking profile of a nun. C. E. French in "Cathedral Domes" has an angle shot of the Basilica, and E. Dorothy Benson has made a fine study of young bitterns in reeds. This touches on only a few of a collection which is worth more than a hurried inspection.

## Montreal Camera Club Exhibition

A collection of photographs, by professional and amateur workers, brought together by the Montreal Camera Club, is in another gallery. These differ from most of the photographs in the International Salon, which has just closed, in being chiefly of a picture-making kind, with far fewer portraits or patterns. The exhibits have been judged by a jury and the two best pictures of the show have been declared to be "Novocaine," a picture of hands holding a hypodermic syringe, by Maurice Hartman, and "Moissons," of two men grinding a scythe, by L. G. Rachelle. Honorable mention is given to "Midnight," a view of old houses, snow, by Henry A. Michaud, "The artist," a man painting a wall, by N. S. Horton; a landscape with a house by T. H. Dupras, "New Eyes," of hands on a Braille-printed book, by W. Simpson, and a photograph of machinery by Max Sauer. There are many pleasant pictures and much good photography. Ingenious devices for producing effective patterns include a comb and its shadow, the shadows of a railing on snow, an arrangement of screws, and the inside of a piano.

Star 5.8.40  
Two Exhibitions  
At Art Gallery

The Art Association of Montreal has at present two exhibitions, which have just been opened. One of these is of work done in the past winter by students of the Association's art classes; it is of the usual kind of such exhibitions, and of good quality. In the drawings, with one or two paintings, from the life there is much very sound work, and a few of the drawings are specially good. There are also some interesting quick sketches from models, of which the best are decidedly good. The work in painting consists of portraits of models, and several of these have much form and life. A fine, healthy colour sense is evident in nearly all of them. Commercial art is represented by a number of designs for advertisements, labels and similar purposes. Only a few of them have much originality, but all are well carried out. There are also some effective designs of patterns for textiles.



of antique fans from Dr. Frank D.  
Adams, and a pair of antique Chin-  
ese vases from Mrs. Alfred Baum-  
garten.





Negro Spiritual

by Franklin Watkins

# ART

By JOHN LYMAN

## The American Show

**I**HARDLY know how to treat the *Exhibition of Contemporary Painting in the United States*, which was shown in the Art Gallery from the 1st to the 17th of March. I know pretty well what I thought but not nearly so clearly what I was thinking of—whether of individual painters, of this particular selection or of American painting in the abstract. The three seemed to overlap in my mind in a curiously indefinable way. In the contemporary field it is possibly foolish to think of a country's painting in the abstract at all. Perhaps we should leave 'schools' entirely to the historian, especially in these times of transition and instability. Perhaps we should not talk of American painting or English painting or Mexican painting except as  $a + b + c$ . — Rivera plus Orozco plus Rufino Tamayo for instance. We are far too apt to accept on faith certain publicized generalities about American painting instead of beginning by adding up painters of authentic personality and seeing how far we get.

Another reason for doubt was the question of how representative the exhibition was. Its fifty-four paintings by as many artists were chosen, at the request of Martin Baldwin, curator of the Art Gallery of Toronto, by Roland McKinney, director of the Los Angeles Museum, from over four hundred which he himself had assembled for the Golden Gate Exposition. Other factors besides preference may have limited both selections, but in the one submitted to us, whatever the reasons, a number of those whom most critics consider the leading American painters were not included. There was neither John Marin nor Maurice Stern nor Yasuo Kuniyoshi nor Joseph Stella... and one could cite a long list of names that are ranked higher than many in the catalogue. Some pictures were below the standards of any such exhibition. Some categories of painting were weakly represented, the abstract ones not at all.

On the other hand it may not have been Mr. McKinney's intention to skim the cream but to reproduce in miniature the general tenor of the show on Treasure Island. If so, I think we must admit he succeeded.

We must admit that a good three-quarters of his elect have national reputations, a dozen long established ones, that he included Benton and Curry, two of the much touted triumvirate of the mid-Western 'American scene,' George Grosz, whose graphic work earned well deserved fame, Brook, who took first award at the last Carnegie International, and the two major prize-winners at the Golden Gate, Franklin Watkins and Charles Shannon.

But let us forget this aspect and consider the exhibition merely as painting by Americans, —  $a + b$ , as I suggested earlier. Of course it is not easy to assess an artist by a single picture. But there is no reason to quarrel with the decision which gave the highest award to Watkins' *Negro Spiritual*. It is sober, straightforward, unpretentious painting, symbolizing the anguished ecstasy of the black man's escape from the ills of the world. Watkins, also the author of *Suicide in Costume* and *Man Laughing at Woman*, is a painter of ideas, but I felt that this canvas, instead of taking form out of his experience, was, like some of its neighbours, first of all conceived as an idea and only then translated into visual terms. The distortion which was imposed on the figure downwards from a realistic head becomes decidedly empty. Shannon's *The Lover* took the next prize. Shannon is a very lively draughtsman but a stereotyped colourist and not much of a picture maker. Perhaps the picture, though modest, in which form and perception responded most closely was Wendell Jones's *Road to Guaymas*.

Then...? We have hardly got started before we are discouraged by an impression of underlying sameness. There is almost uniform competence of execution... and little else to choose. There is a variety of racial traits and mental attitudes, from ye olde English anecdote of Higgins to the Italian bravura of Corbino, from the (now subdued) sardonic manner of Grosz and the moralizing of Isaac Soyer to the bucolics of Karfiol and the society manners of Wayman Adams, a variety of derivations and techniques, from the Italian primitives to Segonzac. The facades are all different but they are alike in being false fronts. Knock, knock! nobody's there. The accomplishments are external, the vigour in the performance. Is this the young, robust, vital American quality, both proudly and apologetically alleged to precede the masterpieces that are just around the corner? Here we are generalizing again.

In spite of claim to emancipation from European influences, they are apparent in manner if not in subject. An artist must of course learn his technique from others but he must learn his world for himself. For all the talk of the American scene these painters do not seem to have really looked at their country. Benton's gingerbread figures and wallpaper trees make *Missouri Romance* a drug-store display. In his synthetic *Flood Refugees* Corbino is more conscious of the crowded compositions in the museums than of the drama of the Mississippi or Ohio. In Foshko's *Grief* there is nothing more grievous than the slicking-up of Renoir. In the pictures of Judson Smith, Curry, Picken, Bohrod, we get none of the sudden revealing insight that John Marin gives us. Marin is abstract in the formal sense, but these painters are abstract in experience.

It would of course be too much to expect of a civilization that is not as yet crystallized to produce a profoundly characterized art of its own. The United States have some excellent painters, particularly in a broader acceptance of contemporaries, more perhaps than popular repute allows us to suspect, and it is a pity that we, who border on the same way of life, do not get a chance to see them. What is obvious, however, is that down there painters now get opportunities to seriously devote themselves to their work. They get a minimum of recognition and employment which seems to us, by comparison, immense. Lack of opportunity disables artists. Opportunity does not make them but it allows them to exist.

## The Spring Exhibition

You may be surprised not to find embroidery, layer cakes and hand-painted china in it, but if you have an acquaintance who does a little painting or drawing in his or her spare time you will be sure to find it there. For this is no exclusive art salon but a grand old friendly hobby show.

Three years ago I wrote that the Spring Exhibition was a combination of a church bazaar, an art students competition and a small art exhibition, and that it ought to make up its mind what its purpose is. In the last two years it showed a progressive inclination to become a metropolitan art show. It has now apparently slumped away from progress or any constructive purpose. It is back where it was in the old days described by Graham McInnes in his brochure *Art and Philistia*, when there was a lack of sympathy with the aims of the artist and no attempt to improve public appreciation.

At a guess I should say over three quarters of the exhibitors are Sunday painters or those who differ from them only by more experienced execution. Amateurs are quite estimable in their own sphere. With natural gifts a little practice can improve understanding, as a knowledge of music can help enjoyment of the composers, but an amateur musician does not expect to play in orchestras nor an amateur writer to be in the anthologies.

It looks as though serious artists would just have to give up, and rely on groups or societies for any useful presentation. One of the uses claimed for salons is that they enable artists to measure themselves with others, give students something to aspire to. Here there is no level for artists, no standard for students. As it has often been said, good art is only contaminated by an atmosphere of mediocrity, in which the only thing that can be distinguished is manual competence.

Gazette, 25, 5, 40

Children Showing Work

Much interest has been shown in the exhibition of work by the students of the children's classes of the Art Association of Montreal under Miss Savage and Miss Seath. There is every evidence that the children are encouraged to express themselves, show what imagination they may possess and also not to be afraid of using strong colors. In this department under Miss Savage's direction, and in the modelling, of which Miss Seath has charge, there is much work that shows individuality and undoubtedly represents the result of a wealth of sympathetic understanding by the instructors.

La Patrie Samedi 11 mai, 1940

ART ASSOCIATION  
OF MONTREAL

Musée des Beaux Arts,

1379, rue Sherbrooke ouest.

EXPOSITION D'ART ANGLAIS

Peinture, Sculpture, Gravure, etc.

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Aussi Exposition du Salon International de photographie, et  
exposition de dessins d'enfants, de 4 à 10 ans.

By Robert Ayre / Standard April 29, 1940



"Quebec: La Poeme de la Terre," by Maurice Raymond in the 6th exhibition of Les Anciens des Beaux Arts, in the Art Association of Montreal.

## The Beaux Arts

Alas, I feel no better about the 6th exposition of Les Anciens des Beaux-Arts than I felt about the 5th. It's a bigger show—21 painters as against 14; 72 works as against 48; but that only makes it worse. Jean-Charles Faucher is better than most in his spare, dry street scenes; Marie Davis shows sensitiveness in her boy and dog; Maurice Raymond covers a lot of ground in his muralesque, "Poeme de la Terre" and is pleasant rather than impressive; but to me Stanley

Cosgrove is the only contributor I feel like spending any time on. His modest landscape, his figures and heads, his still life and his flowers stand out from all the others for sincerity mingled with fastidiousness and individuality. I don't know when I've seen anything as repellent as Jean Simard's comic valentines.

## Photographic Art

The Sixth Canadian International Salon of Photographic Art is also in the Art Association's galleries, sent here by the National Gallery. There are 178 photographs from

all over the world. My preference is for such straightforward reporting as N. E. Kloppenberg's Alberta horses; the hands of a man at his machine by J. P. Skillen of Hamilton; harvest scenes by Erno Vasas, Hungary, and B. Dobbelaere, Belgium; three men sitting on a bench, by J. R. Ciofalo, Brooklyn, and a child sitting on a pile of stones, by Lo Tak Cho, Hong Kong; Otto Martens' pelicans from Berlin, and the monkey mother and child, "Sanctuary," by Roy Pinney of Brooklyn. There aren't many trick pictures, by the way, but you'll find the usual poetic landscapes.



# Reflecting Upon Local Exhibitions

By ROBERT AYRE

MR. HOLGATE, Mrs. Newton and Mr. Ogilvie of the Art Association's schools may congratulate themselves on a year of real development if we are to judge by the annual students' exhibition now on view in the lecture hall. The pupils of the life class, working in black and white from the nude model, have tackled their drawings with vigorous confidence filling their papers with largely conceived forms that are not only a credit to themselves and their teacher but are a satisfaction to the beholder. You cannot always say this of students' exhibitions. Mrs. Newton's portrait class also provides an interesting show for the public. There are about 30 paintings of a dozen subjects, all clear-out simple statements without fuss or frills and, you feel, governed by a desire to get likenesses rather than express a painter's individual idiosyncrasies. That will come when the student feels himself sufficiently well grounded to go his own way. Both these sections show long and careful study. For the spontaneous expression, impossible, of course, without the grounding (if it is to be worth anything at all) you have the quick sketches.

Individuality naturally has more play in Mr. Ogilvie's commercial classes, where so much depends on ideas, but the limitations are respected. The student is taught to be practical. He remembers he has something to sell and he learns that different products require different treatment and that each medium of his appeal has its own laws. The exhibit includes fashion drawings, some of them elegant, and advertisements for cigarettes, cosmetics and eatables. Outstanding are the posters for "Pecherles" and one for air travel, dignified rather than startling in color and design, yet arresting.

## Camera Club

"Best of the Show" in the Montreal Camera Club's second annual Greater Montreal exhibition of photography, upstairs in the Art Association building, are "Moissons" by L. G. Rachelle and "Novocaine 250 cc's" by Maurice Hartman. The first, two farmers sharpening a scythe at a grindstone, belongs to what I might call the poetic school of photography. In the second, you have the camera

as the acute impersonal observer, giving the facts without overtones. Yet those gloved hands operating the hypodermic make a good composition, and—well, the approach is different, but I guess even this has some emotion in it: you can almost feel the jab in the flesh! Closer to the pure statement of fact is Max Sauer's machinery. It got an honorable mention. So did W. Simpson's "New Eyes", hands following Braille type; T. H. Dufresne's softly diffused house and trees and "Midnight", by Henry A. Michaud, path of the poetic school, and the report of "The Art Association" with a long-handled whitewash brush. In addition to landscapes in which the photographer follows the painter, and straightforward reporting with a naturally an eye to selection, there are several still life arrangements to show what the camera can do with light and shade and texture, and a number of excellent portraits.

# Exhibit of Great War Prints Opening at Art Association

Collection of Lithographs and Etchings of Scenes at Front and in Armament Factories At Home Has Timely Appeal

On view today in the Print Room and in the Lecture Hall of the Art Association of Montreal and lasting until June 2 is a collection of Canadian War Memorials prints, the show being co-incident with the meeting here of the Canadian Legion. The lithographs, with a few etchings, which come here through the courtesy of the National Gallery of Canada, are likely to attract a large attendance since France and Britain are fighting over the same terrain again. Indeed there are scenes of shell-wrecked towns that are again in the same condition—though now the job of devastation has probably been much more thoroughly done. From the point of view of guidance to the art student it is one of the most instructive that the Ottawa institution has been good enough to send us in some time. Since the work is in line, the prints reveal how satisfying really good drawing can be. There are many manners here, and plenty of individuality has been shown by the artists who suggest complete understanding of the requirements of the lithographic medium, which can be wonderfully rich in effect.

Many scenes of actual warfare and of war effort are shown, and

the work by Canadian artists is impressive.

Claude Shepperson, whose graceful figure drawings long embellished the pages of Punch, concerned himself with hospital activities—"Detaining in England," with wounded being carried on stretchers to waiting ambulances in a station which suggests Paddington; "Convalescence in England" where officers loll on the lawn before a spacious house edged by trees, and a scene on a hospital ship, to mention a few of his contributions.

Frank Brangwyn is worthily represented by many large prints marked by his dramatic use of strong light and shade—Dixmude with buildings aflame and troops in the foreground; the Church of St. Martin at Ypres in ruins; shell-torn buildings in Arras; troops in the ruins of Vimy. By him, too, are a series of prints, less emphatic in contrast, of the making of a sailor—boat drill, sailors at the guns, and doing a number of other essential duties. On larger scale is his print of "Canadians Entering Cambrai," a work in which the wrecked houses dwarf the troops. Bearing the same title is an etching introducing architecture of less shattered kind, by Gerard de Witt.

Sir George Clausen went into armament works and shows a fine expressive line in his drawings of "Turning a Big Gun," "A Radial Crane," "The Great Hammer," "The Furnace," and other equipment and operations connected with the production of war material.

Sir Maillart Bone, besides the memorable work he did in the field which is not represented here, devoted himself to the shipyards, and seeing many of the fine examples this eminent draughtsman produced twenty years ago, a refreshing experience—"A Shipyard Basin," "On The Stock," "A Workshop" with men working amidst a maze of

pulleys and belts, and many which feature gigantic cranes and shipyards.

Eric Kennington, vigorous draughtsman, who of late years has been devoting himself to sculpture, is well represented with scenes at the front—"Bringing in Prisoners," with Germans carrying stretchers to a field dressing station, the guide to its location being a rifle on a post; a man engaged in bayonet practice with a row of swinging bags in the background; "Over the Top," with men leaving the shelter of the trench; "The Gas Mask" and "Into the Trenches" to mention a few.

Charles Pears followed his bent for shipping—"Transport Lands at Night," a print in which the searchlights play a decorative part; and a submarine shelling a sailing ship, being among his contributions. C. R. W. Nevinson, shows an observation balloon being hauled down; a plane high above level country; lorries on a road rising to a ridge; "Swooping Down on a Taube" and flooded shell craters in the print entitled "After the Push." Among the items by Paul Nash is "Shell Bursting on Hill Side, Passchendaele," and "Men Marching at Night," the column travelling a poplar-lined road; and G. Spencer-Gore shows "Grand Place, Antwerp, September 10, 1914," with figures watching troops on the march.

A. S. Hartick, depicting women's work, shows engine and carriage cleaners, and a woman drilling a casting. Maurice Greiffenhagen in a litho in color shows an idealized figure representing France gathering two women to her—"Restoration of Alsace-Lorraine." The work of E. Saltoff, a Dane, deals with refugees and Cossacks.

Among the prints by C. W. Jeffreys, the Canadian artist, are "Bayonet Practice, Niagara Camp," "Departure of Siberian Battalion," and "Polish Battalion Drilling, Niagara," all done with the free, telling line for which he is noted. Arthur Lismer, the Canadian painter, is very strongly represented with "Harbor Defence," guns in a snowstorm; "Launching the Seaplane"; "Arrival of Hospital Ship, Halifax"; "Mine Sweepers"; "The Transport Aquitania," with men hauling a cable to a bollard; and "Convoy at Sea," with the camouflaged ships being flanked by destroyers, and the wake of the vessels suggesting that they are zig-zagging.

Gazette, 25. 5. 40

## Acquires Painting

By W. J. Phillips

Art Association of Montreal Adds Rocky Mountain Watercolor to Collection

Added to the permanent collection of the Art Association of Montreal is a watercolor of Lake MacArthur in the Canadian Rockies by Walter J. Phillips, R.C.A. of Winnipeg, whose work in this medium and as an engraver and color print maker have won him high place. The watercolor is typical of his sure drawing and clean color—the rock-edged lake being flanked by high ridges that culminate in a high peak in the background. It is a sunny work, and the handling of the transparent shadows on the snow that covers the slope are very deftly put in. It is very effective in arrangement and, while marked by passages of rather exacting detail, retains the essential impression of spaciousness.

Watercolor—"Water Baby," and "Silver Plains, Manitoba," represent the art of Phillips in the permanent collection of the National Gallery of Canada at Ottawa.

## An Exhibition of Decorative Art

Star May 22/40

The annual exhibition of the Montreal School of Interior Decoration is being held this year in one of the galleries of the Art Association, where it was opened this week. Most of the work which is shown takes the form of carefully drawn designs for the decoration and furnishing of rooms, and these are perhaps all the better for the fact that beauty and comfort have been considered in them rather than originality; the students have generally followed old models and styles and have made some very good uses of them. The first and second year students have some good and comparatively simple rooms, as well as some designs and working drawings of pieces of furniture. The work of the third year students includes a number of more elaborate interiors, with more ambitious decorations, and they also have kept clear of eccentricity or other modern tendencies.

By the senior students there are also a number of water colour sketches of rooms and of gardens, in Europe or elsewhere. In all of them there is a good and free painting; they give good ideas of colour and general effect and some of them are quite successful pictures.

Standard - Saturday May 25th. 1940

# Assessing Worth Of Junior Artists

By ROBERT AYRE

WHAT a ferocious affair the solar system is, after all! In waging their wars it would seem that men are only copying what they see in the heavens. Saturn with his rings whirled like a bomb about to burst; the comets crash like torpedoes. But maybe it's the other way round: maybe the children of the Art Association classes see reflected in the stars the doings of men. Anyway, they hear no calm music in the spheres, what they put on paper is terrific conflict. They paint earthly war, too: battleships ablaze, steamers going down, balloons and airplanes falling in flames, ski troops fighting in the snow.

Happily, disaster is a small part of the exhibition. There are handsome ships sailing halcyon seas; children playing; a lady riding a bicycle, saving her hat from the wind with one hand. In two long friezes the young painters let their fancy roam in the enchanted world under the sea, where nobody devours his neighbor as in reality; the whole of one wall is covered by the Garden of Eden, where every prospect pleases and where man is not present to be what the poet said he was. Giraffes, elephants, deer, a tiger and a black panther, camels, gorgeous birds, pose themselves placidly in comely design, amidst the flowers and trees of dream. This, surely, is the work of older children, it is so well carried out.

It is interesting to see the different individualities dealing with the Pied Piper legend. Some concentrate on the horror of the rats, others on the gaiety of the Piper. Some are chaos, but one youngster made a delightful procession of the children of Hamelin coming round the bend of the river, Good King Wenceslas, too, lends itself well to childish illustration.

The works of the imagination interested me more than the class portraits and the drawings from the museum, although these have their value. Some of the textile designs printed on fabrics were very good.

Apparently there was no element of competition in the drawing and painting. In the modelling, Riva Feinberg, who was first last year, and Bob Bevington, who was second, both get "first honorable mention." Riva did a pink milkmaid and a mother reading to her children, and Bob, who is 13, a cellist, and a satyr blowing a horn. Both Riva and Bob have the courage of their imaginations and a real feeling for their medium. Perhaps they are the monument makers of the future. There are others, though, moulders of intent soldiers and workers and whimsical animals and birds, having fun with the clay and doing good jobs with it.

The Art Association's children's classes are under the direction of Miss Anne Savage and Miss Ethel Seath.

## Samplers and Such

As good a way as any to see how the world is changed is to compare the children of 1940 with those of 1840 and beyond. You could do a very handy this week by going from the Art Association to the Handicrafts Guild. You may remember some of the samplers from the collection of the late Mrs. Frank D. Adams. They were exhibited at the Art Association a year and a half ago. In their art expressions—that, at any rate, which was encouraged—what a difference! Today the youngsters

lie on the floor and paint what they like in big sweeps of color. A century ago they sat at frames and tediously stitched alphabets and the Lord's Prayer and the most gruesome platitudes. Nevertheless there is a certain sedate charm in those cramped and precise samplers, a charm that some grownups have caught in modern samplers in the old style. But the children are no longer interested.

The Handicrafts Guild exhibition included elaborate needlework by maturer fingers, such as the copy of a Flight into Egypt done exactly 200 years ago, and chair seat covers stitched in floral designs. One Elizabeth Morgan worked an ingenious Perpetual Almanack which expired in 1816; a sailor reproduced Nelson's Victory.

W. Sherwin's blue printed Angler's Handkerchief must have been very useful in the 1740's, not only as a handkerchief but as a guide to fishermen. It showed pictures of tench, chub, roach, dace, bleak, gudgeon, bream, perch and such-like, and told where, when and how to get them.

Some of the late Howard Angus Kennedy's happy needlework illustrations to Canadian history were on view.

The batiks did not seem to me to be particularly inspired but perhaps these are dull days for this craft.

## Interior Decorating

The Montreal School of Interior Decorating is holding a comprehensive show of its three years' work of the Art Association galleries. Elegant rooms are made up to scale and by w contrast color schemes are set out in freer style. Th careful studies of antique furniture, a few bold invent studies of rooms in Ver in Philippe Manor. Yo

Both this exhibit children's will close

## Star, June 3, 40 Students' Work Is Exhibited

Drawings, oil paintings and pastels by students of the art classes held by the Y.M.H.A. and Y.W.H.A., under the guidance of Alexander Bercovitch, are now being shown in one of the upstairs galleries of the Art Association. These students evidently have much freedom in their choice and treatment of subjects, some of them show a good deal of ambition and there is some good work among the exhibits. Some of the best work is shown by Estelle Hecht, who has a good flower picture, a clever study of a girl by candle-light, a well painted head of a Negro, and a life drawing of a man. There are a number of portraits studies, of very various merit. Two of the best are by Tillie Yane, who has also an ugly, but rather good, life study of a Negro. Other more successful portraits are two heads of women by Trudy Horowitz, a girl's head by Ann Salgado, and a rather geometrical but successful study of a man by M. Reinblatt. Two still life pictures, one by Harry Wood and one, of a pair of old boots, by Trudy Horowitz, are also among the more successful efforts in the exhibition.

## More Exhibitions Set for Art Gallery

Monday will mark the closing of the Canadian International Salon of Photographic Art exhibition being held at the Art Association of Montreal, while at the month-end the collection of cartoons by Low will come down.

In the galleries tomorrow an exhibition of work by the students of the School of Architecture of McGill University will be on view, this show to last until May 5.

On Friday a collection of prints by members of the Montreal Camera Club Inc. will open, this exhibition remaining on view until May 17.

Also going on view on Friday will be the work of the students of the school of the Art Association of

Montreal. This exhibition is due to close on May 12.

## Gazette May 15, 1940 P Art Association Summer Exhibition for Sumi

Loan Collection of Canadian Art Set for July and August

During July and August in of its new galleries the Art Association of Montreal plans holding loan exhibition of Canadian paintings drawn from private owners in Montreal, and also a small selected group of handicrafts, which will include some typical furniture.

This exhibition, set for the period when the tourist influx is usually heaviest, should be of more than ordinary interest to the visitor.

The Art Association is also utilizing one of the basement rooms in the new section for an arrangement of examples of Canadian furniture, which will be available for inspection by students and others on request.



# LE SALON

## du Printemps

UNE foule nombreuse, plus nombreuse que jamais, a défilé devant les toiles, gravures, travaux de sculpture et projets d'architecture du Salon du Printemps. (20 mars au 14 avril). C'est au « Art Association » de Montréal que se tient, chaque année, ce salon. 250 exposants, dont 30 Canadiens français seulement. Un peu plus d'un huitième ! Allons, messieurs les artistes, au travail ! Pour encourager les nôtres, le reporter-photographe de *La Revue Populaire* s'est appliqué à photographier, de préférence, des œuvres d'artistes canadiens-français. Parmi ceux-là, citons au hasard : Adrien Hébert, Mlle Rita Mount (nouvelle manière très intéressante), Mme Louise Gadbois, Jean-Paul Lemieux, Mlle Agnès Lefort, Lorne H. Bouchard, René Chicoine, Constantineau, Marc-Aurèle Fortin, Mlle Guillemette de Lorimier, Roger Viau, Gérard Sénécal, Albert Rousseau et Simone Hudon, de Québec. Marcel Choquette, Alonzo Cinq-Mars, Robert Pelletier. On est heureux de saluer au Salon le retour des Anciens des Beaux-Arts qui, jusqu'ici, ont toujours exposé isolément.



La façade de l'Art Gallery (musée et école des beaux-arts de l'Art Association) de la rue Sherbrooke, à Montréal, dont on ne voit ici que la porte d'honneur, est un très élégant et très pur spécimen d'architecture grecque.



Le grand escalier de l'aile nouvelle, inaugurée au mois de février 1939 par feu le gouverneur-général Tweedsmuir, de regrettable mémoire. Dans cette aile nouvelle sont groupées quelques-unes des collections permanentes. On y trouve aussi de petites salles rectangulaires, appelées à tort "parlour cars", pour l'aquarelle, la photo, le bois gravé et l'eau-forte.

Les salles d'exposition de l'Art Gallery sont au rez-de-chaussée et à l'étage noble, distribuées tout autour de cette belle colonnade. Le photo-reporter de LA REVUE POPULAIRE, Henri Paul, est particulièrement fier de cette photographie prise, comme toutes les autres, à la lumière du jour, sans le moindre artifice. Au-dessous, à gauche, la salle des répliques de marbres antiques avec, au fond, le départ de l'escalier de l'aile nouvelle et, à droite, le "Trésor de la Semaine", un tableau de grand prix qu'on expose là une semaine seulement. L'unique musée des beaux-arts de Montréal (chose à la fois curieuse et inexplicable pour une ville de plus d'un million d'habitants) est une entreprise strictement privée, comme le Zoo de Londres (ceci pour excuser, s'il se peut, la municipalité de Montréal.) L'esprit et l'atmosphère de l'Art Gallery se sont sensiblement modernisés sous la présidence de M. C. F. Martin, M.D., LL.D. Les cours de dessin, peinture et art publicitaire sont sous la direction de MM. Edwin Holgate et William Ogilvie et de Mme Newton. Aussi, classes d'esquisses et classes pour enfants. Secrétaire de l'Art Association : Mme A. M. Griffiths. Archiviste : Mlle Ethel M. Pinkerton.



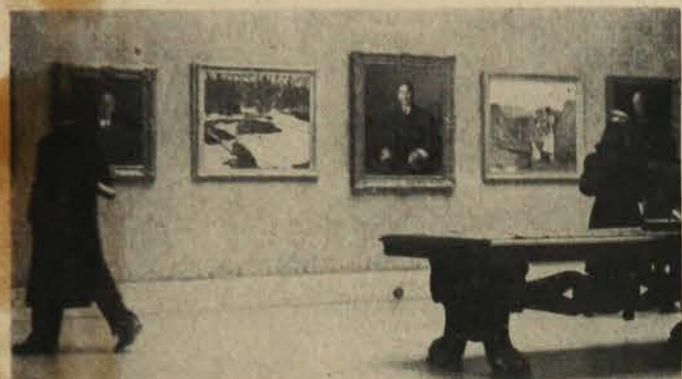
Les imprimés, illustrés et catalogues du musée se vendent à gauche de l'entrée et, au premier, où fut prise cette photo. A droite, une statue, malheureusement sans grand intérêt, de St-François d'Assise, par Mme Fisher.



Mai 1940



LORNE H. BOUCHARD, de Drummondville.  
De la grande visite.



Les honneurs de la cimaise vont au Salon,  
à Adrien Hébert, A.R.C.A., Alphonse Jangors,  
R.C.A., Harold Beament, A.R.C.A., Sir Willy  
Grier, R.C.A. et E. Newman.



De gauche à droite : ROGER VIAU (La délaissée); GORDON E. PFEIFFER; LOUIS MUHLSTOCK et MARC-AURELE FORTIN (Saint-Laurent, Ile d'Orléans).

Plusieurs peintres canadiens-français figurent dans cette salle. A droite, sur le socle, un plâtre patiné de SYLVIA DAOUST.



FLEURIMOND CONSTANTINEAU : Le Champ de Mars, à Montréal. — Miss FLORENCE BRYSON, Portrait.



JEAN-PAUL LEMIEUX : Eglise de la Baie Saint-Paul. — Miss MARION BOND et Miss F. P. SMITH. — A droite : JEAN LANGLOIS, Vallée de l'Outaouais.



STANLEY ROYLE, Nouveau-Brunswick : Jeune religieuse (ci-dessus). A droite : JOSETTE VAILLANCOURT, Outremont : Peggy.



ADRIEN HEBERT, A.R.C.A., — Le Parc Montmorency, à Québec. Cette toile de M. Hébert a obtenu l'un des deux prix annuels Jessie Dow 1940.





# War Scenes and Their Message

By ROBERT AYRE

It was a sad thing to go into the Art Association galleries this week and look at two rooms filled with pictures of broken houses, ruined churches and farmlands as barren as the moon, of the hurt and homeless and the slaughtered; to look at them and know that men learned nothing from those four years between August, 1914, and November, 1918; know that those dreadful years had scarcely changed from news to history before the whole thing was being repeated, on a vaster scale and with incredible new variations of horror.

The exhibition was from the print section of the Canadian War Memorial collection of the National Gallery. Perhaps when we decided to accumulate those records we believed they would suffice. We never thought that before we had managed to find proper housing for them we should have to begin a new series.

Not the least tragic aspect of the show is the fact that some of the most powerful works were contributed by a Dane and a Dutchman. E. Saltoff's "Refugees" in depth of pity and in style recalls Kaehe Kollwitz. J. de Bruycker reminds you of Bosch in the fantastic details of his bitter satire. In one the dead go to church. In "Kultur" the skeletons push forward with their guns, a macabre band beating hollow drums with bones. And what of Edmund Dulac's colored cartoon of Poland, a Nation, rising like a knight, an archangel with outspread wings?

## Canada's Share

It is the war as a whole and not just Canada's part in it that is illustrated. But Gerard de Witt shows the Canadians entering Combrai and F. W. Jopling the first German submarine in Canadian waters, and two of our own artists are represented. Arthur Lismer records the troops going overseas and returning, a convoy, the arrival of a hospital ship, the launching of a seaplane, harbor defence in winter. C. W. Jefferys shows a Polish battalion drilling at Niagara, a bayonet practice, the departure of the Siberian battery for Petawawa. They make you think of the newspaper artists in the days before the camera and the zinc became so efficient. They report quickly, with more thought for the subject than for themselves.

The individual artist stands out more distinctly, you feel, in the Englishmen, who handle subjects in keeping with their own ways of looking at things. Frank Brangwyn does great sooty ruins; Cyril Barraud goes on being the meticulous etcher; there are holes in the houses, a lamp is shattered, but all is so trim that you have to look twice before you can make up your mind that a war has passed through the village. Muirhead Bone builds up his steel webs; George Clausen goes into the workshops and shows

huge cranes and the making of guns; A. S. Hartick does a series on women's work; Eric Kennington, the life of the individual soldier; C. R. W. Nevinson, the making and testing of airplanes.

In "The Road", Nevinson gives you utter desolation. So does Paul Nash in his mine craters, his night march through an avenue of trees, his "Rain, Lake Zillibeke", with his small figures of men moving over a zigzag pathway. They are almost abstract. His "Shell Bursting" is a still life with the smoke growing out like a flower in a pot.

## Sorrows On Paper

As you see, a great deal of ground is covered, from the home front to the front line, from the planes in the sky to the submarines under the sea. Yet as you go from picture to picture you have a feeling that only a few of them get to the heart of war. You may be stunned by the implications of Nash's designs; you may be moved by Claude Shepperson's wounded at a casualty clearing station. But on the whole, except in the Dutchman and the Dane (Augustus John's symbolic cartoon "The Dawn" somehow fails to impress) you are not made to feel poignantly the suffering of humanity, the monstrous insanity of war.

If it wasn't for "Refugees", if I didn't remember Gaethe Kollwitz and Georges Rouault and Goya, I should wonder if it were possible to get even a hint of humanity's sorrows on paper.

## Varied Subjects

The students of the School of Fine and Applied Art of Sir George Williams College had a spring show of their work this past week. I confess to finding a certain amateurishness of approach and execution somewhat disconcerting. Some of the painters have gone far afield for their subjects—Moors or Arabs

## Prints of Great War Closing Tomorrow

Lithographs From Canadian War Memorials Collection Have Attracted Attention

Sunday will mark the close of the exhibition of prints from the Canadian War Memorials collection, which have been attracting attention in the Print Room and Lecture Hall of the Art Association of Montreal. These lithographs, which deal with Britain's and Canada's war effort in the Great War, came to Montreal through the courtesy of the National Gallery of Canada. Leading artists in the United Kingdom as well as draughtsmen in Canada contributed to the series. Many of the prints, especially those of ruined towns and cities by Frank Brangwyn, include places which have figured in the present fighting in Belgium.

The collection of drawings and cartoons for murals in United States federal buildings, done by American artists, which opened a few months ago in the National Gallery of Canada at Ottawa, are due to go on view at the local galleries around June 6.

At the Art Association of Montreal today the Y.W.Y.M. Art School opens its first art exhibition. Thirteen young artists will display the work of two years, done under the direction of Alexander Berco-vitch, of Montreal.

under arches, Spanish serenaders, on old Scotch shepherd with his flock. The commercial section was more to the point and was at its best in the St. Helen's Island posters by J. Edward Fitzgerald and the cartoonist Favreau. Mr. Fitzgerald looks down on the island from the blazing cross on top of Mount Royal, along the Jacques Cartier Bridge; night simplifies the design and adds to its effectiveness. Mr. Favreau approaches it humorously with an old woman hooking rugs and a mother setting out with two children to see the sights.

The Boston Museum of Fine Arts has purchased Rubens' powerful canvas "Portrait of Mulay Ahmad" from the collection of John Wannamaker. According to Dr. Julius Held, it is a copy of a lost original by Jan Vermeyen, a Dutch painter who took part in an expedition to Tunis under Charles V in 1535.

Some of you may have seen the beautiful Gauguin "Montagne Sacree", which John Heaton of Scott's had in Montreal some time ago. It might have gone into a Canadian collection but it has been acquired by Rudolphe de Schauen-sees of Devon, Penn.

## Mural Designs Are Shown Here

An exhibition of an unusual kind is to be seen just now at the Art Association of Montreal. The United States Government has lent to the National Gallery of Canada nearly one hundred and fifty designs made for the Section of Fine Arts of the Public Buildings administration, and these have been sent on tour through the Dominion. The designs, made for Federal buildings, are, with the exception of a few for buildings in Washington, for post offices, some of them in comparatively small and unimportant places, and it is reported that people in the United States travel quite long distances to see the newly decorated post offices.

About ninety painters are represented in this exhibition and there are many successful pictures; but a mural decoration must, to some extent be made to fit its frame, and it is hard to judge of the effect of the designs without knowing such things as the design of the building, the height and distance at which the picture will be seen and the lighting. In a few cases cartoons are shown, which give an idea of how the work will look in its surroundings; one of these, by Howard Cook, a composition of many figures and rich coloring, must make a fine effect. Some others are evidently suited to their purpose by a certain formality of arrangement. Peter Hurd's "O Pioneers", Alan Thomas' "Extending the Frontier" and William Gropper's "Construction of the Dam" have pattern as well as being pleasant pictures; M. E. Ziegler's "Wheat in the Shock" has more pattern than picture and should be an effective decoration; two pictures by Frances Foy and Gustav Dalstrom must make a good pair in a post office at Chicago.

Figures and groups of figures, sometimes rather overcrowded, are used in most of these designs. Some of the painters have taken the opportunity of offering moral lessons, but for the most part they have used subjects of local history or local industries, and in several cases, as the catalogue states, the designs have had to be changed to suit the views of the communities for which they were made. The designers must have had plenty of difficulties to contend with, in addition to the fact that very few of them can ever have had to work in so big a scale before, and nearly all of them have produced very good decorations, which must do much to spread an interest in art.

## Herald Gallery Will Show Mural Designs For U.S. Buildings

Sat. June 1, 1940

Art Association Has Secured Display of Winning Panels For June 6 — Cartoons of Murals On View.

The month Montrealeers are being given opportunity to study the fruits of one of the most interesting art projects ever sponsored by a government with the exhibiting here of mural designs submitted for the decoration of United States Federal buildings.

The display, arranged by the Section of Fine Arts, Washington, D.C., includes the winning designs in the competition for 48 mural panels to be executed for post offices, one in each state of the Union. There are also preliminary designs and larger cartoons of murals accepted for other Federal buildings.

## UNUSUAL EXHIBITION

Opening on Saturday, June 6, in the lecture hall of the Art Gallery of the Art Association of Montreal, Sherbrooke-street west, this unusual exhibition will be on show here for about three weeks.

It was originally brought to Canada at the suggestion of H. O. McCurry, Director of the National Gallery of Canada, and attracted wide attention while on display at Ottawa.

When Mr. McCurry broached a Canadian showing his proposal was taken up with enthusiasm by Edward Bruce, chief of the Section of Fine Arts, Federal Works Agency, Public Buildings Administration. Back of Mr. Bruce in his plan for stimulating native art and beautifying public buildings is President Roosevelt, who takes a personal interest in every phase of the project.

Briefly, the plan calls for financing of murals for the buildings by allocation of one per cent of the estimated cost of the structures for such decoration. Artists are invited to send in designs according to the state specifications, a jury of artists selecting the winners without knowing the names of the competitors.

## PUBLIC BENEFITS

Some of the most striking mural designs were inspired by the competition for the post offices and this particular project illustrates how the plan works to the benefit of the artists, the public and the somewhat abused art of mural painting.

Designs submitted were usually of local significance to the particular district where the post office was located. Whatever their abstract artistic excellence, they had to meet the approval of the people of that region. The artist was encouraged to meet these people and adjust his conceptions to their views, an invaluable link being thus forged between the painter and the people.

Those who visit the exhibition here will see glimpses of America past and present, depictions of historical incidents, of native industries. They will see a suggested renaissance of mural art in America.

The exhibition comes to Canada at a time when all the Dominion's energies and resources are dedicated to the preservation of the Empire so that there can be no immediate question of its inspiring any similar nationally-sponsored project here.

But it will be none the less stimulating to all interested in mural art, or the beautification of buildings. Few will challenge the statement that most Canadian public buildings would benefit by the addition of appropriate murals. There are fine expanses of blank wall going to waste in most of our post offices, just calling for the brush of the mural painter.

C. McD.

Gazette, June 8, 1940

## Mural Designs for U.S. Buildings On Exhibit at Art Association

On view in the Print Room and in the Lecture Hall of the Art Association of Montreal is the collection of mural designs and cartoons executed under the painting and sculpture program of the United States Government's Section of Fine Arts by artists of the United States—the items shown including the winning designs of the Forty-eight State Mural Competition which was for panels for designated post offices. The collection which comes here through the courtesy of the National Gallery of Canada, Ottawa, is likely to excite a lot of interest.

In the main, there is little advanced "wild" stuff, many of the painters being extremely happy in their presentations of the various activities and resources of the different States, while others deal with incidents historical or general. John Steuart Curry has taken "Land Rush" as his subject; Adolph Gottlieb is impressive with his "Homestead on the Plain"; William Gropper pictures a dam under construction; Avery Johnson is purely pictorial in "Skating on Bonaparte's Pond." David Stone Martin deals with "Electrification." Barse Miller has a work of good design and color in "Lumber Yard" done for Island Pond, Vt. Post Office; Waldo Peirce in "Ice Cutting" has a scene very familiar in this province; Henry Schakenberg shows good arrangement in "Erie Canal." John Sharp has effective harmonies in "Autumn in Iowa" and Jack Wilkinson introduces the dramatic note in "Cattle Stampede." Admirable in design and drawing is the cartoon for "O Pioneers" by Peter

Hurd, a mural for Big Spring, Texas, Post Office.

It is an exhibition that calls for leisurely inspection, for there are a number of good and interesting things worthy of study. The collection is a large one and there are works by Gifford Beal, Rainey Bennett, Harold Black, Arnold Blanch, Aaron Bohrod, Edgar Britton, Manuel A. Bromberg, James Brooks, William E. L. Bunn, James Calder, William H. Calfee, Nicolai Cikovsky, Alexander Clayton, Fred Conway, Howard Cook, John Castigan, Gustav Dalstrom, Lew E. Davis, Boris Deutsch, Stevan Dobanos, Mary Earley, Ethel Edwards, Paul Faulkner, Ernest Fiene, Seymour Fogel, Frances Foy, John H. Fraser, Jared French, Mord Gassner, Lee Gatch, Marion Gilmore, Allan Gould, Barry Greenbie, Philip Guston, Robert Gwathmey, Richard Haines, George Harding, Eugene Higgins, Roy Hilton, Don Humphrey, Joe Jones, Wendell Jones, Richard Kenah, T. I. Laughlin, Tom Lea, Doris Lee, Edmund D. Lewandowski, Laura B. Lewis, Ward Lockwood, Ethel Magafan, Jenne Magafan, Peppino Mangravite, Fletcher Martin, James McCreery, Kindred McLeary, Joseph Meert, Edward Milman, Henry Varnum Poor, Stuart R. Purser, Raymond Redell, Boardman Robinson, Philip von Saltza, Paul Sample, Ben Shahn, Symeon Shimin, Mitchell Siporin, Elizabeth Terrell, Allan Thomas, Lorin Thompson, Jr., Charles W. Thwaites, A. S. Tobey, Alan Tompkins, James Baare Turnbull, Edward Burt Ulreich, Joseph Vorst, James Watrous, Jean Watson, Julius Woeltz, M. E. Ziegler and Richard Zoellner.



## Art News and Reviews

## Student Exhibition Holds Promise

By ROBERT AYRE

A LITTLE different from the average art student's work are the 79 paintings from Alexander Bercovitch's Y.M. and Y.W.H.A. Art Class now on view in the Art Association's new wing. While his personal influence is to be seen, Mr. Bercovitch seems to allow his pupils a wide freedom of expression and his justification is the evident development of the individual.

The most interesting of the painters is, I should say, M. Reinblatt. His work is uneven, he hasn't settled down to one style as yet, but I'm a great believer in experiment, and there is certainly vitality in his adventuring. I like him best when he is most slapdash, as in the rose and grey street scene with its one tree and its cupola, as in the view at right with the automobile.

Here he creates his impressions with generous sweeps of the brush. He is more laborious in his two windows, one with a plant, the other with a couple of pears. What he gains in organization he loses in spontaneity. The result in these and in one or two others is a certain inflexibility. Yet I can see that he should go through this phase, building up a solid foundation, even if he repudiates the work later, so that he can be more successfully thrown up his artier pinnacles. In his portrait of a girl in green he makes a good try at a different sort of background, though it doesn't come off. The man who is developed somewhat cubistically, though not to the extreme, goes better.

S. Boroff is high-strung. In one

of his works—a head and a plate of fruit—he took more than a hint from his teacher. There are lively portraits by T. Horowitz and others, studies from life and from the cast, and still life.

Tillie Yane ranges from elaborate characters in costume to pale snowy mountain landscapes and a pencil drawing of a kitchen stove at Mont Rolland.

Some of these students are well worth watching.

## Reproductions

In the neighboring gallery the Association is displaying some of its collection of color reproductions. To see them is a good way to refresh your knowledge of Renoir, Monet, Manet, Cezanne, Gauguin, Degas and Van Gogh. The half dozen Renoirs include landscapes and bathers; there are six Degases, from the ballet, the race course and the millinery shop; two Monet landscapes, Manet's portrait of Sisley and his wife, four typical



Examples of the work of Art Students now on exhibition at the Montreal Art Association Galleries. Above are works by M. Reinblatt noticed in the adjoining account of the exhibition by Mr. Ayre.

Cezannes, still life and landscape, and two Gauguins from the South Seas.

Vincent dominates the little exhibition, both in number of works—a dozen—and impact of color. You will see the vicious night cafe of Arles, gardens, flowers, farm scenes, portraits, including one of himself. As you look at "Sunrise at Arles," with the lemon-colored ball rising like doom over the cool line of buildings and already stirring to life the wide field in the foreground, as you feel the heat of the sun in "Harvest" and—wince at sight of that raw and sordid cafe, you marvel again at the artist's power.

## A Quiet Place

On a warm summer afternoon, as cool and quiet a place as you'll find in Montreal is the Art Association's library. There the members have the run of more than 3,700 volumes, many folios, pamphlets and periodicals. Last year, 1,845 readers made use of the library, but it is never overcrowded during the week and if you have the time it is a pleasant refuge from the hurly-burly.

With summer visitors in view, the Association is planning several exhibitions from its own and other collections, details of which are not

yet available. And there is always the museum.

Several weeks ago I was asking what had become of two acquisitions I had never seen on the walls, a landscape by the Montreal painter John Lyman and a portrait by Fred Varley of Vancouver and Ottawa. I was glad to see them the other day in a rearranged exhibition of Canadian paintings from the permanent collection. They are assets to Montreal.

This week-end marks the opening of the mural sketches entered in the 48-States competition held by Washington with the decoration of public buildings in view. The show is being circulated by the National Gallery, Ottawa.

Montreal Standard - SATURDAY, JUNE 15, 1940

## Art News and Reviews

## Strong Designs Plus Emotion

By ROBERT AYRE

ONE of the most stimulating exhibitions of Montreal's whole season was reserved for the end. You'll regret it if you don't get into the Art Association's lecture hall and print room before five o'clock strikes a week from tomorrow. As I said in my remarks about Edward Rowan's visit in April, we Canadians are too much involved in war just now to make plans for the decoration of our public buildings. For all I know, the United States too, may be embroiled in the armageddon, even before this gets into type, and the entire public art programme scrapped. But the people and the artists have had more than five years and the country is the richer, no matter what happens now.

Some of us may visit Washington, or drop into the post office at Island Pond, Vermont, but few are likely to find themselves in such places as Helper (Utah), Greybull (Wyoming), Hickman (Kentucky), San Antonio (Texas), Hot Springs (New Mexico), Safford (Arizona), De Funiak Springs (Florida) or Grand Rapids (Minnesota). Reports, lectures by men like Rowan and exhibitions such as the present one, provide our only means of knowing what has been going on and of judging its value. We owe our thanks, then, to the Section of Fine Arts of the Federal Works Agency, to the Carnegie Corporation of New York, to the National Gallery of Canada, and the Art Association of Montreal.

The exhibition consists of 149 mural designs and fullsize cartoons submitted to open anonymous competitions and includes the winning designs in the Forty-Eight State Mural Competition for post offices in every state in the Union.

## Vitality and Variety

I don't think they're all good; some of them are trite enough; and it is interesting to note that the best are not all by the well-known painters and that to be a good easel painter doesn't mean you are automatically successful when you extend to a large wall; but the show does demonstrate the vitality and variety of a contemporary American life and the fact that the painters are interested in it. It's a healthy thing, I think, that they should paint homesteaders and dam-builders at work instead of allegorical ladies holding up cornucopias or labels. This does not mean, however, that they are all realists, and even when they use familiar terms the best of them exalt these familiar terms into symbols that have more validity than the old images. Nor are they completely absorbed by the farming, the ranching, the mining, the lumbering, the fishing, the city industries of today; they find rich material in their past, in the pioneering and building up of their country.

Two other interesting facts emerge from a survey of the show. One is that the government does not insist on subservience to some rigid programme of its own: all reasonable points of view are welcome; and the other is that the people whose communities are honored with the murals have some say in the matter. For instance, Richard Haines worked out a good design of Red River ox carts for Shelton, Washington. The jury gave it a prize but the people of Shelton said that the subject was entirely foreign. Now Mr. Haines is doing another, dealing with the lumber industry.

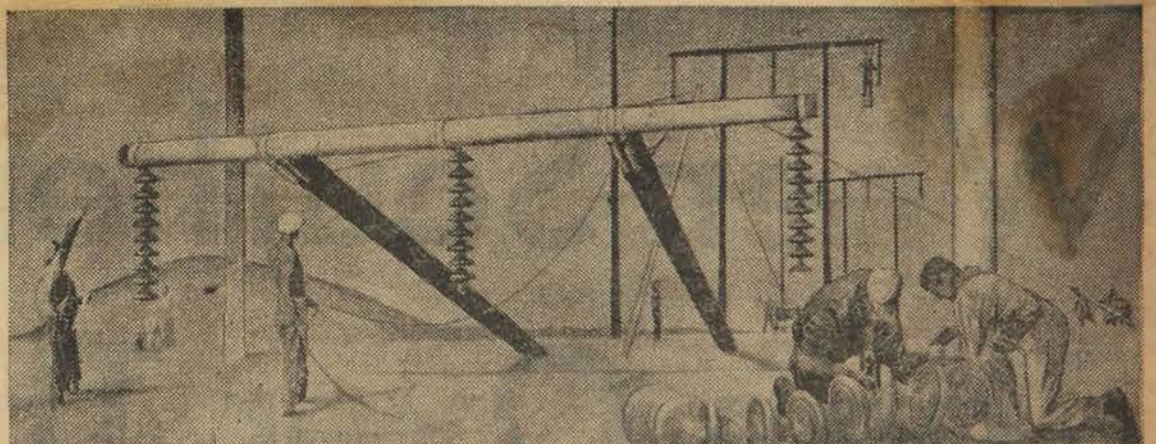
## Vivid and Outspoken

The same thing happened to Alexander Clayton. The good folk of Elkton, Maryland, probably found his fishermen too sweet. There are a few sentimentalist pieces in the show, but apparently not many communities wanted flattery. The people of Yerington, Nevada, for example, were satisfied with the grimness of Adolph Gottlieb's "Homestead on the Plain." On the other hand, Kellogg, Idaho, rejected Fletcher Martin's "Mine Rescue" because it showed an injured man being carried out of the pit, though it is a design of monumental nobility.

Going through the catalogue to refresh my memory, I find I marked these particularly: Arnold Blanch's "Building Norwalk," for an engaging stiltedness. Howard Cook's San Antonio fresco, for the great skill with which the artist covered a difficult space. John Stewart Curry's "Land Rush"—buckboard, covered wagon, bicycle, train—for its verve. The naivety of Gustav Dalstrom's "Great Indian Council." The well-knit "Indian Pony Round," with its colored ponies, by Lew Davis. The six designs by Stevan Dohanos, for telling the story of the Florida postman so pleasantly.

Seymour Fogel's "Indian Dance" is impressive. So, in a different

## Examples of Art South of the Border on View Here



"Electrification," by David Stone Martin, in the Lenoir City, Tennessee, Post Office.



"Advance Guards of the West," by Eduard Buk Ulrich, in the New Rockford, North Dakota, Post Office.

way, is Boardman Robinson's "Menes, Moses, Hammurabi." And, different again, "The Nesters" by Tom Lea, and Peter Hurd's "Oh, Pioneers!"; impressive in the dignity of the land. There is drama in William Gropper's "Construction of the Dam" and—a little too remote for Burns, Oregon—in Jack Wilkinson's "Cattle Stampede."

## Vision and Execution

For imagination, for something out of the ordinary in vision and execution there was T. I. Laughlin's seascape, a Lurcat in the light of common day; Laura B. Lewis's view of the country courthouse between the slope of a roof and the blades of a windmill; David Stone Martin's clean-cut "Electrification"; Kindred McLeary's dreamlike, vignettized scenes of New York; Peppino Mangravite's composite of Atlantic City, which looked the more subtle and sophisticated because Henry Schnakenberg's representational historical piece was hung beside it; Henry Varnum Poor's Department of Justice Building series and George Harding's from the North Philadelphia Post Office, handled with dignity and conviction; and not so important—rather like the illustra-

tions from a modern children's book—but quite individual and quite delightful, Eduard Buk Ulrich's romantic pictures for Tallahassee.

I could mention Gifford Beal, Edgar Britton, Wendell Jones, Doris Lee, Edward Millman, Paul Sample, Ben Shahn, Mitchell Siporin, Charles W. Thwaites, A. S. Tobey, all of whom have something

worth saying and well said, but I have room only to draw your attention to the cartoon of Symeon Shimin's "Contemporary Justice and the Child," which I should say is the greatest work in the exhibition. Its idea, the child facing two worlds, is carried out with imagination, compassion and tremendous power, in a highly complicated yet never faltering design.

## The Montrealer ART June 1940

## WAR MEMORIAL PRINTS

May 27 through June 1st. Exhibition of 75 prints to concur with Canadian Legion Convention. From National Galleries at Ottawa. Art Association of Montreal—1379 Sherbrooke West. Sunday and Monday 2-5 p.m. All other days 10 a.m. to 5 p.m.

## MURAL DESIGNS FOR FEDERAL BUILDINGS

Works by Kindred McLeary, Peppino Mangravite, George Harding, and many others for American post offices, etc. Challenging exhibition of modern art arising out of the Depression. From Section of Fine Arts, Washington, and National Galleries, Ottawa. June 1st through 16th. See above for Times.



### Loaned Works by Canadian Painters Being Exhibited Two Months

Discrimination has been shown in the selection of the paintings which form the Summer Show of the Art Association of Montreal open today, and due to last through August. In the main, these paintings by Canadian artists have come from private owners, and the collection is hung in one of the new galleries, the one adjacent being occupied by a collection of handicrafts, typical native furniture and a few paintings. These galleries will be one more point of interest to the visitor who is keen to know something of what Canadians have done and are doing in painting and other arts.

Going back to the very early days, there is a typical work by Krieghoff—exterior of an inn, with figures and sleighs in the snow, a crescent moon, and the impression of plenty of activity.

By the late J. W. Morrice, R.C.A., is "The Circus" and "The Bull Ring, Marseilles", the latter being illustrated on this page. Both are works characteristic of this distinctive Montreal painter.

A stream in winter, with some open water and trees under snow is from the brush of the late A. de F. Suzor-Cote, R.C.A., while an oil—a stream, with leaning birch, evergreen smothered in snow, a fine study of sunlight and shadow, and a pastel, apparently a bit on the Cache River, with waterside trees, water edged with ice and the top of a mountain glowing in the light of the setting sun, represent the art of the late Maurice Cullen, R.C.A. By the late Ernest Lawson, N.A., is a scene of a cove, with shipping and characteristic houses, backed by rounded hills in summer green.

Winter is a much favored season. Clarence Gagnon, R.C.A., shows his pleasure in it with a painting of a



Gazette - 29.6.40

Photo by courtesy of the Watson Art Galleries.  
THE BULL RING, MARSEILLES, by the late J. W. Morrice, R.C.A., is a work of effective design and subtle values, especially in the treatment of the spectators in sunlight. The annoyed bull may go into action at any moment, and the watching figures under the trees in the foreground are all attention. This canvas is among the works by Canadian painters loaned to the Art Association of Montreal for its Summer Exhibition which opens today.

house on an eminence, a sleigh going down a steep road to a village, with its dominating church, near the shore of the river edged by snow-streaked blue hills. F. S. Coburn, R.C.A., is represented by a characteristic road scene, with a couple in a red cutter drawn by a white horse passing a clump of birches which throw shadows on the sunlit snow, while in the distance there is a range of hills. R. W. Pilot, R.C.A., competently handled a wide range of greys in his winter scene of barns, distant blue hills and a tortuous stream. It is a work that suggests bitter cold. The art of Albert Robinson, R.C.A., is represented by winter scenes—a sleigh approaching a sunlit red barn, set among other buildings, backed by distant hills; and "Noon in the Hills" with rounded hills seen through a screen of trees, buildings, and several sleighs nearby. Adrien Hebert, A.R.C.A., has a

market scene with horses and sleighs in the space alongside the Chateau de Ramezay, and the buildings on the west side of Jacques Cartier Square as seen on a winter morning. R. S. Hewton, R.C.A., shows buildings in a snowy landscape, sleighs on the road, and rounded hills treated in characteristic manner, and A. Y. Jackson shows a typical work—snowcovered barns, long past their first youth, sleighs on winding roads and a distant church. Snowcovered buildings interested Mabel May, A.R.C.A., in the painting that represents her. By Kathleen Morris, A.R.C.A., is a market scene in winter.

Lillias Torrance Newton, R.C.A., is represented by a dignified portrait of a woman, and a girl holding a bunch of flowers is from the brush of Prudence Heward. Louis Muhlstock also signs a competent portrait.

Harold Beament, A.R.C.A., suggests warmth in his painting of a rather gaunt house and nearby trees, and F. W. Hutchison, N.A., shows a cove scene, with houses, boats and luminous water and sky. Edwin Holgate, R.C.A., besides flowers, shows a nude reclining on the shore of a lake, with hills in the distance. Anne Savage shows buildings, a sweep of water to a distant headland and gulls hovering, and Sarah M. Robertson found her inspiration in an autumn gale. T. R. MacDonald was interested in figures seated in a street car, John Lyman paints a curve in a stream with rivermen breaking a log jam, three girls in first communion veils is from the brush of Emily Coonan. Goodridge Roberts has a summer scene on the Devil River, and Jack Beder has a street scene in Quebec, which is marked by his characteristic attention to values. Eric Goldberg shows the portrait of a little girl.

### Loan Exhibitions At Art Gallery Star — 1.7.40

Pursuing a new policy of continuous activity, the Art Association of Montreal opened on Saturday two exhibitions, which are to remain open till the end of August and should be of interest to visitors to the city.

In one of the new long galleries a collection of pictures by Canadian painters, all of this province and most of them of Montreal, is being shown. These have been lent by their owners in Montreal, with a few from the National Gallery and other galleries. Older painters begin with Krieghoff by whom there is a very typical example of a roadside inn in winter, with a crowd of people and sleighs. There are two pictures by J. W. Morrice, notably the fine Bull Ring, and two quite characteristic works by Cullen; there is also a winter landscape by Suzor Cote, who is, however, much better represented by some of his bronzes, among which is the admirable group of three cloaked figures, "Les Femmes de Caughnawaga."

The other painters, whose work is shown, are all still living and painting. There are a striking nude by Edwin Holgate, a Quebec winter scene by Clarence Gagnon, not quite of his best, and good examples of the work of Albert Robinson, F. W. Hutchison, and Adrien Hebert. Three very interesting, and very different portraits are Lillias Torrance Newton's simple and most dignified portrait of an old lady, Louis Muhlstock's impressive and clever study of an old man in white robes, and Eric Goldberg's lively and suggestive sketch of a little girl.

A snow picture by R. Pilot, a seascape, with an attractive effect of pattern, by Anne Savage, an amusing little picture of people in a tram-car by T. R. MacDonald and a green landscape sketch by Goodridge Roberts are also in the exhibition, with works by Harold Beament, F. S. Coburn, Sarah Robertson, Prudence Heward, Randolph Hewton, Emily Coonan and several other painters. There are also some good bronzes by Alfred La Liberté and other sculptors.

In the adjoining long gallery another loan exhibition, from various Montreal collections, shows something of the furniture and decorations which were made and used in French Canada. There are a number of striking and thoroughly characteristic pieces of furniture, some wood carvings, a few good textiles, and a quantity of excellent silver work all made by craftsmen of this province. It is a small but well chosen collection which should provide information and interest to many natives, as well as to visitors from outside.

### Highlighted at Art Association's Summer Show



Standard 29.6.40 Winter Scene by A. Y. Jackson

### National Gallery

### Expands In 1938-9

Herald — 11.7.40

### Buys works by Rembrandt, Bellini, del Sarto

Ottawa, July 11 — (CP) — Work of the National Gallery of Canada at Ottawa continued to expand during the fiscal year 1938-39, and attendance increased by about 10 per cent, according to the annual report submitted by H. S. Southam, chairman, and tabled in the House of Commons yesterday by Works Minister Carden.

Of the \$115,000 appropriation, cut to \$45,000 in the 1939-40 estimates, \$60,990 was spent in purchasing new pictures, \$30,277 for salaries, \$13,772 for general maintenance, \$9,030 for exhibitions overseas, and \$928 for reproductions, the report showed.

New purchases included works by Rembrandt, Hyacinthe Regaud, Charles Le Brun, Giovanni Bellini, Andrea del Sarto, Claude Gelle, A. Y. Jackson and Nathan Petroff.

Exhibitions of Canadian art were shown in Scotland, England, South Africa, Australasia, New Zealand, and New York.



A

ian Hebert



# Quebec's Varied Hand Industries

Standard  
29.6.40

By ROBERT AYRE

IT'S A PITY that the Arts and Crafts Fair on St. Helen's Island, had to be cut short. You and I are used to hooked rugs and reinettes flechees and moose carved out of one piece of wood, but if we put ourselves in the position of the summer visitors we can see the exhibition in its proper perspective, realize what an addition it is to Montreal and regret that more tourists aren't going to see it.

There couldn't be a better site for a show of the kind than St. Helen's Island, so close to the city and yet so cut off from it; and there couldn't be a better use for a fort than to convert it into a museum. We can be thankful that even if this one is being turned over to the military authorities again it is not as a fort, and hopeful that the day will soon come when it will be another pleasant Chambly.

Of course the best thing about the Arts and Crafts Fair is that it is a fair and not a museum. The best thing about it is that things go on; pots are thrown, books are bound, metals and wood are shaped, flax is woven, rugs hooked and so on.

The Fair is much better this year. It takes up two floors instead of one, but the improvement is not only in increase, though that does make it more comprehensive of the hand industries of Quebec. The individual displays are better and much of the meretricious has been eliminated.

## Should Be More Explicit

The programme, which is a special number of "Canadians", a review of the Tercentenary issued with the authority of the Montreal Tercentenary Commission and of the Arts and Crafts Fair Committee, is useful in giving the background of the Fair and is full of excellent photographs of workers and their crafts, but I wish it was more explicit. For next year, I suggest a programme listing all the exhibitors and events and giving more information about the competitions, whatever they may be. A tag tells you, for instance, that Mrs. Mary Starkey, of Belle Isle Creek, N.S., won first prize for a hooked rug of delicate color and an original design of sprigs and sprays. First prize in what? Was it a contest for all Canada sponsored by the Handicrafts Guild?

There are some good hooked rugs this year in simple flower or abstract patterns, but Perce Rock is with us and the sentimental habitant cottage. I'm afraid that hooked pictures are so popular that we'll never get away from them again. They were bad enough as rugs but now they are actually doing them to hang on the wall. Using native wools and flax, the Provincial School of Handicrafts has produced some beautiful work and at the same time some incredible effluences. The same may be said for l'Ecole du Meuble—good chaste furniture owing some of its quality to native design and in the same booth "modern" pieces that I feel are just bad taste.

I was interested in the illustration of vegetable dyes and the making of designs by stylizing Canadian wild flowers prepared by the Reverend Sisters of the Holy Cross.

## From Our Earliest Days

Stained glass, book-binding, or feverie, dolls in costume—some from Montreal's earliest days—homespun, wood-carving—all provide something of interest, and the potters include Jean Jacques Spenard, of Three Rivers, and the Deichmanns, brought from Moss Glen, N.B. Another attraction is the old shoemaker, Aubin. One of the largest exhibits is that of the Indian Welfare and Training Service of the Dominion. Indians are to be seen weaving, doing beadwork and basketry, making canoes and copper knickknacks and wooden toys.

The Canadian Handicrafts Guild set up two rooms of antique furniture to reconstruct a past that was sometimes graceful, sometimes clumsy, not always comfortable but usually vital.

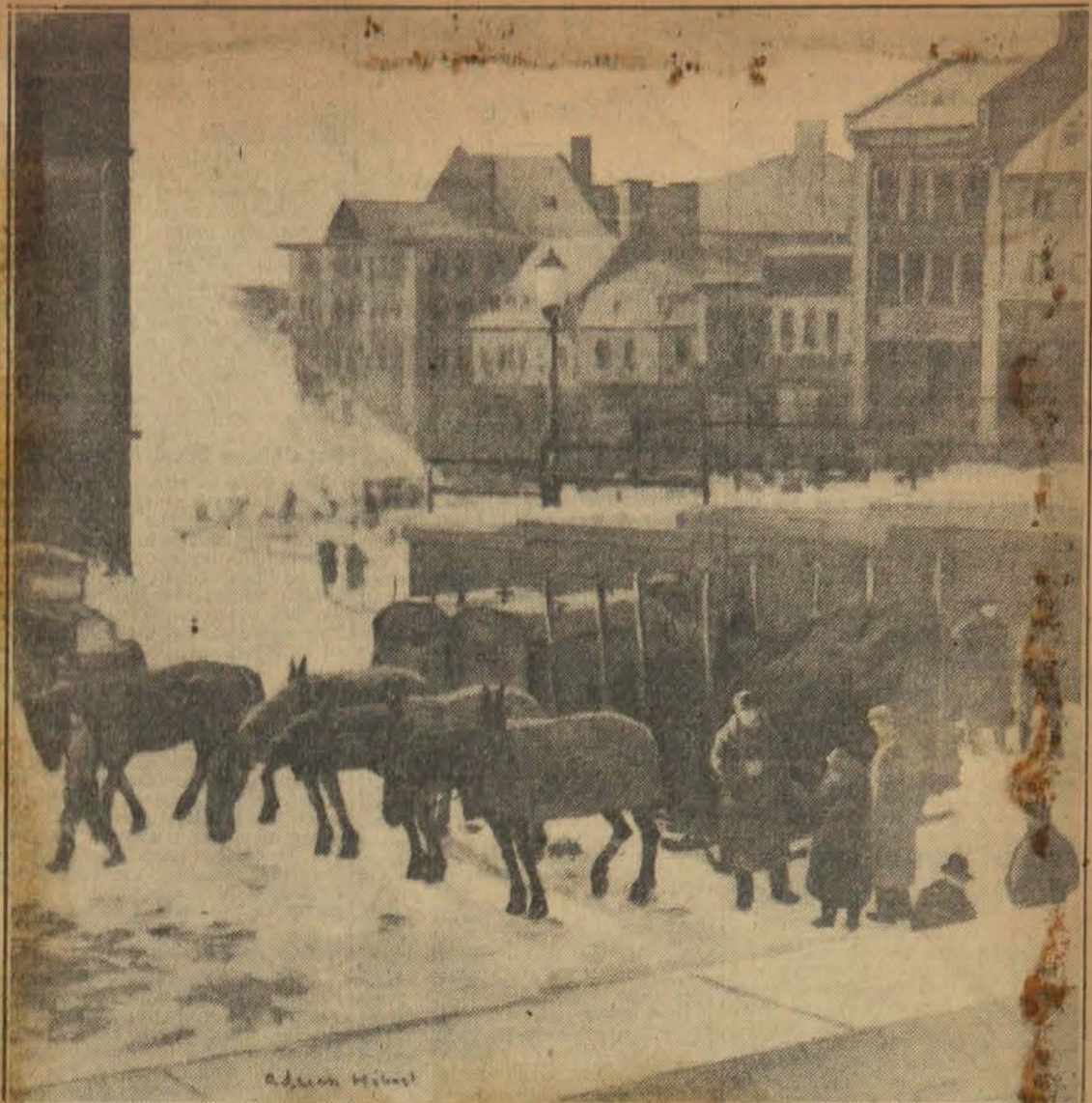
There is much I haven't touched on—I nearly forgot Hazel Boswell's charming little pictures of French-Canadian life—and if you haven't seen the Fair go tomorrow. It's your last chance this year.

## The Summer Show

The Art Association's summer show will open this week-end. The permanent collection of Canadian paintings will be augmented by a number of pictures borrowed from private collections in the city and will include works by Ernest Lawson, Horatio Walker, William Brymner, Maurice Cullen, F. S. Coburn, Cornelius Kreighoff, M. A. Suzor-Cote, Emily Coonan, Clarence Gagnon, J. W. Morrice, Prudence Heward, Kathleen Morris, Mabel May, John Lyman, A. Y. Jackson, Edwin Holgate, Albert Robinson, and Adrien Hebert.

In addition there will be a small selective exhibit of Quebec arts and crafts, including antique silver, wood-carving and textiles.

Vacation-bound, your reviewer will have to postpone seeing the show. For a little season this column will be absent.

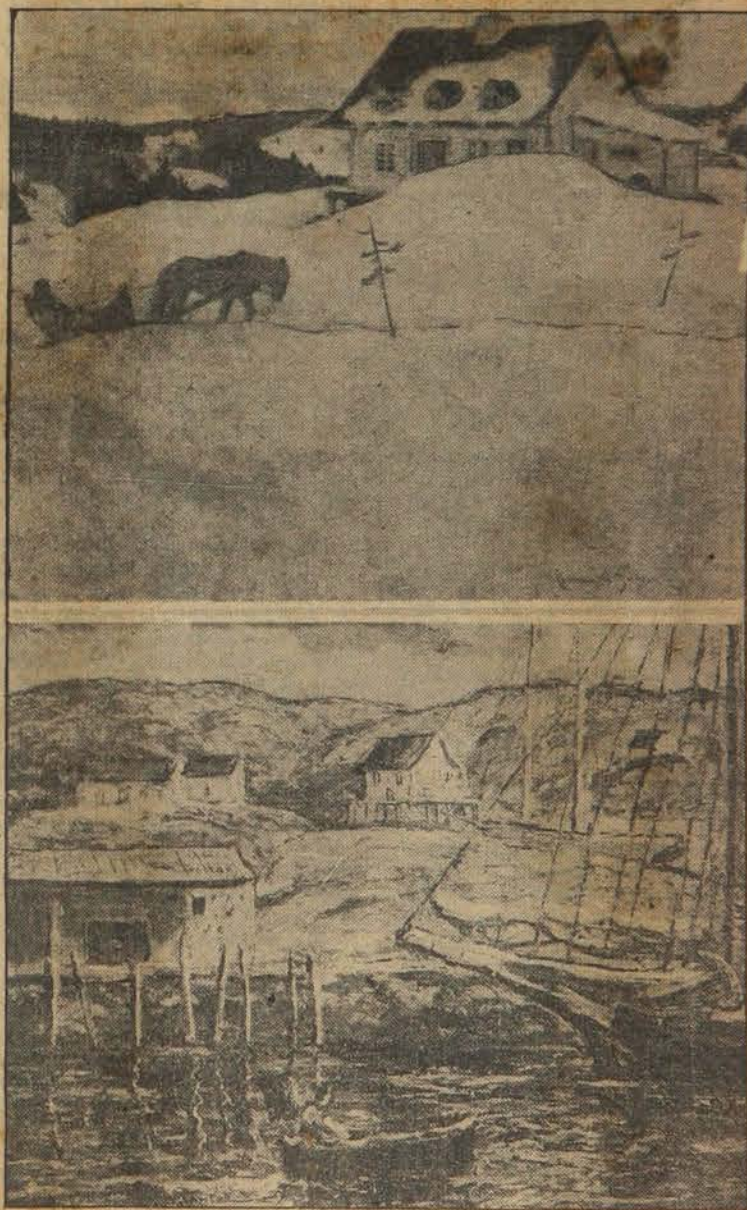


LE MARCHE, by Adrien Hebert, A.R.C.A., which is on view at the Summer Exhibition of the Art Association of Montreal.

## Old Buildings Favored By Adrien Hebert Gazette—13.7.40 Area About Chateau de Ramezay has Furnished Many Good Subjects

Buildings—the older the better—interest Adrien Hebert, A.R.C.A., and when he is not painting them he has usually found much inspiration along the wharf-front, but the war has knocked out this area as a sketching ground. Around the Chateau de Ramezay has been a favored neighborhood, and "Le Marche," reproduced on this page, is the low level gathering place for the vendors of the products of farm and garden, just west of the historic building. Hebert has chosen a winter morning, with a shaft of sunlight flooding the lower end of Jacques Cartier Square, and shows a typical group—covered sleighs to keep the vegetables from freezing and an open conveyance loaded with Christmas trees, alongside which a couple of customers are apparently trying to come to a right price with the farmer. Across the square the buildings fringing the western side can be seen. This painting, which was acquired last year for the permanent collection of the Art Association, represents the art of this Montreal painter at the Summer Exhibition of the Association now being held in its Sherbrooke street galleries.

La Patrie - July 20th. 1940  
A l'exposition d'été de peintures



L'Association des Arts tient actuellement à la Galerie des Arts, rue Sherbrooke ouest, son exposition d'été. Une cinquantaine de toiles y sont exposées, dont quelques-unes sont remarquables, notamment une peinture de Clarence Gagnon représentant une scène d'hiver (photo du haut). Cette peinture brille par sa simplicité de détails: une montagne à l'arrière plan, une maisonnette sur la côte et le chemin balisé que gravit une voiture attelée, voilà tout le paysage qui tire sa couleur de la neige qui l'enveloppe. Dans la photographie du bas, on voit une peinture de Ernest Lawson, N.B., intitulée "Docks", Nova Scotia; c'est une marine d'une couleur chatoyante. (Photo La "Patrie").

Mtl. Standard - SATURDAY, JULY 6, 1940

## Art Association's Summer Show



"Moonlight and Snow," by Albert Robinson.  
—Courtesy The National Gallery, Ottawa.

## Gazette—Aug. 31. 1940 Good Exhibits Coming To Art Association

Watercolors From Coverdale  
Collection Next Month —  
Offerings From National  
Gallery Later

After having been on view for several weeks, the Summer Exhibition of works by Canadian painters at the Art Association of Montreal is due to close after picture-lovers have viewed them on Sunday afternoon, though the Canadian Handicrafts show, held in conjunction with it, is according to present plans, to be kept open until September. Until this date, too, the exhibition of watercolor illustrations by Hazel Boswell to the book French

Canada, being held in the Print Room, is due to be on view. These simply handled watercolors of the home and other activities of the habitants are marked by quaintness and individuality.

The first exhibition of the autumn season, set from September 15 until October 15, is a selection of watercolors and sepia drawings from the William H. Coverdale collection of Canadiana, which will be brought from the Manoir Richelieu at Murray Bay. There will be about two hundred items dating between 1780 and 1840, the works in the main having been executed by officers of the British Army stationed in Canada.

In September, too, in the Print Room, is planned an exhibition of drawings and watercolors by the local artist Goodridge Roberts, with a showing of McGill Art Crafts is also set for this Later the members of the

porary Art Society are due to hold a show.

While no definite dates have been set, a number of shows are expected through the courtesy of the National Gallery of Canada at Ottawa, the tentative list up to the present including a showing of Contemporary British Prints, work by the members of the Canadian Society of Painters in Water Color, the Royal Canadian Academy exhibition held at the World's Fair in New York, a collection by the members of the Canadian Society of Graphic Arts and lithographs by Daumier.

If all these plans materialize there will be plenty to occupy art lovers whose interests are the first concern of the Identification of Montreal Week is the Treasure of the trait of L. capably painted por- by Sir Tho.



## Drawing and Text Characteristic of Low



Hitler Franco Mussolini Eden  
**THE QUESTION OF FRANCO'S EXISTENCE**



**"THE OPEN DOOR" POLICY IN CHINA**



Chamberlain  
**TEST MATCH**

## Cartoons by Low Striking and Apt

"EUROPE SINCE VERSAILLES" by David Low, a series of one hundred cartoons. Penguin Books, 20c.

HERE, if not in a nutshell at least small enough to go into everyone's pocket, is a graphic history of the policies that have plunged us into war for the second time in twenty years. It is a political education in itself, but so sugar-coated with wit and humor are its lessons that no one is bored or can fail to grasp their significance. They are newspaper cartoons, but every one is just as telling today as when it was made. The ignominious collapse of France for example makes more trenchant still the drawing of the Englishman comfortably reading his paper

saying "What's Czecho-Slovakia to me?" While the cliff marked "Anglo-French Security" totters above his head. But the important thing about them all is that they were made by a man who understood what was happening, who wasn't fooled by the optimistic fairy-tales in the big newspapers, who saw through Hitler in 1930, who opposed "Appeasement" from the first, who denounced Munich when millions still uneasily hoped for the "Peace in our time" that Chamberlain promised them. It is the record of an era of bungling such as will seem almost incredible to the wiser, perhaps, certainly kinder world that will have to build anew on the ashes of this colossal conflagration.

Gazette - Aug. 20, 1940



Gazette Photo (Copyright Reserved).  
**LIEUTENANT ROBERT W. PILOT**, (The Black Watch (R.H.R.) of Canada, C.A.S.F., and **MRS. PILOT** photographed leaving the chapel of the Church of St. James the Apostle following their wedding yesterday afternoon. Mrs. Pilot was formerly Miss Patricia Dawes, daughter of Mr. and Mrs. Norman J. Dawes, and Lieutenant Pilot is the son of Mrs. Maurice Cullen, and of the late E. F. Pilot of Newfoundland, and is a member of the Royal Canadian Academy.

### Gazette 20/8/40 Pilot-Dawes

The marriage of Patricia, daughter of Mr. and Mrs. Norman J. Dawes, to Lieutenant Robert W. Pilot, The Black Watch (R.H.R.) of Canada, C.A.S.F., son of Mrs. Maurice Cullen and of the late E. F. Pilot, of Newfoundland, is taking place very quietly this afternoon at five o'clock in the chapel of St. James the Apostle, the Reverend F. H. Wilkinson officiating. The chapel will be decorated with white hydrangea, and white sweet peas will be arranged on the altar. The bride, who will be given away by her father, will be unattended. She will wear a frock of grey and white sheer and a grey tulle veil held by three white gladiolus blossoms.

Mrs. Norman Dawes, the bride's mother, will wear a gown of powder blue georgette with a large black hat.

Lieutenant-Colonel John H. Molson will act as best man for Lieutenant Pilot.

A small reception for relatives only will follow the ceremony at the home of the bride's parents on Pine avenue west, where summer flowers will be used to decorate.

Later Lieutenant and Mrs. Pilot will leave for Quebec, whence they will motor to Aldershot, N.S. The bride will travel in a navy blue wool sheer frock with a bolero of the same material trimmed with white pique, and with a hat to match.

From October 18 until November 3, there will be an exhibition of paintings by Alfred Pellan.

An exhibition by members of the Canadian Society of Graphic Art, which comes here through the courtesy of the National Gallery of Canada, will open October 4 and last until November 3.

November 5 will see the opening of the exhibition of McGill University Arts and Crafts, which will last until November 17.

The exhibition of the Contemporary Arts Society will go on view November 22 and close on December 15.

From November 15 till 27 there will be an exhibition of the Canadian Society of Painters in Water Color, an offering made available through the courtesy of the National Gallery of Canada.

Tentatively set for January, 1941, is an exhibition of lithographs by Daumier.

George R. Howr  
ember



## Famous Link With Dominion of Canada

Portrait by  
Sir Thomas  
Lawrence  
(on loan at the  
Montreal Art  
Association  
from a private  
collection) of  
Lady Elizabeth  
Whitbread,  
daughter of the  
first Earl Grey.  
She was aunt to  
Lord Durham,  
Lord Elgin,  
Lord Minto  
and Earl Grey,  
former  
Governors-  
General  
of Canada



—Photo by Foreman.

BEAU Magazine - September 1940  
ART

**GOODRIDGE ROBERTS** - At Art Association of Montreal, 1379 Sherbrooke West. Exhibition of Drawings and Watercolours by Goodridge Roberts, young Canadian artist, son of T. G. Roberts, Canadian Poet and Novelist. His work is very interesting and shows the influence of the French post-impressionists. In September.

**EARLY CANADIANA** - Also at Art Association. Exhibition of William H. Coverdale's Manoir Richelieu Collection of early Canadian Colonial Drawings and Watercolours, covering period from 1780 to 1840. Includes portraits and works of figures at the dawn of Canadian History. To run in September. Hours 10 a.m. to 5 p.m., Sunday and Monday 2 to 5 p.m.

## Early Canada At Art Gallery

### Coverdale Collection Is First Exhibition Of Art Association

The first exhibition of a new season at the Art Association of Montreal combines art and history. It consists of about two hundred water colour drawings, with a few prints, from the William H. Coverdale collection, which is one of the attractions of the Manoir Richelieu at Pointe au Pic, probably the largest and most complete collection in existence of pictures of Canada in its earlier days.

Most of the drawings in this exhibition are of Canadian scenery and Canadian people as they appeared to British officers and other visitors from Europe in the first half of the nineteenth century. They are not, in most cases, the work of professional artists, and their qualities vary a good deal; some of them seem to be mere military sketches, such as an almost geometrical drawing by an artillery officer of the Grand Falls of the Seneca River; but the majority have much more, and there are some very good pictures, generally very accurate and well drawn, though a few of the artists have used some imagination to make pictures of the kind that was fashionable at their time. In all cases they are of very great value as records and for comparison with the changes which have been made.

Some of the best of these drawings are the work of William C. Armstrong, a civil engineer who was in Canada about 1850; he had distinct merit as a painter and made some rather ambitious and often very good drawings of Canadian scenery. There are a number of works by Lieut. Augustus Terrick Hamilton, some of which are of Montreal, which are all interesting drawings and some of them good pictures. There is excellent drawing and perspective, with a rather primitive simplicity of painting in the drawings of Lt.-Col. James Pattison Cockburn, who was more interested in streets and people than landscapes, and made good records of them.

Waterfalls, and especially those of Niagara and Montmorency, had an evident attraction for many of these artists. There are many views of Niagara, with a particularly good one by Major Harry Davis, and some good studies of the Montmorency Falls by James Peachey. George Herriot, some of whose drawings were made for Lord Dalhousie, is another civilian painter whose work is in this collection, which is worth study by every one who is interested in Canadian history.

## Star. Sept. 23/40 Goodridge Roberts Shows Water Colors

An exhibition of recent water color drawings by the Montreal painter, Goodridge Roberts is now being shown in the Print Room of the Art Association. These are large drawings, apparently of places in Canada, though the places matter far less than the effects which the painter has made of them. Mr. Roberts' use of water color is rather unconventional; his handling is very broad and free and is more like some painting than usual methods of water color; and, like scene painting, needs to be looked at from a little distance to be seen well; the Print Room of the Art Gallery is about big enough for it.

In these drawings Mr. R. has made use of richer color in most of his former work. of them are rather experiments in color, and there are one or two blues and greens which do not seem to fit well into their places. Mr. Roberts has certainly something of his own to give and, with very free ideas about construction and composition, he has got some surprising effects of space and variety of lighting in these unusual and very striking drawings.

## Water Colors Goodridge Roberts Are Reassuring

Herald - 25. 9. 40  
They Testify Laurentian  
Are Not Yet Reduced  
To Pictorial Pattern

Several years ago, Goodridge Roberts blazed a new trail in Canadian landscape painting, presenting as he saw them the lines and colors of the Canadian scene, and particularly the Laurentian scene.

Ignoring many of the traditions of a newly-born national art, he has continued along that trail with increasing assurance. This is not to say that either in conception or execution his paintings are "ultra-modern"; simply that they possess individuality.

The latest stage in this development is illustrated in the group of 29 Roberts water colors now on exhibition in the Print Room at the Art Gallery. The fruit of a recent sojourn in the Laurentians, they bring assurance that this region has not actually been conventionalized into a panorama of stylized hills and trees and lakes.

While bold design and skilled handling of light are qualities of this artist's work, it is in the interpretation of color that individuality is most forcefully displayed. Whether vivid or sombre hues dominate the theme, they are rendered with uncompromising sincerity. They have life, just as the physical features have satisfying solidity.

There's a study in green foliage, with a bit of road that remains firmly fixed in the writer's mind as not only interesting but enjoyable. The daring blue of the river wandering across a landscape in which more subdued tints predominate is another memory of a visit to the exhibition.

Because these water colors are the products of an individual art, each visitor will find his own favorites. All possess force and sincerity. And they should convince the skeptic that the Laurentian country still holds inspiration for the painter with an eye of his own.

G. MacD.



Gazette Sept. 21/40  
(BEYOND THE MILL) by the late Homer Watson, R.C.A., is a typical example of this painter's note for noble trees and the broad, direct manner in which he handled impressive landscapes. It has all the elements that he needed to make an effective canvas—glimpse of the mill through the hanging boughs, a gently moving stream in which cattle wade, and a shore lined with trees in summer leaf. This work is in the permanent collection of the Art Association of Montreal, and was purchased in 1903.



## Art News and Reviews

# Vigor and Color In Early Paintings

By ROBERT AYRE

AT last I have found out what is wrong with Canadian art. I go to exhibition after exhibition and I always come away with a vague feeling of frustration: something missing; a hole and I can't think what should go in it. Now I know. Why, of course! How could I have been so dense all these years! Niagara Falls. Nobody paints Niagara Falls any more.

When I made the discovery this week, I asked myself why this should be, why the grandeur of The Falls should be passed over in favor of crooked pine trees, naked stumps, mean streets and tumbletown Laurentian cottages. Then I remembered the old lady I met at Perce several years ago. She was a painter and I asked her why she didn't go along the shore to Corner of the Beach and paint the water cascading over the chocolate-colored rocks. Ah, she sighed, too hard; waterfalls are terribly difficult for a painter. So that's it! Canadian painters have gone soft. If they haven't face up to a little waterfall like the one at the Corner of the Beach, how could they be expected to tackle the magnificence of Niagara, or even the minor Montmorency?

## Coverdale Collection

It was not always thus. In the early days, in the late 18th century and the early 19th, they were not afraid of waterfalls. If you don't believe me, go up to the Art Association galleries and look at the Canadiana from the Coverdale Collection at the Manoir Richelieu. You will find running water all right, tumbling water, thousands of gallons of it.

Now I have to admit that those old artists were not always equal to the magnitude of their task—it is hard to understand, for example, how a major in the 52nd Light Infantry could be so lady-like as Major Henry Davis in his picture of Niagara—but at least they tried.

E. Walsh of the 49th Regiment got more force out of the Chaudière, ghostly blue but boiling, and Major-General Sir James Archibald Hope was able to suggest the impressiveness of Niagara by painting long walls of wan water lit by a red glare. There is nothing impressive, on the other hand, about Lieut. Thomas Davies' view of what he called "The Great Falls of Seneca River in Lake Ontario" but what others have identified as the Lower Cataract or the Great Cataract on the Casconchiagon or Little Seneca River. Lieut. Davies painted it in 1761 and he put himself in the picture, sitting on the bank painting, in uniform, his three-cornered hat on top of his 18th century wig. A painstaking, precise man, Lieut. Davies set down every pebble and mullein plant on the shore and he painted the water as if it were carefully combed hair with seven smaller streams hanging down like seven copies of his own pigtail. I wonder

if Lieut. Davies could have done any barbering in his spare time for His Excellency Lieut.-General Sir Jeffrey Amherst, K.O.B., etc. etc.

## Skill But No Genius

Well, I have to get away from impressiveness sooner or later, and I confess I like Lieut. Davies' barbering.

You may have noticed that all the artists I have mentioned were military men. So it is with most of those responsible for the 215 drawings and paintings in this exhibition (which, by the way, covers the 90 years between 1760 and 1850). They were soldiers busy being topographers or, as amateurs, painting souvenirs to take home from the New World. Some of them brought skill with them, but none brought genius, and they all transported Old World ideas across the Atlantic. The result is you wouldn't know these scenes for Canadian if it wasn't for the odd stage property—an inhabitant, perhaps; a canoe, a moose, a frozen stream—even the Indians might be—well, European gypsies.

Compare D. W. Forrest's river scenes, as artificial and frilly and faded looking as antique needlework, with the Canadian landscape as seen by a modern painter (you don't have to go as far as the Group of Seven if that's the way you feel about it) or with the Canadian landscape as you know it yourself. Even William Henry Bartlett, one of the most important figures in early Canadian art, whose book "Canadian Scenery" came out a hundred years ago, was too much of a



"All the artists were military men — they were busy being topographers or as amateurs painting souvenirs to take home from the New World."

European to see Canada. His sepia drawings are remarkable, brilliantly handled, there is something of Turner about them; but they might be Italy.

## "A Spot of Color"

Other outstanding men in this show are General Hope, Lieut.-Col. James Pattison Cockburn, Denis Gale, Capt. James Peachey and one or two unknowns. General Hope knew how to put a picture together, working rather solidly in heavy color, but he could be spontaneous, too, as in his sketches of costumes and his cartoon of a caleche running downhill. As transparent as Hope was, Peachey had an airiness the General usually lacked. Cockburn, who has more pictures in the show than anyone, was also light and roomy, and his works look slighter at first glance than they really are. He covered a wide range of Quebec life in the twenties and thirties of the last century, always introducing a soldier, a dog or an inhabitant for a spot of color in his rather pale, placid compositions. They would be agreeable illustrations. His Neptune Island, with his farmers and sleighs, is a forerunner of some typical Quebec

paintings of today. Gale worked with Krieghoff and shows it. He paints, not quite so lustily, Indians fishing, canoeing; settlers sleighing, moose swimming and fighting; a forest fire on the edge of a lake, and a seal under the northern lights. "Night Encampment — Moose Hunting" by Lieut. R. Petley is a freely handled, colorful little sketch.

## Quebec and Environs

Among the anonymous painters is an officer at Quebec who did the Protestant Cathedral with

nicely, and someone about 1818, who left twelve views of Quebec and its environs. Richer in color and more compact than Cockburn or Peachey, not so heavy as Hope, these are well-built pictures, with buildings so clean-cut and sparkling as to remind you of some of the Dutch masters. The church and Judy figures in one or two of them add piquancy. He must have been an interesting man, whoever he was. And while he didn't get as far as Niagara, he did pretty well by our Montmorency, winter as well as summer.

Pellan Paintings  
Now on Exhibition  
Oct. 12 - 40 Gazette  
Collection at Art Association  
Includes Some Modernistic  
Abstract Works

In two of the upstairs galleries of the Art Association of Montreal the "one man" show of work by Alfred Pellan of Quebec, is on view. What some of the French critics thought of his work when he exhibited in Paris was the subject of an article in this column last Saturday, and there is every prospect that there will be many in Montreal to whom his offerings will appeal. It is clear that Pellan has looked on the work of the moderns of Paris with a friendly eye, and the value of the influence of some is not above question. There are, too, a few examples of abstract art—with a bird, some snakes and weird forms as ingredients, which admirers of this sort of thing profess to find "stimulating."

Pellan has some still lifes, which take liberties with form and are far from engaging in color, which rather suggest opportunities missed since his work in pen and ink and charcoal reveals that he can draw, some distinctly meritorious items being found in this section.

Among his oils, a harbor scene with grain elevators and shipping, signed Pellan and dated 1922, is one of the most satisfying examples of quality and tone in the show, and gives promise of the development of an individual style of marked sincerity which, apparently, could not survive the shock of what was by many painters in Paris considered "the thing."

The works on view include "Young Lady with White Collar," "Flowers and Dominoes" and "Flowers," from the collection of the Quebec Museum, while in its simple unaffected way one of the most intriguing portraits is that of Melle Tirot, painter, of Paris. "Woman in Grey" is not without interest, and "Young Girl with Anemones" is an ambitious performance marred by its background.

This exhibition is due to close October 27.

# Shows by Roberts And Muhlstock

By ROBERT AYRE

"A FOOL sees not the same tree that a wise man sees," said Blake.

Many painters go to the Laurentians and, except those who don't see them at all and copy another man's seeing, they all see them differently. Now I wouldn't be so rash as to call any of them fools. It is much pleasanter to pick out those that, to my way of thinking, are wise men, and one of them is Goodridge Roberts, whose solo show in the Art Association's print room raises a high standard for the new season.

Some of our painters—and wise men, too—give us the Laurentians in their exuberance, in great rocking rhythms and high-pitched color; others bring back the picturesque side of them—the roofs and chimneys, roads and fences of habitant life; some find them grim. Roberts is none of these.

In the thirty water colors now on exhibition you won't see any farmyards or village streets, not even the familiar church steeple. This painter leaves all the works of man behind, goes off by himself, loses himself in the hills and there finds himself. His is the wisdom of quietness, of going deep rather than far. Anything but vehement, the intensity of his feeling for the hills is held in check by a fundamental sobriety. He is not lyric, he does not rhapsodize or sentimentalize, but I do not think I should call him austere, since austere suggests severity; he is calm.

## A Good Companion

You can find exhilaration in the Laurentians, driving through the autumn colors or, when winter comes, skiing; or looking at the paintings of, say, A. Y. Jackson. But there are times when you want something else from the hills and, in these days of violence, you want their calm. Goodridge Roberts is the best of companions for you.

It is in keeping with the spirit of this exhibition that none of the paintings is numbered or named, though it does make things a little difficult for the reviewer who might wish to single out two or three. They are all of a piece, the hills in summer, nothing spectacular, nothing startling, yet you see them in many moods. The rhythms are subtle, in fold and lip and rise, in the march of trees standing solitary. If he puts in a farmhouse, it is in the distance and has no associations except the associations of forms in moving pattern, a weight to balance another weight, a function in the achievement of equilibrium. The color, like the rhythm, is ever obvious, and when he takes a bold stroke, as in the break of blue lake in one rudely lit landscape, you feel it is right.

In them all, you feel the earth's bigness, its seriousness, whether the painter gives you a little hillside or a wide panorama, whether it appears light under the sun or glimmering in the mist or full-bodied under a cloudy sky.

## Goodridge Roberts in the Laurentians



A selection from a number of notable paintings now in the Art Association Galleries.

## Sale of Art Objects In Aid of Red Cross

Gazette Oct. 15-40  
The Lieutenant-Governor of Quebec and Lady Fiset have extended their patronage to an auction sale of art objects for the benefit of the Red Cross, it was announced yesterday.

The sale, conducted by the Seven Arts Club under the chairmanship of Louis Mulligan, will be held in the Morgan Trust Company's rooms, City Councillor street, on October 31, November 1-2.

Canadian artists are contributing examples of their work and citizens are being asked to give some piece of jewellery, objet d'art or antiques of artistic merit. A selection committee, headed by F. Cleveland Morgan, curator of the Art Association of Montreal, will appraise the suitability of the contributions. Collecting centres are at 1438 Drummond street, c/o Mr. Mulligan and the Jacoby-Sudars, 1541 Crescent street.



Quebec-born Painter, Who  
Won Prestige Abroad, Ex-  
hibiting at Art Association

Opening in the Art Association on Wednesday and lasting until the 27th will be the first important "one man" show held in Montreal by Alfred Pellon, the Quebec-born painter and sculptor, who, after showing great promise in his native province, has risen to greater heights and won prestige in France.

Pellon, who studied in Paris from 1926 until shortly before the outbreak of war in 1939, was born in Quebec City in 1906 and entered the Ecole des Beaux Arts there at the age of 15. Due to his forceful expression and unusual style he was soon looked upon as the outstanding creator among his generation of young artists. In 1922 and 1923 he won prizes in both painting and sculpture and in the same year one of his works "A Corner of Old Quebec" was chosen from among a large entry to be sent to the National Museum at Ottawa. In 1926, at the age of 20, a jury of outstanding artists declared Pellon to be winner of the Provincial Government Scholarship which enabled the young artist to go to Paris and continue his studies under the most famous teachers and under the most favorable circumstances.

Pellon took advantage of his long stay in Paris to travel across France and other European countries. His work contains scenes in Brittany, Normandy, the Chateau Country of the Loire, the Cote d'Azur, Venice, Florence, Naples and Greece, but it is Paris that always remained his guiding inspiration and the principal scene of his work and observation.

In 1928, this young painter, though remaining in Paris, showed some of his work at the seventh exhibition of the Ecole des Beaux Arts of Quebec, the event being a convincing triumph—members of the jury being so enthusiastic that they adopted a resolution of congratulation to the Hon. Athanasius David on the success of his protégé.

Two years later Pellon was awarded first prize in a contest organized by M. Lucien Simon, director of the Ecole Nationale des Beaux Arts de Paris, in which all the students of the school competed.

By this time the painting of this Canadian was beginning to attract attention so that in 1933 the critics of Paris "discovered" him.

Claude Balleroy wrote in "Revue du Vrai et du Beau," on an exhibition held by the students of Ecole des Beaux Arts of Paris: "As I was leaving, disappointed, I was interested by three small 'natures-mortes' and a 'Portrait of a Woman.' The originality of this portrait was simply astonishing. I noticed the name of the artist: Pellon, and I enquired about his address. The critic then describes a visit to Pellon's studio and goes on: 'The artist, at first, showed me his drawings. Most of them—



Courtesy of the Watson Art Galleries

**A VIEW OF PERTH, ONTARIO**, by Robert W. Pilot, R.C.A., which was acquired last year by the Art Association of Montreal for its permanent collection, is a work of moderately low tones and subtle values. The atmosphere suggests a day of thaw, the only high notes in the painting being the brick buildings grouped about the church. The distant and nearby trees are competently handled, the fences add to the composition, and the reflections on the foreground flooded ice are capably suggested.

and they are certainly the most interesting—are obtained by only a few strokes of his pen. The 'synthesis' is at the extreme limit and there is the maximum of 'puissance d'expression.' The artist then showed me his paintings. He carries on easily in all sizes and shapes. He is most particularly inclined towards the portrait and the 'nature-mortes.' Already his paintings are showing a very real and very positive talent which you can notice as much by their 'facture' as by their original coloring. He shows a true personality which seems to grow more and more from one painting to another. Among those of his generation, Pellon will be one of the most talked about, and when he does, I will proudly claim to be the first one to pick him out."

In the "Gazette des Beaux Arts de Paris," of February, 1935, Jacques Lassaigne wrote: "At a recent exhibition, in Galerie des Quatre Chemins, we have seen the remarkable 'debut' of a young Canadian painter, A. Pellon. It seems he has taken the best of lessons of Picasso and Bonnard, which goes to show that no difficulty can stop him. The 'natures-mortes' which he has shown, with the truest of colors, are the result of a character so rich and so deep, that Pellon can borrow a little of everybody without owing anything to anybody."

On May 15, 1935, the "Sud-

Magazine" of Marseilles wrote: "Pellon also has the finest of drawings. He brings a human aspect, sometimes tragic, to the exhibition. The eyes of his women are of a surprising 'acuité.' He draws perfectly and always carries a lot of expression. Pellon's art is deeper than that of painters of his age. We might say his art is more 'polished' by the experience of life."

The Gazette des Beaux Arts de Paris, in April wrote: "Some of his paintings, by their execution and their spirit seem to bring back Modigliani, although the influence of this remarkable painter cannot kill Pellon's personality."

Again, in June, 1935, Pellon won first prize for his painting at the exhibition of "Art Mural de Paris." Among the judges and organizers of this club, were Jean Cassu, Chagall, Paul Colin, André Derain, Laprade, Laurens, Raoul Dufy, Despians, André Lhote, Paul Fierens, Gromaire, Auguste Perret, Tournon, Louis Vauxcelles, Kadkine, etc.

Gazette des Beaux Arts de Paris, in October, 1936, says: "Pellon, a born colorist, goes in for a bit of abstract art; we find in his works a strength and a sensuality which are usually lacking to other painters."

The same revue, in February, 1937, gave Pellon a whole article signed by Jacques de Laprade. The critic is pleased to recognize a very intense plastic life in the works of the young artist. He also notices the intensity of the color and the strength and originality of the rhythms in Pellon's paintings.

Paris-Soir of March 8, 1937, in an article on the "Salon de moins de 40 ans" notes that a few young artists like Pellon are trying hard to forget any other influence and are creating works filled with spontaneity.

In May, 1937, Pellon exhibited in Holland and the newspaper "Het Volk" of May 2, prints an article by H. W. Sendberg on the young painters of the different countries.

The critic figures Pellon to be among the three best, and this is what he wrote: "Far above what words could say, Pellon is very original, painter first of all. In his fantastic works, it is the coloring that strikes you. He is a modern painter who really knows how to paint."

In 1938, Jean Picart-LeDoux notes that Pellon is a painter with a sense of truthfulness that very few painters possess.

## Lectures Announced By Art Association

Program Includes Two on Art  
And Changing World  
By Lismer

Announcement of lectures for the months of November and December was made this week by the Art Association of Montreal as follows:

November 4, "Art and the Changing World," (1), by Arthur Lismer, A.R.C.A.; 11, "Art and the Changing World," (2), by Arthur Lismer; 18, "Temples and Palaces of Angkor," by F. St. George Spendlove, of the Royal Ontario Museum of Archaeology, Toronto; 25, "The Early Art of Java," by Professor J. W. Bridges.

December 2, "Sir Joshua Reynolds," by Ernst Neumann; 9, "Suffolk Churches and Their Treasures," by Professor Philip J. Turner, of McGill University; 16, "Art and Architecture in the Plant World," by Professor R. D. Gibbs, of McGill University.

All these lectures, which will be illustrated, will begin punctually at 5 p.m. Notice has already been made of the series of exhibitions which will carry the season to late in December, but the printed card just issued records for November 22-December 22, photographs of the work of Gertrude Hermes.

Has Charge of Art Association  
Classes, Assisted by

Goodridge Roberts

Gazette Oct. 12, 40

William Ogilvie, who has been so successful as head of the courses in Commercial Art at the school of the Art Association of Montreal, will be director of the school for the coming season. He will be assisted by Goodridge Roberts, of Montreal. The quick sketching class is now being held with a large attendance, and plans are being made to hold night classes.

Born in South Africa, Will Ogilvie was trained at the Art Students' League, New York City, and practiced commercial art in



WILLIAM OGILVIE

that city and also in London. He went to Toronto in 1925 and became a member of the staff of Brigid's Limited. Later he designed and executed a mural decoration for the chapel of Hart House, University of Toronto.

"African Day," a watercolor, represents his art in the permanent collection of the National Gallery of Canada, at Ottawa.

Goodridge Roberts, son of Theodore Goodridge Roberts, Canadian writer and poet, was born in Barbados, B.W.I. He studied at the Ecole des Beaux Arts, Montreal, 1925-26; at the Art Students' League, New York City, 1927-28; and, under a Carnegie grant, was Resident Artist at Queen's University, Kingston, 1933-36. He was awarded the Jessie Dow prize for watercolors at the Spring Exhibition of the Art Association of Montreal in March, 1939.

Incidentally, an exhibition of typical watercolors, in which Mr. Roberts favors scenes of mountain and stream off the broken track, is soon due to close in the Print Room of the Art Association.

## Fled Paris With 500 Paintings



ALFRED PELLON

Montreal Standard October 5th, 1940

Alfred Pellon, of Quebec and Paris, is exhibiting his paintings at the Montreal Art Gallery on Sherbrooke Street, from October 9-27. Mr. Pellon was born in Quebec City and entered the Ecole des Beaux Arts in 1920 at the age of 14. In 1926 he won a Provincial Government Scholarship to Paris, where he has lived ever since except for short trips home to see his father who is a locomotive engineer. When the Germans moved into France, Pellon decided it was time to come home for good. He left on May 18, bringing 500 paintings.

The list of his exhibitions is impressive. Last year he was included in a show at the Museum of Modern Art in New York of younger French painters. He has shown with many of the greatest names in modern painting. Picasso and Ernst he counts among his friends. His work shows strongly the influence of Picasso and, in his color, that of Matisse and of Bonnard, but has powerful individual qualities. It is emphatically a show not to be missed.

## Montreal Artists Donate Paintings to Aid Refugees

OTTAWA, Oct. 11—(C.P.)—The National Committee on Refugees will receive \$2,439 from the sale of paintings donated by Canadian artists for an auction held in the National Gallery here last night.

Of the 102 paintings donated, 59 were sold before the auction closed. Another sale probably will be held. One painting, "A Child's Head" by Lillias Torrance Newton, R.C.A., Montreal, brought the highest price, \$135. A landscape by Alexander Young Jackson, also of Montreal, sold for \$125.

Princess Juliana of The Netherlands opened the auction, wishing good fortune to all connected with the enterprise and extending best wishes to the artists who had donated "their brain children."

While the paintings, mostly from artists in Toronto, Ottawa and Montreal, were chosen by the artists themselves as representative of their work, officials at the gallery said the exhibition was fairly representative of Canadian work and that art critics who have examined the pictures agree that modern Canadian painting is vigorous,

colorful and shows new mastery and maturity.

The artists included several of the early and internationally famed "Group of Seven" including Arthur Lismer, Alfred Casson, Lawren Harris, Edwin Holgate, and Alexander Jackson.

According to E. W. Harrold, Ottawa critic, Montreal has succeeded Toronto as the chief centre of creative painting in Canada.

"This is no reflection on Toronto, it just happens that more lively work is coming from Montreal and that many of the younger painters are busy there under healthy inspiration."

"It is also to be noted that women painters are turning out some of the most striking canvases in Canada today," says Mr. Harrold.

Women painters who gave their work for the auction include Nora Frances Collyer, Kathleen Daly, Nickola de Grandmaison, Prudence Heward, Yvonne Housser, Mabel Lockerby, Mabel May, Kathleen Moir Morris, Rita Mount, Sarah Robertson, Marguerite Scott, Marion Dale Scott, Ethel Seath and Ann Savage.

## Their Excellencies Honor Art Gallery Oct. 12, 1940 Gazette Become Patrons of Local Association—Three Recent Gifts Are Reported

Announcement was made this week that His Excellency the Governor-General the Earl of Athlone and H.R.H. the Princess Alice have consented to become patrons of the Art Association of Montreal.

Gifts have recently been made to the Art Association—a malachite clock and a 19th century candelabra from Elwood Hosmer, and a dignified portrait of the late W. J. White, K.C., the eminent Montreal lawyer, painted by Alphonse Jongs, R.C.A., in 1898, which comes from Dr. and Mrs. C. A. Peters to enrich the permanent collection.

The "Treasure of the Week" feature is being continued, the offering now on view being Chinese 17th and 18th century examples of porcelain and stone, from an English collection. Among the items are some intricately carved jade, a cup of porcelain with perforated sides and a glass egg.

Art Gallery Shut Monday  
Monday being Thanksgiving Day the galleries and other departments of the Art Association of Montreal will be closed all day.



L'artiste Alfred Pellán, de renommée internationale, exposera à la Galerie des Arts, rue Sherbrooke, le 9 octobre. 1940

C'est mercredi prochain, le 9 octobre, à la Galerie des Arts, rue Sherbrooke, qu'on inaugurerait l'exposition des œuvres de l'artiste canadien, Alfred Pellán. C'est là un événement qu'il convient de souligner à l'attention de tous ceux des nôtres qui s'intéressent à l'art de peindre.

Né à Québec en 1906, Pellán entra à l'Ecole des Beaux-Arts de la vieille capitale à quinze ans. Tout de suite, il y révéla une telle solidité et une telle force d'expression, qu'on le classa d'emblée

Juan Gris, Matisse, Picasso, Dufy, Braque, Max Ernst, Rousseau, Morice, Bonnard, James Ensor... En art, il est impossible de ne pas avoir subi d'influences; le grand problème cependant est de choisir en demeurant soi-même.

Rester soi-même! Tout Pellán est là. En regardant ses dessins, ses toiles et même ses sculptures, je vois les genres les plus divers, depuis la pure manière classique, même primitive, jusqu'au moderne le plus révolutionnaire, et pourtant, dans chacune de ces productions,



Alfred Pellán

parmi les meilleurs de sa génération. En 1922-23, il remportait les premiers prix suivants: peinture, cours supérieur; sculpture d'après modèle vivant; dessin, cours supérieur, anatomie. La même année, une de ses toiles, "Coin du vieux Québec", fut choisie à travers une foule d'autres et prit le chemin du musée national d'Ottawa. Il alla de succès en succès, jusqu'en 1926, alors qu'un jury formé des artistes Walker, Huot, Baillet, Neilson, Panichelli, Hoffman et Lévesque, déclara Pellán premier boursier du gouvernement provincial. Cette bourse permit au jeune homme d'aller étudier à Paris, sous les meilleurs maîtres et dans un milieu favorable entre tous à la création.

Esprit curieux à l'extrême, Pellán profita de son long séjour à Paris pour voyager à travers la France et autres pays européens. Tantôt on le voit en Bretagne, en Normandie, aux Châteaux de la Loire; tantôt sur la côte d'Azur; tantôt à Venise, Florence, Naples, tantôt en Grèce, tantôt en Turquie et ailleurs.

Mais Paris, foyer de lumière, est son centre principal d'action et d'observation. Il a donc beaucoup vu et beaucoup retenu. Et il s'est inspiré des meilleures sources.

Sans doute, Pellán doit beaucoup à ses maîtres de jeunesse, mais il est trop personnel, trop fort, trop lui-même, pour être resté sous une influence particulière. Comme l'écrivait si bien M. Jacques Lasseigne, dans la Gazette des Beaux-Arts de Paris, dès février 1935: "... Un tempérament si riche qu'il peut prendre à tous sans devoir rien à personne." Quand vous demandez à Pellán ses préférences, il vous récite les classiques d'abord et une Van Gogh, Daumier,

un seul être apparaît, et c'est lui-même. C'est ce qui explique le succès considérable qu'il a obtenu en Europe à un âge où bien d'autres n'ont pas commencé à percer.

En 1930, alors qu'il n'avait que 24 ans, Pellán remportait le premier prix à un concours organisé par M. Simon, directeur de l'Ecole Nationale des Beaux-Arts de Paris. Tous les élèves de cette institution avaient concouru. En 1933, la critique de Paris découvre notre jeune artiste. C'était à l'occasion de l'exposition annuelle des élèves de l'Ecole des Beaux-Arts de Paris. Claude Balleroy écrit alors dans la Revue du Vrai et du Beau: "Au moment de me retirer, légèrement déçu, je fus arrêté par trois petites NATURES-MORTES et un PORTRAIT DE FEMME. L'originalité de ce dernier me séduisait ainsi... Je notai le nom de l'artiste: PELLÁN, et m'informai de sa demeure." Balleroy continue et retrouve Pellán chez lui. "L'artiste me présente d'abord ses dessins. La plupart, — et

ce sont certainement les plus intéressants — sont obtenus au moyen d'un simple tracé à la plume. La synthèse est poussée à l'extrême et la puissance d'expression à son maximum. Voici maintenant les toiles. L'artiste se met à son aise dans tous les formats. Le portrait et la nature-morte semblent l'attirer plus particulièrement... déjà plusieurs de ses toiles témoignent, tant par leur facture que par leur original coloris, d'un talent très réel et très sûr de ses moyens ainsi que d'une personnalité manifeste qui, d'une œuvre à l'autre, s'affirme de plus en plus fortement... Pellán sera parmi les jeunes de sa génération l'un de ceux que l'on citera le plus souvent et que l'on compte bien revendiquer alors



Dessin de Pellán

l'honneur de l'avoir signalé le premier."

Pour un jeune Québécois perdu dans la foule cosmopolite de Paris, où tous les dons, toutes les cultures et toutes les ambitions se couloient, un pareil témoignage se passe de commentaires. A partir de ce moment-là, la réputation de notre compatriote ne pouvait que grandir. Le 15 mai 1935, Sud Magazine (Marseille) écrit: "Pellán possède également de très beaux dessins. Il ajoute un côté humain, parfois tragique, à l'exposition. Son trait est sûr et demeure toujours expressif. Les regards de ses femmes sont d'une surprenante acuité. L'art de Pellán est plus âpre que celui de ses confrères, disons-le, plus mûri par l'expérience de la vie."

Il serait trop long de citer ici toutes les appréciations consacrées, dans la presse de France, à Pellán. Mais voici qu'en 1937, la Hollande même s'occupe de lui. Le journal "Het Volk", 9 mai, lui consacre, sous la signature de H. W. Sendberg, étudiant les jeunes peintres contemporains, un article qui le classe parmi les trois meilleurs de sa génération, et il continue: "Pellán est libre de caractère. Fort au delà de toute expression, original, peintre avant tout. De ses compositions fantastiques, c'est la couleur qui jaillit et vient à votre rencontre... L'énigme de sa composition ne met pas obstacle à la compréhension de la beauté."

Ce critique hollandais fait ici une allusion bien nette aux toiles abstraites et surréalistes de Pellán. J'en profite pour dire que j'avais, jusqu'à ces derniers temps des préjugés tenaces contre ce genre de fantastique; mais j'ai appris depuis qu'il faut, avant de juger, avant de prononcer certaines sentences, chercher à comprendre. Malheur à ceux qui veulent emprisonner l'art dans des formules immobiles!

Jusqu'en 1939, Pellán continuait à travailler et à grandir devant l'opinion. Puis vint la guerre, le retour au Canada et, enfin, l'exposition de Montréal. On peut y convier sans crainte le monde artistique de notre ville.

Je ne saurais terminer cet article, d'ailleurs fort incomplet, sans mentionner qu'on retrouve des œuvres de notre compatriote au Jeu de Paume de Paris, au Musée de Grenoble, à la Légation canadienne de Paris, aux musées de Québec et d'Ottawa, chez nombre de collectionneurs d'art de la France, de la Grèce, des Etats-Unis, de l'Indo-Chine et du Canada. Et Pellán n'a que trente-quatre ans! C'est l'âge de la pleine force, celui où le talent et le caractère commencent à s'affirmer avec le plus de puissance et d'équilibre! Pusse-t-il trouver, sur la terre canadienne, où il est enfin revenu, le climat artistique qui convient aux créateurs.

J.-Ch. H.



Dessin de Pellán

Oct. 1940  
McGill Daily

## EXHIBITION OF ARTISTIC WORK HELD IN UNION

Exhibition of Arts and Crafts in Progress

IN UNION BALLROOM

Varied Display of Art and Handicraft Work Seen

The Arts and Crafts Exhibition opened today in the Union Ballroom with a wide variety of displays. The Exhibition is open to members of the faculty and student body and will run until Friday. A special selection to be shown at the Galleries of the Art Association, 1379 Sherbrooke St. W., will be chosen from the entries made at the Union. The committee making this selection is composed of Dr. Files, Dr. Judah, Mr. Holgate and Mr. Taylor.

A representative cross-section of students has contributed to this display, leather-work, oil-paintings, pencil drawings metal-work, wood-work, and other objects being included in the work to be seen. A group of five portraits by Robert Carter of Architecture were good. There was a collection of pencil drawings, some of which like A. C. Lewis' "Shack by the Riverside" caught the eye.

### Other Exhibits.

The photographs included a variety of studies. One of them caught a man drinking a coca-cola "The Pause that Refreshes" with a gloomy countenance. Another, that of a skull on a globe showed an unusual lighting effect. Four horses harnessed to a plough was the subject of another camera enthusiast. He called this one "Teamwork."

Exhibits of handicraft work were varied and plentiful. Paper knives, vases, carved boxes, leather belts, purses and articles of copper and pewter being seen. There is a coat, the material of which was woven by the maker. Period furniture is represented by a Chippendale Gothic chair and a Chippendale lowboy.

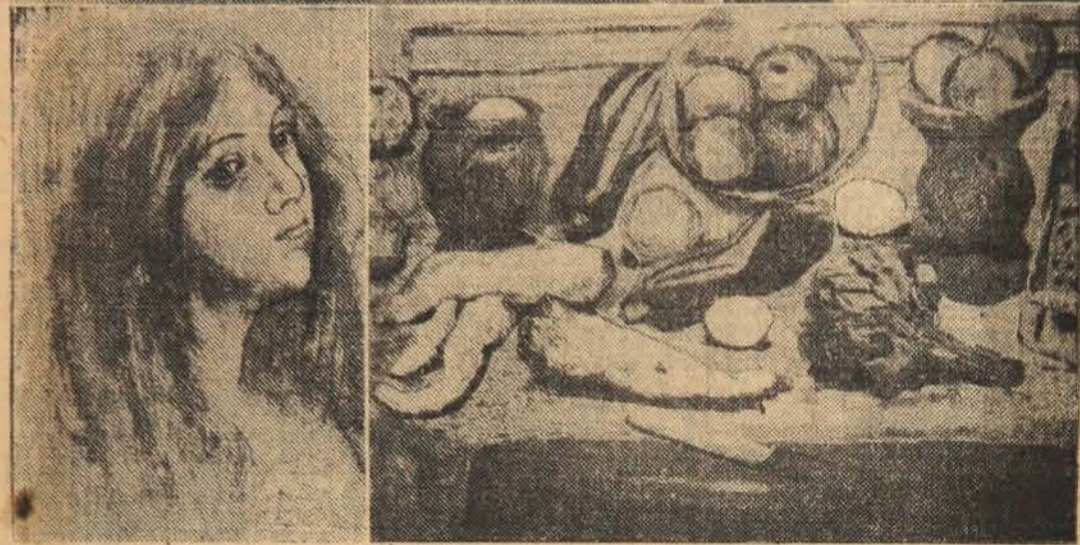
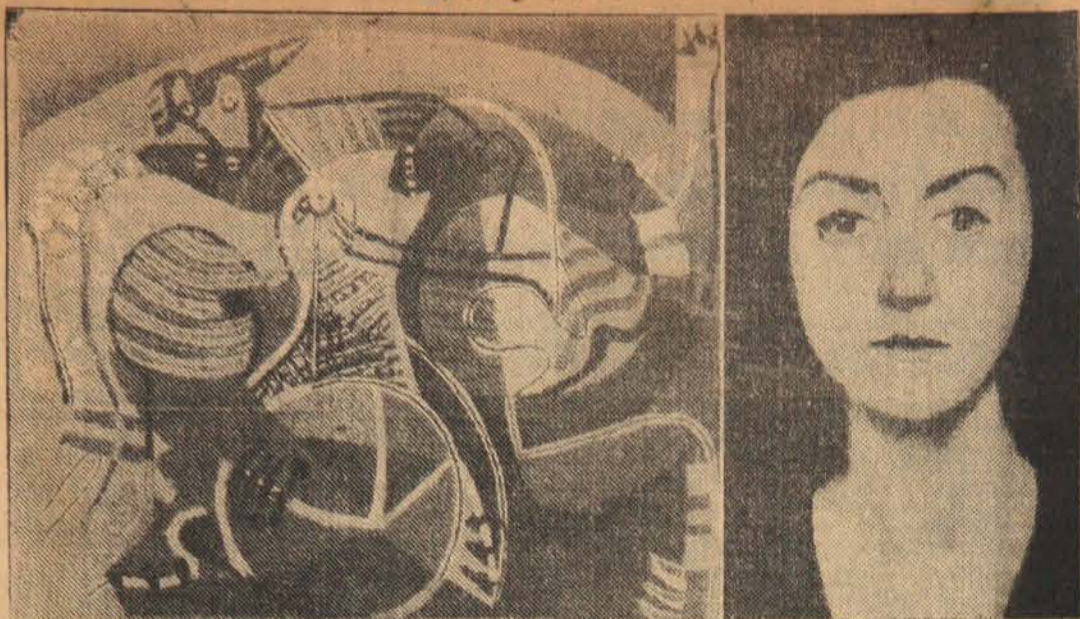
Members of the teaching staff are represented as subjects of work and as contributors. There is a bust of Professor Harold Hibbert, of the Pulp and Paper Institute, and one of Dr. R. V. V. Nichols. Dr. A. S. Lamb of the Department of Physical Education has done a brass tray a candle-snuffer and a woodcut of a sprinter. He also has on display some mounted fish and a fishing rod which he made himself. A leather purse by Professor McCaulay is on display as well as some photographs taken by Professor McCullagh.

### Representative Displays.

The class of English XIII has entered its modern stage sets. There is a set for Scene I Act I of "Il Travatore," and one for "Othello" among those to be seen. The sets are complete to the smallest detail and are part of the prescribed work.

(Continued on Page Four)





Il y a foule constamment à la Galerie des Arts, 1379-ouest, rue Sherbrooke, depuis que s'y est ouverte, mercredi dernier, l'exposition Alfred Pellan (qui doit durer jusqu'au 27 octobre). Revenu parmi les siens, après un séjour de quatorze ans à Paris, où il s'est taillé une fort enviable réputation de peintre, Pellan nous montre des tableaux et des dessins qui en font le plus avancé et peut-être le seul et premier de nos Modernes. Il va sans dire, une discussion s'engage déjà qui fera de l'exposition Pellan l'événement capital de la saison d'art. On peut voir ici quatre des Pellans de l'exposition.

Voici, en attendant, l'opinion exprimée par un jeune confrère de beaucoup de culture, ami de la peinture franche. Il déclare Pellan inspiré par le "surréalisme et le dolorisme" et continue: "Fortement touché par les influences qui s'exercèrent sur la peinture française, après la guerre de 1918 et dont certaines d'ailleurs se faisaient sentir dès avant le conflit, l'artiste choquera probablement la plupart de nos amateurs, qui restent fidèles à la représentation du monde extérieur, surtout de ses aspects les plus riants, les plus reposants pour le spectateur. Ce ux qui ne veulent pas de l'évasion de la réalité qu'offrent les toiles où M. Pellan applique la doctrine surréaliste en assemblant dans un ordre qui ne se justifie qu'au point de vue décoratif et fait fi des sujets tels que les donne la nature, feront mieux de s'adresser d'abord aux quatre têtes de femmes aux cheveux noirs. C'est assez arbitrairement que nous les coupons sous ce signe distinctif, car chacune présente des différences marquées de manière. On y peut constater l'influence de Modigliani, déjà relevée par les critiques européens qui ont étudié M. Pellan; mais celui-ci la domine assez pour qu'on n'ait pas à parler de pastiche".

"Quand M. Pellan ne se meut pas dans les schémas décoratifs, il revient dans un univers où quelquefois les couleurs franches et crues, au glacis assez vif, de quelques natures mortes, mettent une note gaie, mais où les visages expriment le plus souvent la tristesse. Il nous reprochera peut-être ici de voir dans sa peinture une littérature qui ne s'y trouve pas, qu'il n'a pas voulu y mettre. Il nous répondra que la "Jeune fille au col blanc" respire autre chose que la mélancolie. L'exposition Pellan retiendra surtout ceux qu'intéresse la peinture contemporaine, du moins la peinture d'hier, car déjà la peinture européenne s'éloigne des influences que nous citons tout à l'heure!" (F.R.)



Nature morte de Pellan

## L'artiste canadien Pellan à Montréal

Un maître de la peinture canadienne, Alfred Pellan, est à Montréal. Voilà une nouvelle qui ne peut que réjouir tous les fervents de l'art. Alfred Pellan est un Canadien d'origine québécoise, qui a fait sa marque en Europe, particulièrement en France où on le tient en très grande estime. A la suite des malheureux événements de France, M. Alfred Pellan est revenu au pays après une longue absence, en sorte que nous déplorons un peu moins ces événements puisqu'ils nous valent le plaisir de revoir ce peintre canadien-français qui nous a fait tant honneur à l'étranger.

Non seulement Alfred Pellan est en nos murs, mais il exposera ses œuvres pour notre meilleure satisfaction. C'est, en effet, le mercredi, 9 octobre, à la Galerie des

cial pour aller étudier la peinture à Paris.

En 1928, Alfred Pellan, bien qu'installé à Paris, expose au septième salon de l'Ecole des Beaux-Arts de Québec et y remporte un succès formidable. Les membres du jury vont même jusqu'à adopter une résolution de félicitations à l'adresse de l'honorable Athanase David pour le succès remporté par Pellan. C'est deux ans plus tard, en 1930, que Pellan commence à percer Paris. Lors d'un concours organisé par Lucien Simon, directeur de l'Ecole Nationale des Beaux-Arts de Paris, et auquel ont participé tous les élèves de l'Ecole, Pellan remporte le premier prix. Et ses succès depuis ont été considérables. La France a bien voulu honorer Pellan en l'installant au Jeu de Paumes et au Musée de Grenoble. Il y a déjà quelque quatre ans. On peut donc s'enorgueillir à juste titre de la gloire que Pellan fait rejaillir sur le Canada tout entier. L'exposition des œuvres de Pellan ne peut que susciter la curiosité de tous les fervents de l'art. Sans doute, un grand nombre d'entre eux se rendront à



ALFRED PELLAN, peintre canadien

Arts, rue Sherbrooke, qu'on inaugurera l'exposition des œuvres de l'artiste canadien, Alfred Pellan. L'exposition durera jusqu'au 27 octobre inclusivement.

L'on sera à même de juger de l'excellence de notre compatriote en allant prendre connaissance de son œuvre. Disons, pour l'instant, qu'Alfred Pellan est né à Québec en 1906 et qu'il entra à l'Ecole des Beaux-Arts de Québec, en 1921, soit à l'âge de 15 ans. Lors de sa première année d'étude, il obtint le premier prix de peinture, cours élémentaire, et le 3e prix de dessin, cours supérieur. En 1922-1923, Alfred Pellan remporte les premiers prix suivants: peinture, cours supérieur, sculpture sur modèle vivant, dessin, cours supérieur, et finalement anatomie. Au cours de la même année, âgé de seize ans à peine, il attire l'attention publique en créant une toile "Coin du vieux Québec", qui est choisie à travers quantité d'autres pour prendre le chemin du musée national, à Ottawa.

Le jeune artiste, en 1923-1924, fait un succès de tout ce qu'il touche. Cour de croquis, peinture, cours supérieur, dessin, cours supérieur, anatomie, sculpture. Il obtient les premiers prix dans toutes les matières. En 1926, un jury spécial, composé de MM. Horatio Walker, Charles Huot, Jean Bailleul, Ivan Neilson, A. Panchelli, Gaston Hoffman et René Lévesque, déclare Pellan premier boursier du gouvernement provin-



FUSAIN, de Pellan

la Art Gallery, 1379 ouest, rue Sherbrooke, pour voir ses œuvres, du 9 au 27 octobre.



SCULPTURE, de Pellan



DESSIN, de Pellan



# Alfred Pellán, artiste de réputation internationale

Après une longue absence, le peintre Canadien-français exposera au Art Gallery, du 9 au 27 octobre — La critique parisienne lui décerne les plus vifs éloges

Un jeune peintre de la province de Québec réussit à se faire remarquer à Paris, ce qui n'est pas si commun, surtout si l'on sait qu'il a à peine vingt et un ans à son arrivée et à peine trente-cinq ans à son départ.

Alfred Pellán, premier boursier de la province de Québec en 1926, se rend à Paris et se met au travail. Bientôt, il renonce à se faire un nom auprès des naïfs conformistes pour chercher sa voie propre et suivre l'exemple de ses artistes préférés qui ont tous été des novateurs. Pellán a lui-même dit quels étaient les peintres

A Paris, il travaille à l'Ecole supérieure des Beaux Arts sous la direction du peintre Lucien Simon. Après deux ans, il y remporte le premier prix de peinture. Il travaille aussi aux Académies Grande-Chaumière Colarossi et Ranson. En 1928, il expose au salon de l'Ecole des Beaux Arts de Québec et y remporte un tel succès, que les membres du jury adoptent une résolution de félicitations à l'adresse de l'honorable Athanase David, alors secrétaire de la province, pour le succès remporté par le boursier.

Pellán commence à peindre à Paris en 1930. Lors d'un concours organisé par M. Lucien Simon, directeur de l'Ecole Nationale des Beaux Arts, et auquel ont participé tous les élèves de l'école, Pellán remporte le premier prix.

Trois ans plus tard, la critique a déjà découvert Pellán. Voici ce qu'écrivait Claude Ballez dans la "Revue du Vrai et du Beau" lors de l'exposition des élèves de l'Ecole des Beaux Arts de Paris: "Au moment de me retirer, légèrement déçu, je fus arrêté par trois petites NATU-RES-MORTES et un PORTRAIT DE FEMME. L'originalité de ce dernier me séduisit ainsi... Je notai le nom de l'artiste: PELLÁN, et m'informai de sa demeure". Ballez continue et retrouve Pellán chez lui. "L'artiste me présente d'abord ses dessins. La plupart, — et ce sont certainement les plus intéressants — sont obtenus au moyen d'un simple tracé à la plume. La synthèse et la puissance d'expression à son maximum. Voici maintenant les toiles. L'artiste se met à son aise dans tous les formats. Le portrait et la nature-morte semblent l'attirer plus particulière-

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Toujours en 1935, en juin, Pellán décroche le prix de peinture à l'exposition de l'Art Mural à Paris. Si l'on consulte la liste des fondateurs de ce Salon d'Art, on y lit les noms de Jean Cassou, Chagall, Paul Collin, André Derain, Laprade, Laurens, Raoul Dufy, Desplais, André Lhote, Paul Fiérens, Gromaire, Auguste Perret, l'architecte Tournon, Louis Vauxcelles, Kadkine, etc.

Beaux Arts, Paris, en octobre 1936, arrête son attention sur Pellán: "Pellán, coloriste né, fait dans l'art abstrait un stage qui ne saurait lui faire tort: il y a dans ses œuvres schématiques une sensualité et une vigueur qui manquent à bien des peintres attachés à décrire plus directement le réel."

Toujours Beaux Arts, Paris, en février 1937, consacre à Pellán tout un article signé Jacques de Laprade. Le critique se plaît à remarquer une vie plastique intense aux œuvres de notre jeune artiste: il note aussi l'intensité de la couleur, la force et l'originalité des rythmes dans la peinture de Pellán. Pour terminer, Laprade veut bien classer notre compatriote dans les premiers rangs des artistes de sa génération.

Mars 1937, Valmy Baysse veut bien noter dans le "Miroir du Monde", la force de Pellán: "Pellán, résistant à l'attraction purement linéaire des objets et des figures, donne à leur représentation colorée un épanouissement qui peut aller jusqu'à la violence."

Paris-Soir, 8 mars 1937, parle du Salon des moins de 40 ans et se plaît à remarquer que certains jeunes, dont Pellán, tendent à se libérer de toute influence et créent des œuvres pleines de spontanéité.

Mai 1937 trouve Pellán en Hollande et le journal "Het Volk", édition du 9 mai, consacre tout un article signé H. W. Sendberg sur les jeunes peintres des différents pays et classe Pellán parmi les 3 meilleurs. Je cite une traduction exacte de l'abbé Jos. de Smet: "Pellán est libre de caractère. Fort au-delà de ce qu'on peut dire, original, peintre avant tout. De ses compositions fantastiques c'est la couleur qui jaillit et vient à votre rencontre. C'est une peinture moderne dont on reconnaît à l'instant qu'il sait peindre. L'énigme de sa composition ne met pas obstacle à la compréhension de la beauté."

1938 — Jean Picart — Le Doux attire l'attention sur Pellán et lui consacre même un article, dans Cahiers de la Jeunesse, et lui reconnaît un sens du vrai que très peu d'autres peintres parviennent à traduire.

Les plus célèbres galeries de Paris exposent des œuvres de Pellán. Citons, entre autres, le Salon de Paris (1934), le salon des Surindépendants (1937-38-39), la Grande Galerie Bernheim jeune. Plusieurs villes étrangères montreront aussi de ses toiles: Washington, Londres et Prague.

Une toile de Pellán est au musée du Jeu de Paume, à Paris, et une autre au musée de Grenoble. Des col-

lectionneurs de tous les pays possèdent de ses toiles, depuis l'Irlande jusqu'en Indo-Chine.

Il nous faut donc avouer que les succès nous font beaucoup espérer de l'exposition qui ouvrira au Art Gallery, mercredi de cette semaine.

qui l'attiraient le plus: Van Gogh, Daumier, Juan-Gris, Matisse, Picasso, Dufy, Braque, Max-Ernst, Rousseau, le Canadien Morrice, Bonnard, James Ensor, Paul Klee, et il ajoute: les classiques. On imagine que Pellán veut dire par "classiques" tous ceux qui ont inventé une langue riche et subtile qui exprimât le mieux leurs visions. Parmi ses contemporains, ou les peintres qui appartiennent au monde moderne, Alfred Pellán fait un choix significatif. On va toujours vers ceux qui nous sont proches, aussi parce qu'ils nous paraissent avoir atteint à cette liberté dans l'expression qui est le signe de la profondeur ou, du moins, de la justesse de pensée; on va aussi vers eux parce qu'ils expriment quelque chose de nous. Pellán aime des peintres aussi différents que Matisse, Braque, Morrice et Bonnard, mais qui sont tous des coloristes, et encore, un Picasso, le peintre de la raison ardente, ou un Van Gogh, visionnaire qui brûle tout dans sa recherche du surréel, ou le délicieux fabuliste Dufy. Cette simple nomenclature montre que Pellán n'a pas voulu sacrifier à l'académisme et qu'il entend saisir le monde alors qu'il se reflète en nous, alors qu'il prend vie au contact de l'âme. Tous ces maîtres, en effet, ont été plus tentés au dialogue intérieur qu'au simple contour des objets, et tous, pour se libérer de la tyrannie de l'apparence, n'ont pas hésité à... briser les cadres.

C'est avec une telle réputation de peintre personnel et déjà en possession de ses moyens que Pellán revient au Canada. Sa prochaine exposition au Art Gallery, du 9 au 27 octobre, prend de ce fait une particulière importance, car il est rare que l'on nous fasse de pareilles promesses.

Retraçons maintenant les grandes lignes de la vie d'Alfred Pellán. Né à Québec le 16 mai 1906, il entre à l'Ecole des Beaux Arts de sa ville en 1921. Dès sa première année d'étude, il obtient le premier prix de peinture, cours élémentaire, et le 3e prix de dessin, cours supérieur. En 1922-23, Pellán remporta les premiers prix suivants: peinture, cours supérieur; sculpture d'après modèle vivant; dessin, cours supérieur; et, finalement, anatomie. Au cours de la même année, âgé de seize ans à peine, il attire l'attention par sa toile "Coin du vieux Québec", qui est choisie, à travers quantité d'autres, pour prendre le chemin du musée national, à Ottawa. En 1923-24, le jeune artiste obtient les premiers prix dans toutes les matières. L'année suivante, mêmes succès. Enfin, en 1926, un jury spécial le déclare premier boursier du gouvernement provincial, ce qui lui donne le droit d'étudier la peinture à Paris.



ALFRED PELLÁN



Tête de une fille, dessin d'Alfred Pellán.

## Pellán's Exhibition "A Painter's World Of Shapes, Rhythms"

By ROBERT AYRE

NO doubt there are Canadian sympathizers with Josephine Hancock Logan's "Sanity in Art" movement, which Arthur Millier of the Los Angeles Times thought might be better described as "Inertia in Art", and which I, with an ear for rhyme, like to call "Inanity in Art". If there are, they are going to be shocked by Alfred Pellán's exhibition in the Art Association galleries.

They may not go so far as their brothers and sisters in the United States who attack contemporary European painting as degenerate and subversive (thus unwittingly fitting themselves into Herr Hitler's ideology) but they won't find "inspiration, courage and hope" in Mr. Pellán's work; they won't see in it what they call "noble conceptions."

I am quoting from the by-laws

of Mrs. Logan's movement and from an explanation given by Charles Benseco, chairman of the Los Angeles branch, as repeated in The Art Digest. We don't use the terms in the same way, but I think I know what they mean when they talk about such things as "sound, fundamental principles," that "quality in nature" which is to be "translated," works of art which are "same, understandable." Knowing nothing about art, but knowing what they like, as they confess, they won't like Pellán; or they will say, as those modest souls used to say about "classical music"—"It's beyond me. I don't understand it."

Pellán, you see, doesn't paint in the light of common day. He doesn't copy, or paraphrase or intensify common experiences. He neither glorifies human virtues or looks with a doting eye on "Nature." Out of emotion, imagination and intelligence, he creates his own world. It is, purely, a painter's world of shapes, colors and rhythms. A picture, he believes, has a life of its own; it is unique, a new creation.

### A Vision Made Visible

He started in an ordinary enough way. Judging by the two little pictures he preserved from his youth and saw fit to exhibit with his more mature works there was nothing very unusual about his Quebec beginnings. Other Canadians have gone to Paris, though none so recently, I think, as Pellán. Anyway he fell under different influences—how many Canadians owe anything to Picasso?—and he must have had something different in his make-up or he wouldn't have been awakened by those particular influences.

All that's past now. He has come home again, bringing with him his vision made visible for others.

How close they come to seeing what he intended, what he saw in his mind's eye, depends to some extent upon themselves. To some extent, for there is this difficulty, I will admit, in painting that doesn't use the terms of accepted jargon: communication is not always easy. The language (like Joyce's in literature for instance) is sometimes personal, sometimes appreciated most by limited groups (like the terminology of scientists).

### "Areas of Brilliant Color"

But you don't have to be an astronomer, to know even as much as he knows about it, to experience the wonders of the solar system. And Pellán isn't that wonderful. I may not get the fine points of all his ideas at first glance. I may not perceive in his design a consistent development of the idea "Catastrophe Humaine"; for all I know, he may have added the title arbitrarily after he had worked out the scheme. Yet this doesn't stand in the way of my aesthetic enjoyment of his pyrotechnics—of his areas of brilliant color, his boldly swerving outlines, his distortion of familiar things like pots and vegetables and books and even faces. What is sacred about pots and vegetables and books and faces? Why not distort them if it makes a better picture? Why not see them in a new way and get a new experience? There is nothing noble about an apple; the human features can be dull enough, God knows. It is when the exceptional man looks at them that they become interesting.

### "Sweeping Abstractions"

For those who are offended by the big, gorgeous, sweeping abstractions or puzzled by the still-lives, some of them as warm and quiet in tone as the others are hot and shrill, there are sensitive, simple, "understandable" portrait heads, and there is a roomful of drawings which proves that if Pellán has none of those precious "noble conceptions" he is not lacking "skillful craftsmanship." (The abstractions prove it, too, though the traditionalists might not realize it.)

If Alfred Pellán stays at home, he ought to be a vital influence in Canadian painting. He might have an effect on public taste, but if that is slow in developing, his example and the fact that the Provincial Museum has acquired some of his works may give courage to painters who have been trying to break away from the old established habits.

### Example of Work of Canadian Painter



A still life by Alfred Pellán which belongs to the Provincial Museum at Quebec City. Now on exhibition in Montreal at the Art Association Galleries.



## CANADA COLLECTS QUIETLY

### *The Montreal Art Association's New Wing & New Purchases*

BY R. SHOOLMAN

HOUSED in a handsome new wing, the Montreal Art Association's fine collection of Near and Far Eastern objects and of Western decorative arts—largely unknown except to specialists until some of them were on display at the Iranian exhibit in New York last spring—is now for the first time exhibited in a setting which will make them available to the general public. Supplementing the old masters and the modern Canadian paintings in the older permanent collection of the Association, the group of magnificent bronzes, ceramics, stained glass, sculpture, furniture and textiles in the new wing has been greatly enhanced by choice new material. Former gaps have been filled in and other units, wholly new, bear witness to the discriminating taste of the collectors who presented them to the museum. Most important of all, the collection now offers to the student and visitor a comprehensive survey of art throughout the ages.

Among the oldest of the items are bronze ornaments, tools, weapons and ritual objects from the Persian province of Luristan, center of a highly developed metal-working industry that flourished from about 2600 B.C. to the period of Darius the Achaemenid (521-466 B.C.). They are noteworthy not merely because of their historic importance as the forerunners of later, true Iranian forms but also because of their inherent beauty and astonishing craftsmanship. Little is known of the people who inhabited this region but what remains of their bronze-casters' art speaks eloquently of a superb sense of design and a lively interest in animal forms, an interest which was to be sustained throughout the various periods of Persian art. One of these bronzes, an awl about six inches long, terminates in the forequarters of a winged goat and has a handle in the form of a walking goat, with head affronted. The Luristan craftsmen showed a preference for these horned



IN THE NEW WING OF THE MONTREAL ART ASSOCIATION  
SCYTHO-MONGOLIAN BRONZE BELT BUCKLE, FOUND IN THE ORDOS DESERT, AND MARKED BY A LIVELY ANIMAL STYLE

animal motifs, the horns being symbolic of the moon, widely worshipped as a powerful divinity. Like all the animals that adorn the Luristan horse bits, pendants and ritual objects, these goats are executed with a careless, bold grace and elegance. Unlike the fierce animals of Assyria and Babylon, the Luristan creatures have a singularly appealing quality, a certain droll playfulness which the craftsman has rendered affectionately.

Another of these bronzes which excites particular interest is a human figure with arms upraised, flanked by two lions. This little bronze in the form of a disk is arresting not only because of its disciplined stylization and the strength of its design but also because of its symbolic content. Presumably the head of a talisman staff, it represents the mythological hero or deity who upholds the vault of heaven with his arms—a conception which originated during the earliest childhood of man and was later immortalized by the Greeks in their Atlas Legend.

Related in spirit to the Luristan motifs, though much more severe in the formality of their design and in general more grim in their realism, are the Ordos bronzes of Scytho-Mongolian origin which were found in or near the Ordos desert on the Chinese border. One of these, a bronze plaque of rectangular shape which may have been used as a belt buckle or sword ornament, is a spirited example of that art which was to be so widely diffused during Romanesque and Carolingian times by the "barbarian" invaders throughout Europe. The bold but intricate pattern of this plaque is formed by a writhing dragon, already half-devoured by two bears. Curiously "modern" in treatment, this stylized ornament might have been designed as a piece of costume jewelry in our own day. Knowledge of the origin and history of these Ordos bronzes is still fragmentary, but authorities generally agree that they date from about the eighth century B.C. to the fifth or sixth century of our era and that they are closely related in style and technique to the decorative arts of the Scythian, Siberian, early Chinese and Iranian metalworkers.

In the same gallery is shown an impressive display of Chinese art, including sculpture, ceramics and painting. While examples of the ancient Shang and Chou periods are lacking, the Han and especially the T'ang, Sung and Ming periods are richly represented. The Chinese, like the ancient Egyptians, observed the custom of placing in the tombs of their dead, mortuary vessels and figures of men and animals. A group of such tomb figures from the T'ang period, far from being the dismal objects their purpose suggests, are among the gayest, most delightful examples of the potter's art. Here are spirited horses bending their proud necks, camels in absurdly conceited poses, a whimsical *Philosopher and Bird* and three charmingly coquettish lady musicians. Most of these figures, of white and sometimes pink clay, are left unglazed, but the touches of color that cling to them, powdery blue and crimson and old rose, lend a delicate, pastel-



IN THE NEW WING OF THE MONTREAL ART ASSOCIATION  
A CHINESE T'ANG POTTERY: "PHILOSOPHER AND BIRD"



like appearance. Others, especially the vigorous animals and fierce warriors, are covered with the brilliant glazes for which the T'ang period is renowned and some of them reveal the strong influence which Persia exerted on Chinese art during the T'ang dynasty; when commerce between the Near and Far East was at its height and caravans journeyed back and forth along the Asiatic trade routes carrying styles with them.



The T'ang dynasty, after half a century of political unrest, was followed by another great ruling house, that of the Sung emperors (906-1280 A.D.) during whose rule was reached one of the highest peaks of artistic achievements in China. In painting, it saw the development of a lyric landscape art of unparalleled beauty, while its pottery with lustrous glazes and deep, rich monochromes is one of the glories of ceramic art illustrated in Montreal's collection. To the Sung period belong the pure white *Ting* vases, the delicate Celadon pieces, gray-green like flecks of sea-foam, and the handsome *Tzu Cou* pieces with their breadth of design and their pattern of dragons or flowers incised beneath the creamy glaze.

Picturesque and sumptuous Ming and Ch'ing porcelains are also included. The decoration of the Ming vases emphasizes the human form, rather than floral or animal patterns. They are less subtle than the Sung ceramics, more lavish, and in a sense the counterpart of the Greek vases of the classical period, portraying scenes from court life and religious festivals. The Ch'ing porcelains bear the stamp of sophistication which marks the ceramics made in the reign of the Manchu emperors who ruled over China during the latter part of the eighteenth century. While the Sung porcelains are more highly prized by collectors for their aristocratic simplicity, the Ming and Ch'ing pieces have enjoyed a great vogue among Western people, because of their picturesque and sumptuous appearance.

Cambodian and Siamese examples illustrate the art of two fabulously rich countries which were wedged between two powerful empires, India on the east and China on the north. Both realms submitted to the domination first of China, then of India, borrowing heavily from the cultures of these older and more advanced neighbors. By the ninth century A.D., however, the Khmers, the people of Cambodia, had risen to such power that they were able to shake off Chinese rule and build resplendent cities, among them the fabled city of Angkor. The temple at Angkor, Angkor-Wat, is to Cambodia what the Taj Mahal is

to India and the Parthenon to Greece, a monument of supreme architectural beauty. The Khmers, like the Siamese, had taken over not only the artistic traditions of India, but its Brahmanic and Buddhist religions as well, and the Temple of Angkor-Wat is rich in statuary of Indian deities. Among the sculptures in the collection is a Cambodian head dating from perhaps the twelfth century A.D. Handled with a



IN THE NEW WING OF THE MONTREAL ART ASS'N

PERSIAN ART, 1000 B.C. TO 1300 A.D.: (ABOVE, RIGHT) LURISTAN BRONZE DISK: (ABOVE LEFT) RAYY POTTERY EWER IN THE FORM OF A COCK'S HEAD; (BELOW) RAYY JUG, BLUE GLAZED WITH APPLIED PIERCED AND GILDED BOSSES



profound respect for the stubborn material from which it is hewn, this head conveys, nevertheless, a feeling of serenity and grandeur found only in the very noblest of Western sculpture. Made two centuries later, a Siamese head of Buddha portrays yet another conception of that great Indian mystic whose teachings impressed Asia as profoundly as Christianity did Europe. It is more attenuated, more refined, gentler, yet

still more ascetic than is the Cambodian head.

While the art of India can best be studied in some of the colorful textiles assembled in the collection and that of Japan in the prints and ceramics shown in the same room, the varied and interesting art of the Near East, and especially Persia, can be fully explored among many outstanding examples of glass, pottery, jewelry, enamels and textiles. Here are enamelled glass beakers, flasks, bottles, vases and mosque lamps of iridescent hue, fashioned by the expert glass-blowers of Syria and decorated with bands of ornamental calligraphy. And here are the products of the most famous Persian kilns—Rayy, Kashan, Sava, Sultanabad.

Since the use of gold was forbidden by the prophet Mahomet who preached austerity and simplicity, Mohammedan craftsmen, to please their luxury-loving clients, found a way to circumvent this ruling by treating their glazed pottery with certain metal salts which, when melted in low heat, yielded a peculiarly rich, translucent gold lustre. The museum owns a bowl of this lustre ware, of the palest gold, with a central design showing a long-eared hare, a favorite motif of the Persian craftsman.

The period of the Turkish Seldjuk conquerors in Persia (1038-1220), renowned for the excellence of its metal work, also saw great activity in all the ceramic centers of the country. Typical of this time is the so-called Lakabi ware, simple and forthright in design, carved and outlined in one or more colors. A Lakabi plate in the collection has a griffin carved and outlined in two shades of blue against a creamy background.

From the famous pottery center of Rayy comes a jug with two bent, tubular spouts and two handles shaped in the form of crouching lions. This unusual piece is of a delicate turquoise blue, with applied bosses which have been pierced and washed with gold leaf, another *tour de force* of which the Persian potter was capable. A number of these ceramics from the collection of the Montreal Art Association were shown at the Persian Exhibition in New York this spring,

where they were much admired. One of these, an amusing ewer in the form of a cock's head, has an overglaze decoration of birds and water plants and a gay cock's head with an ornamental spout.

In another part of the new wing is housed the splendid collection of Roman and Oriental glass, given to the museum by Mr. Harry A.

(Continued on page 15)



## Canada Collects Quietly

*(Continued from page 8)*

Norton; a number of fine mediaeval stained glass windows of English and French origin, some Byzantine ivories and enamels and several fine Gothic sculptures. The collection continues with a number of small Italian Renaissance bronzes of distinguished workmanship, Renaissance and eighteenth century furniture and tapestries from Italy, Flanders, England and France, and English silver and porcelain. Elsewhere is assembled a little known but admirable group of French-Canadian furniture and wood-carving which in the eighteenth century drew its inspiration from French Renaissance models, but became more indigenous as time went on. Much of the furniture, while reminiscent of the provincial furniture of Normandy, Burgundy and Provence, has a distinct French-Canadian cachet, a certain honest simplicity which is found in all the handicrafts of this gifted people.

Beside the contents of the new wing there is, of course, the older permanent collection of the Art Association of Montreal which includes paintings by such masters as Mantegna, Botticelli, Tintoretto, Gainborough, Romney, Raeburn, Goya, Rembrandt, de Hooch, Corot, Courbet, Daumier and the French Impressionists Manet, Monet, Sisly and Pissarro. Finally there are the Canadian artists who have painted every mood and aspect of Canada, from sleepy Laurentian villages and Gaspé fishermen to market scenes and factory workers. While one misses the work of some of the younger, vigorous Canadian artists, notably Pegi Nicol, Alexander Berco-vitch and Fritz Brandtner, such well-known names as James Wilson Morrice, Tom Thomson and A. Y. Jackson can be found in the Canadian section.

The success of the Montreal Art Association in building up this splendid collection of art works is due to a great extent to the efforts of their energetic president, Dr. Charles Martin, and to Mr. Cleveland Morgan, a trustee of the gallery, Miss Mabel Molson, Mr. David Parker, Mr. Harry Norton and other benefactors of the institution.



he etches his line, modeling his figures and highlighting them in a silvery white which adds greatly to their dramatic effect. *The Baby*, a complex composition of five figures, is one of the delightful drawings and one in which his solid mastery of draftsmanship is clear. *Siesta*, on a double ground of graffito, gains some of its effect from the two tones of green and the curious crackle of the wood on which Romano has scratched his drawing.

AN EXHIBITION of paintings by a young Ohio artist at the Guy Mayer Gallery adds color, literally and figuratively, to gallery walls which usually are hung with etchings and lithographs. Robert Smith shows in several canvases his ability to handle soft tones of one color, so that subtle harmonies in a narrow range are brought out charmingly. *Landscape with Figure*, for instance, plays on the major theme of yellow-green, and the variation of tones gives to the painting a look of tapestry. A still-life with fruit in red-brown is another example of his individual color sense.

There are figure paintings in the group, rather stiff in pose but endowed with warmth of hue. *The Watchers* is particularly pleasing in texture, which varies from the fleecy quality of a blouse on one of the figures to the hard wood finish of a pickled pine wall. One painting which stands out is *View of Newark*, the general drabness of the scene quite forgotten by reason of Smith's organization of a motley of forms which are seen under a sky painted with great imagination.

C ELINE BAEKELAND'S serene landscapes at the Studio Guild are interspersed with an occasional study of flowers, of which *Orchid in the Forest* is the most interesting example as design. There is a delicacy in *Old Apple Tree* and *Snowy Day*, the latter making the most of white birches in a painting based on pale greys and whites. *Loon Brook*, *Adirondacks* shimmers with the reflections of trees in still water, and *Coconut Palms* gives a hint of how much this artist enjoys the exotic flavor of the tropical landscape. Small sculptures in aluminum by Anna Hyatt Huntington demonstrate again the sympathy with which she models animals. Among these one would choose *Greyhound* and the spirited *Zebra and Foal* as being most characteristic of her style.





La Galerie des Arts de Montréal réserve ses grandes salles, du 9 au 27 octobre, à un ensemble de tableaux, dessins et sculptures qui sera pour tous les amateurs d'art montréalais une véritable révélation. De Pellán on a maintes fois entendu parler. On a appris en plus d'une occasion quelle place de choix occupe dans l'estime du Paris de la peinture, notre jeune compatriote, que l'on croyait même en train de devenir Européen pour de bon, puisqu'il ne revenait plus. Il y a une toile de lui au Jeu de Paume, une autre au Musée de Grenoble, d'autres à travers l'Europe.

Alfred Pellán vient de revenir parmi les siens. Après une première exposition à Québec il est parmi nous à Montréal. Il exposera plusieurs de ses dessins enlevés avec un brio picassien, maintes natures-mortes qui rappellent à la Modigliani ou d'une acuité mystérieuse, des sculptures d'une intensité d'expression bien moderne. Pellán est véritablement le premier "moderne" de l'école de peinture canadienne. Son exposition ne peut manquer de faire époque, de faire scandale aussi peut-être pour les timorés.

Voici, dans une manière de Pellán modéré, quatre sujets de l'on verra à l'exposition.

## Children Given Art Education

Star Oct. 24, 40

### School League Offers Special Facilities For Instruction

A new educational service is being provided by the Art Association of Montreal for the school children. A School Art League has been organized which affords the pupils of the schools an opportunity for art entertainment and instruction from time to time throughout the year.

Membership in this league (which costs each child 10c) provides for the child's transportation from the school to the Art Association, where they remain for an hour, receiving organized instruction in groups.

Recently, for example, at the opening hour, 3:15, the children from four schools were transported by bus to the Art Association.

There a movie film was presented, to show in an entertaining manner, the story of "Knights in Armour," with all the decorative and artistic features of mediaeval armour. Following this presentation, which lasted about 20 minutes, the children were conducted in groups of 15 by their art teachers, to various parts of the museums and galleries, where short demonstrations on some of the objects of art were presented by those qualified to speak. At 4:30 the children were all transported back to their schools.

This practice will be continued every fortnight, with different groups of children throughout the season, and a similar program will be presented.

## Art Association of Montreal School Art League

Standard Oct. 25, 40

AN ENTIRELY new educational service is being provided by the Art Association of Montreal for the school children. A School Art League has been organized which affords the pupils of the schools an opportunity for art entertainment and instruction from time to time throughout the year.

Membership in this league (which costs each child 10c) provides for the child's transportation from the school to the Art Association, where they remain for an hour, receiving organized instruction in groups.

Recently, for example, at the opening hour, 3:15, the children from four schools were transported by bus to the Art Association.

There a movie film was presented, to show in an entertaining manner, the story of "Knights in Armour," with all the decorative and artistic features of mediaeval armour.

Following this presentation, which lasted about 20 minutes, the children were conducted in groups of 15 by their art teachers, to various parts of the museums and galleries, where short demonstrations on some of the objects of art were presented by those qualified to speak. At 4:30 the children were all transported back to their schools.

This practice will be continued every fortnight, with different groups of children throughout the season, and a similar program will be presented.

Gazette

Treasure

The Treasury

Art Association

Montreal

is

small carved wood

representing the Coronation of the Virgin. This is an example of XV century Flemish work, and shows God blessing the Virgin, both being seated under a canopy.

## Exhibit of Drawings Ending After Sunday

Gazette Oct. 19, 40

Selection From Coverdale Collection of Historical Canadiana Has Interesting Items

Sunday will be the last opportunity for seeing the exhibition of watercolor and sepia drawings, covering the period 1760 to 1850, from the William H. Coverdale collection of historical Canadiana at the Manoir Richelieu, Murray Bay, Que., which has been on view in one of the new galleries of the Art Association of Montreal since the middle of September.

It is an interesting exhibition of work done with the spontaneity often present when a draughtsman comes upon the unfamiliar for the first time—Bartlett with his "Timber Slide" and "Raft on the St. Lawrence at Cape Sante"; Lt.-Col. J. P. Cockburn, with "Quebec from the Ice-Cutters"; Denis Gale, with "Bull Moose Combat by Moonlight," "Forest Fire at Night" and "Fishing by Jack Light"; Sir James A. Hope, with "Canadian Soldiers, 7th Hussars 22 degrees below Zero" and Lieut. R. Pelley, with "Night Encampment—Moose Hunting," to mention a few.

In connection with the activities of the Art Association of Montreal, the Children's Hour, under the direction of Miss Anne Savage and Miss Ethel Seath, will be resumed today. This feature has become so popular that to keep the classes to reasonable size—the students now number 125—those desiring to join had to show what they could do in a competition. The usual sections of drawing, painting, clay modelling, paper sculpture, linocuts, as well as making blocks for textile designs are being carried on. The students range in age from nine years to 15 years. Incidentally, the work done by these classes was last year shown at the National Gallery of Canada, at Ottawa, and also at an art gallery in Kansas City.

On October 23, under the School Art League, 150 children from the Herbert Symonds, Willingdon, Gilson and Cote des Neiges schools, will visit the galleries, and their qualified teachers will talk on the various works displayed and an educational film dealing with arts or handicrafts will be shown.

## Abstract Art By Alfred Pellán

Star 1940

Two galleries of the Art Association of Montreal are now occupied by an exhibition of works, recently brought from France, by Alfred Pellán. In one room there are oil pictures; the contents of the other are chiefly drawings in ink or charcoal. Mr. Pellán's pictures range all the way, up or down, between naturalism and extreme abstraction. The largest and most conspicuous of the pictures are called "Decorations non-figuratives," and are arrangements of lines and areas of colour, which do not apparently represent or imitate anything; they are like many works of their kind which were produced in Paris a few years ago. There are also some pictures, mostly smaller, of still life, fruits and flowers, which are quite good in the old fashioned way; and there are various stages between the two extremes. Some small portrait studies are interesting; they are rather hard and not very pleasing, but have character; the larger portrait compositions lean more towards the abstract end of Mr. Pellán's art, with strong colours and much detail.

The drawings, in another room, also vary a good deal in method and intention, but many of them are direct sketches into which abstraction has not entered. There are a number of portrait studies, which are very unequal; some of them are very effective and there are beautiful qualities of line in some of the pen drawings and good modelling in at least one of the charcoal studies. Some sketches in pen and ink of landscapes and cottage interiors are attractive, and the drawings will be, to most people, more interesting than Mr. Pellán's oil pictures.

## Art Gallery Tea Tomorrow

Gazette Dec. 2, 1944

MRS. Sydney G. Dobson and Mrs. G. Victor Whitehead will preside at the tea table tomorrow afternoon, in the gallery of the Art Association, when the committee of the War Services Sunday Series will entertain convalescent service men in the Montreal area.

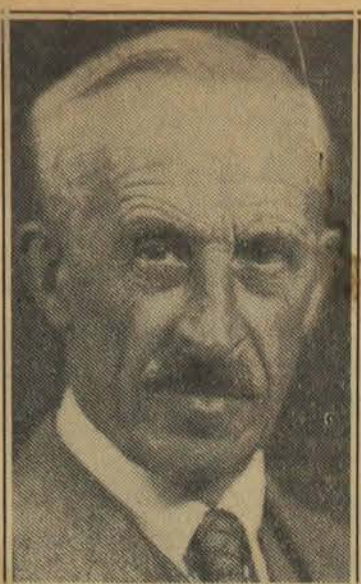
Tea will follow the concert, which will commence at three o'clock. The artists for the occasion will be Miss Jose Forgues, soprano, and Edna Marie Hawkin, pianist.



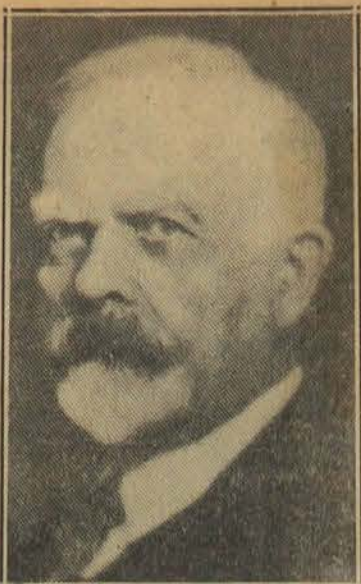
## OFFICERS RE-ELECTED AT R.C.A. MEETING



FRED S. HAINES, P.R.C.A.



PERCY E. NOBBS, R.C.A.



E. DYONNET, R.C.A.

Meeting in Toronto at the weekend, the Royal Canadian Academy of Arts held its annual meeting, re-electing Fred S. Haines, P.R.C.A. of Toronto, as president, Percy E. Nobbs, R.C.A., of Montreal, as vice-president, Charles W. Simpson, R.C.A., of Montreal, as treasurer, and E. Dyonnet, R.C.A., of Montreal, as secretary, the last-named officer entering his 31st year in that capacity.

Two Associates of the R.C.A., both painters, were elected in the persons of Clare Bice, of London, Ont., and Charles H. Scott, of Vancouver.

Both the council and the general assembly of the academy approved and adopted a by-law, proposed by Mr. Dyonnet, of Montreal, seconded by Archibald Barnes, R.C.A., of Toronto, empowering that body at its discretion to appoint from time to time honorary members of the R.C.A., the first painter to be so honored being Richard Jack, R.A., of London and Montreal, eminent in many branches of painting.

The 61st annual exhibition of the Royal Canadian Academy of Arts, being held in the Art Gallery of Toronto, considerably earlier than has been the custom in recent years. While November has been the usual month in both the Queen City and

in Montreal, the fact that the Toronto galleries were required for a loan exhibition in aid of the Red Cross in that month made the earlier date necessary. The present exhibition contains 172 works in all classes.

Richard Jack, R.A., R.C.A., was born in Sunderland, England, and after studying art at the York School of Art and at South Kensington, continued at Academie Julian and Academie Colorossi in Paris, where he won many medals. He was elected A.R.A. in 1914, and R.A. in 1920.

Internationally known as a portrait painter, he also occupies a high place as a painter of interiors, some of the State apartments in the royal palaces of London furnishing him rare opportunities to reveal his skill. He painted for the British war records during the Great War, and later did some admirable work in the Canadian Rockies and, more recently, in the Laurentians, where the autumn and winter seasons especially appeal to him. A collection of such canvases formed an exhibition held earlier this year at the Stevens Art Gallery, 1452 Drummond street.

London, Ont., October 13.—(P)—Clare Bice, 31, new Associate of

the Royal Canadian Academy, is a native of Kincardine, Ont., who went to school in London and was graduated from the University of Western Ontario with a Bachelor of Arts degree in 1928.

He took no formal art training in his younger years, but after completing university he studied art in New York. He has exhibited with Royal Canadian Academy and had a portrait hung in the Canadian Pavilion at the New York World's Fair.

He has specialized in oils and portraits, and has done commercial work in illustrating. He recently was appointed curator of the Elsie Perrin Williams Memorial Library and Art Museum in London.

Vancouver, October 13.—(P)—Charles Scott, 54, newly elected Associate of the Royal Canadian Academy, is a native of Newmilns, Scotland. He taught in Glasgow art schools before coming to Canada. He was art supervisor in Calgary and Vancouver schools before becoming lecturer in art methods at the University of British Columbia in 1925.

Mr. Scott, a veteran of the Great War, has been asked to become a Fellow of the Royal Society of Arts, London, Eng.

ARTHUR LISMER will give the gallery talk on the Spring Exhibition at the Art Gallery, Sherbrooke street west, at 4.30 p.m. tomorrow under the auspices of the Art Association of Montreal. The public will be admitted free to the gallery after 4 p.m.

Star 1941.

DONORS TO ART AUCTION  
Gazette Oct. 18, 40  
Many Contributions Received for Red Cross Benefit

Among the donors to the art auction sale being conducted by the Seven Arts Club for the benefit of the Red Cross are Lady Drummond, an antique needlepoint picture; Mrs. MacKinnon-Pearson, signed proof etchings; F. Cleveland Morgan, an antique Chinese Sang-de-Boeuf vase; Frank Hennessy, A.R.C.A., original pastel; Mrs. W. R. Mitchell, Breakfront chest of drawers of the Queen Ann Period; Mrs. Walter Molson, pastel study by Matthew Maris; Miss Marian Ives, crystal and bronze candelabrum; Louis Muhlstock, original flower painting; Mrs. Robert Adair, inlaid knife urn; Mrs. Geoffrey Porteous, painting by Maurice Cullen; Miss Henshaw, Sevres and Ormulu vases and Capo di Monte vases; Mrs. Allan Law, painting by James Morrice; Fred Cowans, antique Spode dessert service; Mr. and Mrs. Allen Boswell of Quebec City, Indian bronze plaque and a painting by Robert J. Wickington; Alfred Laliberte, A.R.C.A., original bronze group; Mrs. Samuel Mendelssohn, a pair of antique ear-rings; Mrs. Marguerite Cleary, Japanese prints; Kathleen Morris, A.R.C.A., original painting; Sarah M. Robertson, original painting; Miss Dorothy May, antique lustre jug.

Contributions are being sent to the Jacoby Studios, 1541 Crescent street, and to 1498 Drummond street, in care of Louis Mulligan, chairman of the art auction sale committee. The auction is to be held under the distinguished patronage of the Lieutenant-Governor and Lady Fiset in the Morgan Trust Company's rooms, City Councillors street, October 31, November 1 and 2.



ARTHUR LISMER, A.R.C.A.

ART SALE IS PLANNED  
Gazette Oct. 17, 40  
Will Be Sold at Auction to Benefit Red Cross

The Art Auction Sale, being conducted October 31 and November 1 and 2 in the Morgan Trust Company's room on City Councillors street by the Seven Arts Club for the benefit of the Red Cross, will be under the distinguished patronage of the Lieutenant-Governor and Lady Fiset, Sir Montagu and Lady Allan, Lady Meredith, Lady Howard de Walden, Senator and Mrs. Athanase David, Mr. Peter Bercovitch, K.C., M.P., and Mrs. Bercovitch, Mr. and Mrs. Jackson Dodds, Mme. Pauline Donald, Mr. and Mrs. Cleveland Morgan, Mr. and Mrs. Allan Bronfman, Mrs. Herbert Molson and the Hon. Marguerite Shaughnessy.

Numerous articles of artistic merit as well as many interesting examples of the work of Canadian artists have already been received. Collecting centres are at Jacoby Studios, 1541 Crescent street, and at 1498 Drummond street in care of Louis Mulligan, chairman of the Art Auction Sale committee.

Other members of the committee are Mrs. W. G. Turner, Mrs. L. W. Mendelssohn, Henry Finkle, Mrs. L. H. Stillwell, Mrs. H. Lightstone, Peter Dawson, H. Jacoby, Hazen Sise and Miss G. R. Boulkand.

To Act as  
AuctioneersProminent Montreals  
Show Interest  
In Coming Benefit

THE Hon. Athanase David, Miss Martha Allan, Mrs. W. R. G. Holt, Madame Pierre Casgrain, and Mr. Edwin Holgate, R.C.A., will be the auctioneers and Mr. Geoffrey Merrill, the master of ceremonies at the art auction sale being conducted by the Seven Arts Club for the benefit of the Red Cross on November 1st and 2nd, in the Morgan Trust Company's rooms, City Councillors Street. The preview of contributions will be on Thursday, October 31st. All the art objects for the sale are being offered by private persons from their own possessions as has been done in England to assist in the War effort.

Lecture on Monday  
By Arthur Lismer  
Gazette Nov. 3/40  
Member of Original Group of  
Seven Opens Series at  
Art Gallery

On Monday in the Lecture Hall of the Art Association of Montreal, Arthur Lismer, A.R.C.A., will give his first address on "Art and the Changing World," the second to be given in the same place on November 11. These lectures will be illustrated, and will commence promptly at 5 o'clock.

Arthur Lismer, A.R.C.A., O.S.A., Toronto artist, art educationalist, and member of the original Group of Seven, was born at Sheffield, England. He studied art at the Sheffield School of Art and at the Academie Royale des Beaux Arts, Antwerp. He came to Canada in 1911 and resided in Toronto. He became principal of the Nova Scotia College of Art, 1916-1918, during which time he painted Naval activities for the Canadian War Records. He was elected A.R.C.A. in 1919, and is a member of the O.S.A. and the Society of Graphic Art.

Vice-Principal of the Ontario College of Art from 1920-1926, he was three years later appointed Educational Director of the Art Gallery of Toronto. Here Mr. Lismer won success with his work among the children, and the Child Art Movement, which he pioneered in Toronto, has been spreading throughout the Dominion. It attracted such wide attention that Mr. Lismer travelled to South Africa, Australia and New Zealand, to organize similar projects.

In 1938 he became Professor of Fine Arts at Teachers' College, Columbia University, New York City, and in the following year Educational Director of the Art School at the National Gallery, Ottawa.

Mr. Lismer's art is represented in most of the large galleries in Canada, as well as in private collections.

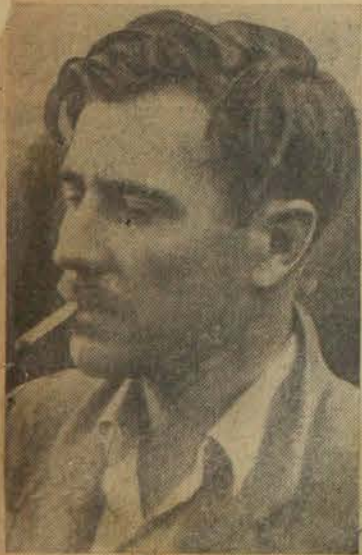
## Will Lecture on Reynolds

On Monday at 5 o'clock, in the Lecture Hall of the Art Association of Montreal, Ernst Neumann will give an illustrated lecture on Sir Joshua Reynolds, the English portrait painter who was the first president of the Royal Academy, formed in 1768, and was knighted in the following year.

Gazette, 30/11/4

SATURDAY, OCTOBER 26, 1940

## Artist - Lecturer



From a snapshot of Goodridge Roberts, now associated with William Ogilvie in the school of the Art Association of Montreal.

## Art News and Reviews

Art Association Evening Classes  
Provide Outlet for City Students

By ROBERT AYRE

THIS year the Art Association school is holding evening classes, thereby feeding the hungry who cannot go by day to be fed and so making a worthy contribution to the community. For the practice of art should not be limited to the leisured; indeed, if it had been in the past, some of our greatest would never have come to flower. There must be many young men and young women in Montreal, obliged to earn their livings between nine and five, who are only too anxious for the opportunity now given them, and it is a good thing that, in a season of turbulence when the demands of the state become more and more urgent, there is still time for art. It is one of the essentials, I think, of the civilization we say we're fighting for, and we should be careful not to let it slip.

The evening classes are being held Mondays and Fridays from eight to ten and the students draw from life, under the direction of Goodridge Roberts.

Edwin H. Holgate, R.C.A., and Lillas Torrance Newton, R.C.A., who have established high standards for the school, have withdrawn to devote more time to their own painting but they have left it in good hands. This year the classes are being conducted by William Ogilvie, who came from Toronto two years ago to set up a new commercial department, and by Mr. Roberts. The commercial classes, so well begun, are being carried on by Mr. Ogilvie, who is also taking the life class. Mr. Roberts is teaching painting as well as conducting the evening school. The quick sketch classes continue, Tuesdays and Thursdays from five to six-thirty and Wednesdays from eight to ten.

The children's Saturday morning classes are, as in previous seasons, in charge of Anne Savage and Ethel Seath.

## Goodridge Roberts

Goodridge Roberts is a distinct acquisition to the school. I have spoken in these columns of his sensitive, individual painting. His appointment gives me an opportunity to recall some of the facts of his career. He was born in Barbados in September, 1904, the son of Theodore Goodridge Roberts, the novelist and short story writer, and the nephew of Sir Charles G. D. Roberts. Departing from the writing tradition of his family, he showed an urge to become a painter in his childhood, and after graduating from high school, at-

tended L'Ecole des Beaux Arts in Montreal for two years, afterwards going to the Art Students' League in New York for another two and studying under Boardman Robinson, John Sloan and Max Weber.

For a year after his return to Canada in 1928, Roberts was a draughtsman in the New Brunswick Department of Forestry. His teaching experience began in Ottawa, where he had private classes after leaving Fredericton, and continued at Queen's University. He was Resident Artist there for three years, teaching not only university students but school children and members of the Kingston Art Association, delivering weekly lectures and arranging exhibitions.

The Carnegie Foundation grant which provided for the post was terminated in 1936 and Roberts came to Montreal. For a time, he and Ernst Neumann—they had been fellow students in the Beaux Arts—conducted a school here, and he was instructor for the Young Canadian Artists' Association.

Since his first show, eight years ago (I believe the exhibition arranged by Neumann in the Arts Club in 1932 was the first) Roberts has had more than a dozen one-man shows, in Toronto, Ottawa and Kingston as well as in Montreal, and next month his work will be seen at L'Ecole des Beaux Arts in Quebec. He has appeared in the Canadian exhibitions at the New York World's Fair and in numerous travelling exhibitions arranged by the National Gallery. He has been invited to contribute to the forthcoming International Water Color Show at the Brooklyn Mu-

seum.

His work is represented in the permanent collections of the National Gallery, of the Art Association of Montreal, and in many private collections. You will remember that last year he won the Jessie Dow Prize for water color.

He is a member of the Eastern Group, the Contemporary Arts Society, the Canadian Society of Painters in Water Color and the Canadian Graphic Arts Society.

Statistics like these are important but you have to read between them to find the man and the painter. They don't give you anything of the real Goodridge Roberts, of his modesty, his delicate sensibility, his integrity, his unwavering devotion, through thick and thin, to his art.

## Marc A. Fortin

Marc-Aurele Fortin is holding a small show in Antoine's Repository, Victoria Square. The paintings all seemed familiar to me, except a large Laurentian autumn piece which had a sort of lacquered look. Forsaking his weaving technique, Fortin seemed to lose his individuality in this, but I don't know whether it's an earlier work or the sign of changing trend.

## Red Cross Benefit

The Seven Arts Club is arranging an auction sale to be held for the benefit of the Red Cross on October 31, November 1 and 2, at the Morgan Trust Company's auction rooms, City Councillors Street. Canadian painters have donated pictures and other citizens have contributed jewelry, objets d'art and antiques.



# Gazette Nov. 3/40 Prints and Drawings At Art Association

Canadian Society of Graphic Arts Show Comes Here From National Gallery, Ottawa

An exhibition by the Canadian Society of Graphic Arts, which comes here through the courtesy of the National Gallery of Canada, Ottawa, is being held in two of the new galleries of the Art Association of Montreal. This show which is due to close on November 17, contains much interesting work in various media.

Fred S. Haines, P.R.C.A., shows "House at Kingston," a color aquatint, while Edwin Holgate, R.C.A., is represented by wood engravings, among which is "Labrador Kitchen." Simone Hudon, of Quebec, besides a color etching of twilight at Quebec—an old narrow street, ancient buildings and the tower of the Chateau Frontenac dominating the background, also shows "L'Anse au Foulon," a province of Quebec scene, in which the impression of sunlight on wooden buildings and distant shore and water is convincingly conveyed. By Arthur Lismer, A.R.C.A., are four strong works done with reed pen and ink of Georgian Bay and Gattineau scenes. Strong work in pencil is also contributed by Charles Goldhamer, and Charles H. Scott, A.R.C.A., of Vancouver, shows a firm touch in "Fishing Day" and "Time and Tide," two pen and ink drawings. Tom Stone shows a lithograph of Parry Sound, while a charcoal head represents F. H. Varley, A.R.C.A. Walter J. Phillips, R.C.A., has three prints, "Mountain Torrent," a color woodcut, being a capital example.

Among the Montrealeers exhibiting are Will Ogilvie with "African Mother and Child," done in charcoal and crayon; Fritz Brandtner, with examples in colored ink; Louis Muhlstock, with sepia and charcoal studies; Goodridge Roberts with works in Conte crayon and in charcoal, and Philip Surrey with examples done on scratch board.

# Sale of Art Objects In Aid of Red Cross Gazette Oct. 26, /40 Seven Arts Club Auction Is Set For Friday and Saturday Next

Next week-end will see in full swing the art auction sale being conducted by the Seven Arts Club for the benefit of the Canadian Red Cross. All the art objects for this sale, which will be held in the Morgan Trust Company premises at 2085 City Councillors street, are being offered by those anxious to aid the cause from their own possessions, as has been done in England to assist the war effort.

Those having the matter in hand are most anxious that most of the gifts will be received by Monday, as a preview of the contributions will be held on Thursday from 10 a.m. until 5 p.m., and the sale will be held on Friday at 8.30 p.m., and on Saturday, at an hour to be announced at the Friday session.

It is announced that the auctioneers will be the Hon. Athanasius David, the recently appointed Senator, who as Provincial Secretary of Quebec was ever ready to aid in the development and encouragement of art and literature; Miss Martha Allan, Mrs. W. R. G. Holt, Mme. Pierre Casgrain, and Edwin Holgate, R.C.A., the Montreal painter. Geoffrey Merrill will be Master of Ceremonies.

F. Cleveland Morgan is acting as chairman of the selection committee, and contributed articles may be sent to Jacoby Studios, 1541 Crescent street, or to Louis Mulligan, 1498 Drummond street, both of whom, on notification, will send for them.

The sale is being held under the patronage of His Honor the Lieutenant-Governor of Quebec, Major-General Sir Eugene Fiset, and Lady Fiset, and the art objects to be put up include all types of objets d'art—antique furniture, jewellery, silver, paintings, tapestries, etc.—and many of these donations are heirlooms in families of the donors.

One such donation is a solid silver, gold-lined cup that belonged to Napoleon. It had been taken from Napoleon's headquarters after he fled at the Battle of Waterloo by an English army surgeon, Dr. Caldwell, who later came to Canada and founded both the General Hospital and the chair of Medicine at McGill. Mrs. Robert Fitz-Gibbon, his great grand-niece, has now offered it to add to Red Cross funds.

Other rare and interesting contributions are: Chinese ancestor picture from John G. McConnell; antique turquoise and gold necklace and filigree gold bracelet from Mrs. L. St. J. Haskell; photographic nude studies from G. C. Papineau Couture, R.C.A.; an antique Yugoslavia silver and turquoise bracelet from Mrs. Hugh Jones; an antique davenport and longport china tureen from Mrs. E. Palm; a needlepoint chair-cover from Miss Hampson; a carved gilt mirror frame from Rev. Sydenham Lindsay; an antique mahogany tea caddy and an antique Sheridan miniature chest of drawers from Hubert Blomer; an antique black lace fan; Dresden china, and old Sheffield from the Misses Williams; a silk needlepoint picture from Mrs. T. B. Heaney; a Sheffield cigarette box from Mrs. Jules Hamel; a handsome Cuban shawl from L. Deitcher; an antique silver soup ladle from Miss Bailey; a carved mahogany candelabra stand from Mrs. Herbert Molson; an antique iron fender from Mrs. W. D. Lighthall; an original pencil sketch from John Lyman; a Tiffany vase from Mrs. I. C. McLennan; an original oil painting from Miss M. Cleland; a bronze group from Alfred Laliberté; a sketch by M. Maris from Mrs. Walter Molson; an original oil painting from Fritz Brandtner; an oil painting by her late husband from Mrs. Maurice Cullen; an original oil painting from Hattie Lightstone; a collection

# Nov. 9/40 Gazette Graphic Art Exhibit Entering Final Week

Interesting Items at Art Association—McGill Arts And Crafts Show

One week from tomorrow will mark the closing of the exhibition of the Canadian Society of Graphic Art, which is being held in two of the new galleries of the Art Association of Montreal. The collection, which comes here through the courtesy of the National Gallery of Canada, Ottawa, contains many items which repay careful inspection—works varied in media and technique, and not a few revealing lively imagination.

According to the Art Association's program of exhibitions, the next collection to come through the National Gallery of Canada, will be that of the Canadian Society of Painters in Water Color, which is due to open on November 29 and last until December 22.

On Monday at 5 o'clock Arthur Lismer, A.R.C.A., will give his second illustrated lecture on "Art and the Changing World," when, progressing from the periods covered last Monday, he will deal with modern movements, in some of which, so far as Canada is concerned, he played his part.

In the Print Room at the present time the McGill University Arts and Crafts exhibition is being held, November 17 being the closing date. This is an interesting show—water-colors, oils, woodcuts, lino cuts, etchings, sculpture, costume designs, stage settings in miniature and photography being the major offerings. S. H. Maw signs meritorious etchings, lino cuts are shown by Dr. G. R. Lomer and Betty Whitehead, color prints by H. J. Berrill, while watercolors have interested R. C. Esdaile, J. C. H. Porter and M. J. Lambert. Frederick B. Taylor shows a portrait of Professor Leacock, Miss E. Elderkin proves that she can do work with a conservative and also a more modernistic flavor, and Ruth M. Dingle with her oils done in the Algonquin region reveals a confident touch and sound color which make her offerings distinctly outstanding.

# The Graphic Art Society's Show Star Nov. 5/40

The collection of work by members of the Canadian Graphic Art Society has now come for exhibition at the Art Society of Montreal; it was one of a series of collections representing Canadian art, which were sent by the National Gallery to the New York World's Fair of 1939. The works in this collection are mostly by younger or newer artists; more than half of them are drawings, but among the prints there are examples of nearly every method of print-making.

Notable among the pen and ink drawings are four landscapes by Arthur Lismer, an illustration by Bertram Brooker, an imaginative drawing by Conyers Barker and a sketch by Charles H. Scott. Good portraits in charcoal are by F. H. Varley and Louis Muhlstock, who has also an effective study of three negro's heads, and there are also some excellent, lightly drawn heads by Robert Ross and a good study by Henri Masson. There are many pencil drawings; among the best of them are those by Charles Goldhamer, Lawren Harris, jr. and Grace Fugler, some sketches by Jeannette Stuebing, a very slight and simple portrait by Alice Bradshaw and some dream patterns by Kathleen Munn; some sound crayon drawings by Thoreau MacDonald and Carl Schaefer, and, in colour, by Robert Finch and Betty Maw are also interesting.

Three small prints by Edwin Holgate, one by Eric Bergman and some imaginative designs by Laurence Hyde are among the best of the wood engravings, as are the prints by William Godfrey among the woodcuts; some good linoleum cuts are by Robert Foster. Some excellent colour prints are by Walter J. Phillips and Leonard Hutchinson, very successful color aquatints are by F. S. Haines and Nicholas Hornyansky, and clever colour prints from line blocks by Verna Depew. Etchings are few; there are effective dry points by Cyril Travers and G. Blair Brown, two prints, made by mixed methods, by Simone Hudon, and some very unusual colour dry points by David Milne. Lithographs by Tom Stone and Samuel Reindorf, and a colour monotype by J. Weldon Humphrey are other

# ANGKOR'S WONDER DESCRIBED IN TALK Gazette Nov. 19/40

F. St. G. Spendlove Says  
Cambodian City Dimmed  
Even Rome's Splendor

The temples and palaces of Angkor, that fabulous Cambodian city which centuries ago flourished deep in the almost impenetrable heart of the Indo-Chinese peninsula, were the subject of an interesting illustrated lecture given yesterday before the Montreal Art Association by F. St. George Spendlove.

"Angkor," the speaker averred, "was indubitably the greatest city of the world in its time. The religions and civilizations of India on the east and China on the west contributed to the seed from which sprung the incredibly delicate sculpturing which archaeology today values in Cambodian art. From very modest beginning this architecture attained an imperial splendor comparable to no other in the world."

Outlining the massive scale upon which Angkor was formulated, the speaker claimed that only Babylon and Nineveh could compare with this ancient Chmar city. "Certainly imperial Rome has nothing to offer which can approach the glory which was Angkor," he said. "The city contains the largest temple group ever constructed in history. It covers an area of nearly four square miles—not merely ruins now, but much of its excellently preserved."

"There is no doubt but that it was the largest city in existence some six or seven hundred years ago," he stated. "The London of that time would have been a very small thing indeed. It is said that if the London which flamed in the Great Fire had been transplanted within the temple walls of Angkor, one could have stood on the great stone ramparts surrounding the city and never feel the heat of the flames."

Pointing out the extreme delicacy of design to be found in all Cambodian sculpture, the speaker reminded his listeners that the Chmars were originally wood-carvers. "They applied to stone carving which is comparable to the finest woodwork existent," he remarked.

"There is little of contemporary influence to remind us today of the greatness of Angkor," concluded Mr. Spendlove. "The city was sacked in 1385 by the Siamese and most of its inhabitants were either slain or carried in captivity across the border of Siam, there to become slaves. The lofty and austere nature of their sculpture attests to their greatness, however. I am happy to pay tribute to it."

# Star Nov. 7/40 Toronto Plans Art Exhibit

Earl of Athlone  
To Open Painting  
Display Nov. 15

TORONTO, Nov. 7. — (C.P.) — Considered to be one of the finest exhibitions of paintings ever assembled in Canada, a display will be opened Nov. 15 at the Art Gallery of Toronto by the Earl of Athlone, Governor-General. The Earl will be accompanied by his consort, Princess Alice.

The display will be open to the public for a month with all proceeds to be donated to the Canadian Red Cross Society.

The collection, by world-famous masters, is insured for approximately \$2,000,000 and will be on view through the generosity of owners in Canada and the United States. Months were spent in collecting the best available works by British, French, Dutch, Spanish and American masters.

Outstanding among the paintings is a portrait of Philip IV of Spain by Velasquez. The painting has been loaned by Thomas Harris of London. Dr. and Mrs. C. F. Martin of Montreal have sent one of Constable's series of Salisbury Cathedral.

# Lectures at the Star Nov. 5/40 Art Association

On Monday afternoon lectures to the members of the Art Association of Montreal began again for another season. The lecturer on this occasion was Arthur Lismer, the Canadian painter, a former member of the group of seven, who gave the first of two addresses on "Art in a changing world." This was a very general introduction to his subject, and the lecturer himself attached more importance to the lantern slides which were shown than to the words which they illustrated. There was a long series of them, which were run through rapidly, and their purpose was to show the many forms which art has taken over a wide distance of time and place, often with similar ideas represented in widely different manners. There were examples of pictures and sculpture from Egypt and Greece, from mediaeval Europe, from Italy, France and England at different periods, examples of Canadian painting and one painting by a modern child.

Next Monday at five o'clock Mr. Lismer will give his second lecture and will speak of modern developments of art.



# Canadian Art New York Liked On View in Montreal Until Nov. 17

By ROBERT AYRE

THOSE of us who didn't happen to be visiting the World's Fair—The World of Tomorrow that has so suddenly become The World of Yesterday—when the Canadian Society of Graphic Art exhibition was on last year, now have our chance. The show—minus only a dozen out of the 133 works—opened in two of the Art Association's upstairs galleries on Thursday and will be here through November 17th. It comes to us through the courtesy of the National Gallery.

The hanging, I think, is a little uncomfortable. Many of the individuals are represented by three, and even four, pieces, and in a show of this kind it would have been better if the individuals had been kept intact instead of scattered. It gets to be particularly annoying when the artist is presenting a series—Laurence Hyde's three illustrations to Macbeth and Kathleen Munn's drawings from The Passion suffer from being separated.

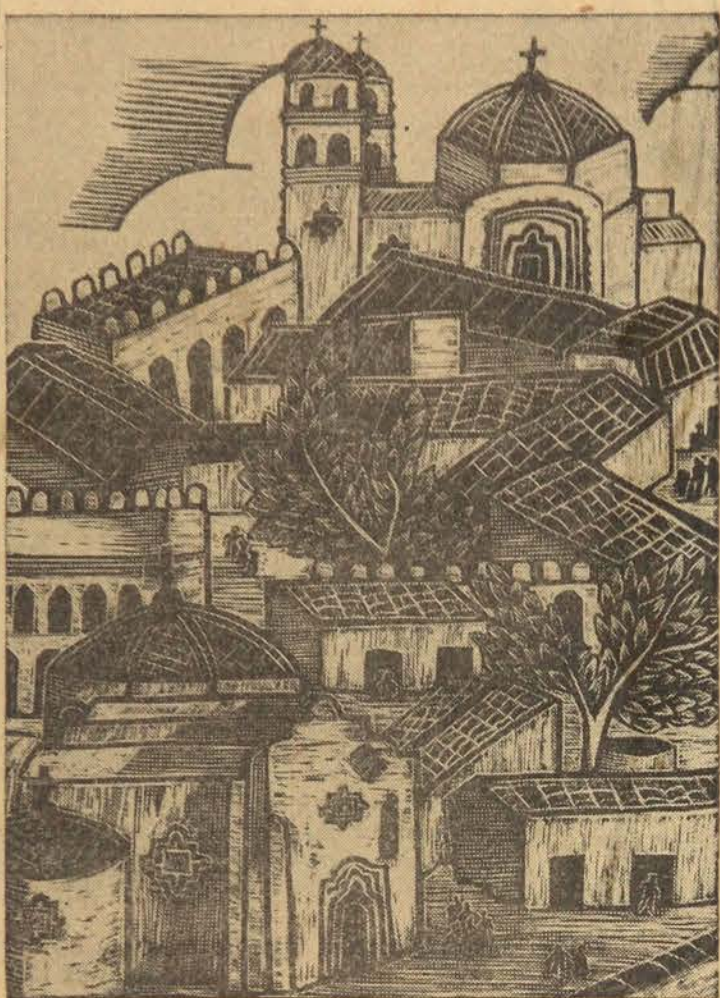
The figures in Hyde's wood engravings, caught up in the whirl of their passions, have the finish of burnished black metal; laid down on a white page with wide margins, they would fairly gleam; the driving imagination in them is disciplined and palpable. Miss Munn's drawings are of a different order. The clustered figures in her Ascension, Descent from the Cross and Last Supper are not so much bodies as spirits in the process of coming into being out of a cosmos of crisscrossing bands of light.

Not many of the exhibitors go down into the wells of their imagination like this: most of them have their feet on the earth or in the streets. But there is Francis Michael Forster, whose two illustrations for The Song of Songs are also unhappily sundered, the black girl in one room, the white in another. They are carefully schemed drawings, half-abstracts, worked out in a curly line, unyielding, intellectual rather than emotional, but striking. The same could be said for Bertram Brooker's two heads from Crime and Punishment and his arrangement of circles in Abstract Still Life—carefully schemed, brilliantly executed, intellectual.

## Variety in Subject

Life comes warmer in Paraskeva Clark's print, Memories of Petrograd, which has in it the weight of sorrow. It comes warm and thick and humorous and bawdy in Robert Frederick Hagan's tempera, The Future Presents Itself—the world hasn't much to look forward to if these poor gawky bathers are The Future!—in the lumpy nudes of his Flesh, in Ladies' Entrance and in Nativity—it seems to be a mean auto camp where this child is born.

Hagan is good-natured about the ignobility of man. Grace Fugler feels a little bitter. There is iron in her Coal is Dear, with its tombstones, and in To Have and Have Not. Some of the horror of it strikes at you out of Fritz Brandtner's shrill colored ink drawings, Men of 1939, in which even the dog wears a gas mask, is gruesome comedy. The Refugees, huddled together, looking back, waiting for what will happen next, are stylized but you feel the full force of their pathos. Life is serious in John Hall's wood engraving, Interlude, and the social significance note is carried as far as the message in Samuel Reindorf's Forward to Socialism. There is no message, unless it be the dignity of labor, in Gordon



Mexican Village, woodcut by Cawthra Mulock, of Toronto, in the Canadian Society of Graphic Art exhibition now to be seen in the Art Association galleries.

Weber's crayon drawings, Lens Test and Film Processing, arresting in their big circling movements, and most of the other works in the show are portraits, snapshots of human life in its less strenuous moments, and landscapes. There is plenty of variety in both subject and technique.

Holgate is represented by the warm and vibrating Labrador Kitchen, by one of his Totem Poles and by Lumber Jacks, the last two engravings from the Toronto Art Gallery; Arthur Lismer, by typical Georgian Bay and Gaiety drawings from the same source; Varley, by Mario, a lovely feline head, also from—but that's enough!—I see that the two

color woodcuts and the engraving by Walter J. Phillips are from the Toronto Gallery as well. The totem pole in the Tsatsimukomi ruin looks alive and sly, as if he's about to sneak up on the Indian.

There is plenty more worth seeing. Don't miss Louis Muhlstock, Jack Humphrey, Carl Schaefer, Cawthra Mulock, William Ogilvie and David Milne, to mention only a few for different reasons.

## Philip Surrey

A one-man show of about a score of gouaches by Philip Surrey opens today in Antoine's Art Gallery, 950 Victoria Square.

## Beauty Not Stressed At Annual Exhibit Gazette Nov. 23/40

Work of Contemporary Art Society Occupies Three Galleries at Art Association

In three of the new galleries of the Art Association of Montreal the Contemporary Art Society is holding its annual exhibition. Before it closes on December 15, it is reasonable to suppose that some of the works will supply thrills and stimulation to many hundreds, but in the main it must be admitted that the collection is a rather mixed lot. If a hazy knowledge of drawing and crude colors appeal, there are examples that will not disappoint. Generally speaking there is more than a hint that there is a law against beauty—and it is faithfully observed.

Outstanding are a couple of winter landscapes, of houses, barns and rutted winding roads by A. Y. Jackson—vigorous works by an accomplished painter, and a small oil of trees by Frederick H. Varley, A.R.C.A., which reveals the skilled hand. Ernst Neumann shows a sketch of the archway over the Glen, with a C.P.R. locomotive approaching the smokestacks of the bakery, and Goodridge Roberts handles his paint with freedom in an interior. Ethel Seath shows a collection of odd-shaped shells which naturally supply some intriguing pattern, and Sarah Robertson paints a bit of Bishop street as seen from a window. Kathleen Morris, A.R.C.A., finds Cote des Neiges road a good subject, with a procession of priests walking in the snow, and Prudence Heward has better luck with her portrait of R. W. Heward than with that of a woman in a coat with a fur-trimmed collar, which has to be seen to be believed. Jack Humphrey succeeds with a bowl of autumn flowers, and Louis Muhlstock in the "End of Winter"—melting snow in a yard, an open gate and buildings beyond, has captured the atmosphere of the season. Paraskeva Clark has a conscientious work called "Barn Yard," and Philip Surrey has been happy in the arrangement of the three figures on a sofa, entitled "Listening to Music." Mabel Lockerby shows her flair for the decorative in a work featuring a bird on a bough and cows in a field, and John Lyman in "Hitch Hikers," paints a youth and a girl in a hilly landscape "thumbing" passing autos. Jack Beder has a watercolor of figures in a cafe which shows sincerity.

Among others exhibiting are M. Reinblatt, Bernard Mayman, Herman Heimlich, Eric Goldberg, H. Mayercovitch, Arthur Moscovitch, Carl Schaefer, Alexander Berkovitch, Fanny Wiselberg, Marion Aronson, Percy Younger, Gordon Webber, Michael Forster, Allan Harrison, Jean Paul Lemieux, Sybil Kennedy, Isabel McLaughlin, Alfred Pelland, G. Paige Pinneo, Henri Masson, David B. Milne, Fred Hagan, B. R. Hayes, John A. Hall, Louise Gadois, Eldon Grier, Barker Farley, Miller Brittain, Marguerite Faimel, P. E. Borduas, Marion Scott, H. Evelyn, Jeanne Defauw and L. Brokenshaw.

## Early Art of Java Is Lecture Topic Gazette Nov. 23/40

On Monday at 5 o'clock Professor J. W. Bridges will give an illustrated lecture on "The Early Art of Java" in the Lecture Hall of the Art Association of Montreal. Members of the Holland-Canada Society will be welcome to hear this address. "Sir Joshua Reynolds" will be the subject of the lecture to be given by Ernst Neumann on December 2.

In the Print Room are on view photographs of sculpture by Gertrude Hermes, the subjects being portrait busts and also works of a more imaginative kind. This show is due to close December 22.

## ARCHITECTS URGED LOOK BEYOND WAR

Gazette—Nov. 23/40

## Henry H. Saylor Says Housing Must Keep Pace With Industrial Growth

It is the task of those who plan for building—whether they be architects, engineers or actual builders—to have enough vision to build for peace even while the world built for war, said Henry Hodgson Saylor, of New York, author and associate editor of The Architectural Forum, speaking at a meeting held last night in the Art Gallery as part of a two-day celebration of the 50th anniversary of the Quebec Association of Architects.

Building has three jobs today, the speaker said. They are, in order of their importance, military and naval construction, industrial expansion, defence and housing. "In carrying through these jobs it is quite evident that we shall have to revise, and continue to revise, many of our ideas."

"One of our greatest mistakes in World War No. 1 was a failure to recognize the need for housing in connection with the industrial expansion. Housing not only got a late start, but it came slowly, inefficiently, and at a great cost. Another mistake was made in failing to centralize our war housing. Shipping, the army, the labor departments—all had a hand in it. It is to be noted that England, after a year of this war, has just created a Ministry of Building and Public Works."

It is the opinion of Mr. Saylor that architects are a group of technicians who have something definite to offer to the Government at this time. "Rather than sit around awaiting a summons from on high," he suggested, "we should be doing our job down below. Our local problem is individual housing—are we posted on it?" In the United States, the speaker said that the Government has suggested the establishment of local defence councils, representing architects, engineers, builders, labor unions, manufacturers, real estate boards, lending institutions, housing authorities and municipal planning boards. These councils will, by a study of local situations with respect to needs and materials available, explore to the greatest possible extent the potentialities of the community to contribute to the defence effort.

Star, Nov. 21/40  
On Defence



Henry H. Saylor

## U.S. Architect Will Speak

Public Lecture and  
Dinner Address  
Will Be Given

Henry Hodgson Saylor, architect, of New York City and associate editor of the Architectural Forum, will speak on "Building and Defence" at a public lecture at 8.30 o'clock Friday evening in the Art Gallery, Sherbrooke street west.

Mr. Saylor is coming to Montreal under the auspices of the Association of Architects of the Province of Quebec, which is celebrating the 50th anniversary of its founding this week-end. The celebration covers two events, Mr. Saylor's lecture and an anniversary dinner on Saturday evening at the Cercle Universitaire.

The dinner will be attended by Sir Eugene Fiset, Lieutenant-Governor, and Lady Fiset, and by other notables including Mgr. Maurault, rector of the University of Montreal; Dr. F. Cyril James, principal of McGill University and Mrs. James, Burwell Coon, president of the Royal Architectural Institute of Canada, and Mrs. Coon; A. J. Hazelgrove, president Ontario Association of Architects and Mrs. Hazelgrove; deGaspe Beaubien, vice-president of the Engineering Institute of Canada and Mrs. Beaubien; R. E. Jamieson, president of the Corporation of Professional Engineers, Quebec, and Mrs. Jamieson.

## The Permanent Collection of Canadian Art - - Error -

## "Art of Our Day"— Placed on Exhibit Herald, Nov. 23/40 Contemporary Arts Society Display Is Colourful

The Contemporary Arts Society opened its exhibition of "Art of Our Day in Canada" yesterday afternoon at the Art Association of Montreal gallery, presenting the works of several well-known artists in conjunction with that of comparative newcomers.

Canadian scenes, both winter and summer, represent such artists as Maurice G. Cullen, Clarence Gagnon, Suzor-Cote, A. Y. Jackson. There are also samples of the work of Robert W. Pilot, Goodridge Roberts, James W. Morrice, Kathleen Morris, and several others.

Color, bright and often rugged, seems to be the general keynote. Cullen's "The North River" is an example of strong coloring. Roberts, offers a well-sketched interior, and Morrice a drab picture entitled "Canadian Troops at the Front". "Old Holton House" by the latter, is very effective in its simplicity, and is perhaps one of his better works.

A. Y. Jackson's sketch of "Winter, L'Islet" is an interesting piece. Simple, subtly colored, it proves to be one of the highlights of the exhibit. Suzor-Cote has drawn a great character in the face of Francois Taillon.

By Robert Ayre  
"Standard"

R 23, 1940 November

## McGill Arts and Crafts

McGill University's hobby show has closed to make way for the exhibition of photographs of Gertrude Hermes' work. I don't use the word hobby in any derogatory sense, for some of these professors and students really have something to show for the way they spend their spare time. There were paintings, drawings, etchings, line and wood cuts, photographs, models and metalwork. I was most interested in the little stage sets and the costume designs that were a practical part of the English course. And there was a fascinating hooked rug with all sorts of little creatures crowded into it, much better than many of the rugs the habitants are turning out these days.

## Art of Java

On Monday, at 5 p.m., Professor J. W. Bridges will lecture to members of the Art Association on The Early Art of Java.

## Canadian Contemporaries

I saw just enough of the Contemporary Arts Society show

ing its hanging to whet my appetite. It opened with a private view yesterday. They call it Art of Our Day in Canada and it looks like one of the events—it may turn out to be the event—of the season. It occupies the three new galleries of the Art Association.

Star—Nov. 23/1940

OPEN ONLY TO MEMBERS of the Holland-Canada Society and to members of the Art Association of Montreal, a lecture on the "Early Art of Java" will be given in the association's lecture theatre by Prof. J. W. Bridges on Monday at 5 p.m.

## Sculpture of The Far East Star Nov. 26/40

This week's lecture at the Art Association of Montreal was again on the art of the Far East. Last week Mr. Spendlove spoke on the Angkor temples in Indo-China, and this week Professor Bridges gave a very interesting account of the related arts of Java. In both cases the art was derived, with the Hindu religion, from India. Buddhism later displaced Hinduism and was in turn displaced by it, and Professor Bridges had much to say about the legends and traditions of these religions. A large part of the address and its illustrations were concerned with the magnificent sculptures of the great Stupa, a Buddhist temple or monument, of Boro Budur, with its reliefs of Buddhist legends and its many figures of the Buddha. A large Hindu temple, built later, in the same part of Java was also described and illustrated, with its carvings, almost as fine as those of the Buddhist period, of Shiva, Brahma, Vishnu, Ganesh and other Hindu deities. The photographs of the temples and their sculpture were preceded by some remarkably good coloured slides of Javanese scenery, which added to the great interest of the lecture.



# Art in Montreal is Given New and Vigorous Life

BY ROBERT AYRE

AFTER setting up worthy standards for the Montreal Art Association School and seeing them firmly planted, Edwin H. Holgate, R.C.A. and Lilius Torrance Newton, R.C.A. have withdrawn to devote more time to their own painting and this season the classes are in the hands of William Ogilvie and Goodridge Roberts. And capable hands they are. The commercial art department which Mr. Ogilvie came from Toronto two years ago to organize has given a good account of itself and he is carrying it forward, adding to it the responsibilities of the life class. Mr. Roberts is teaching painting and is conducting the evening school, an innovation this year and, it seems to me, a valuable one, for there must be many young Montrealers, obliged to earn their livings between nine and five, who have been waiting for just such an opportunity. It is encouraging, too, that the young men and women, in a period when the demands of the State grow in urgency, should be able to find time for art. For those still happily ignorant of war, Miss Anne Savage and Miss Ethel Seath are continuing their Saturday mornings.

Goodridge Roberts will be an asset to the school. I don't know what his father and his uncle think about his breaking the family tradition of literature, but he has certainly justified his deviation. In his own quiet way he has grown into one of the more important of Canada's younger painters. He has exhibited widely in the past few years; he is represented in the permanent collections of the National Gallery and the Art Association, and in 1939 he won the Jessie Dow prize for water colors. The show of Laurentian paintings he held in Montreal recently enhanced a prestige founded on modesty, sobriety, delicate sensibility, the strength to follow his own private course, calmly deepening and intensifying his experience of landscape, unmoved by any clamor outside himself and his hill.

## Water Colours By Canadians

An exhibition which is now open at the Art Association of Montreal contains a selection from the last show of the Canadian Society of Painters in Water Colours, which has been sent out as a travelling exhibition by the National Gallery of Canada. In this collection of less than fifty drawings there are examples of most of the different ways of using water colour;— finished drawings and slight sketches, and several pictures in body colour used in the manner of oil paint.

Good water colour of the old established fashion is to be seen in the landscapes of Fred Bridgden and T. W. McLean, in a drawing by Frederick Cross and in A. J. Casson's somewhat formalized picture of buildings and clouds. There is humour as well as good work in J. S. Hallam's picture of a boy at a piano. W. A. Winter's "Cold Night" has effective lighting, and there is good drawing of ships, with very little colour, in Charles Goldhamer's "Atlantic Schooner". A very striking effect has been got by Mrs. Laura Evans-Reid in her sketch of a lake with stormy clouds, and the sunlight and shade in Jack Beder's picture in gouache of a Montreal square make a pleasant result.

Patterns of lines are well used by several of the painters to make rather formal pictures; B. Coghill Haworth's drawing of cliffs at Cape Cod, and Carl Schaefer's of wheat in stooks, are good examples; Tom Woods has rather gone to extremes in the same directions. There are several quite slight but interesting sketches; Jack Humphrey's market, Wilfrid Flood's sketch at Cobalt, the sketches by Alan Wingate and Miriam Fox, and one in an unusual method of painting by G. Keltz are among these.

ROBERTS' teaching experience began in Ottawa, after two years as a student of L'Ecole des Beaux Arts in Montreal, two in the Art Students' League, New York, under Boardman Robinson, John Sloan and Max Weber, and a year working as a draughtsman for the New Brunswick Forestry Department. It was continued at Kingston where, under a Carnegie grant, he was Resident Artist at Queen's University for three years. Later, he conducted a school in Montreal in association with Ernst Neumann.

Of an entirely different temperament is Alfred Pellán, whose solo show, now occupying two of the Art Association's galleries, is something of a sensation. Pellán has just come home to Canada from Paris, where he went about fourteen years ago on a Quebec Government scholarship. Judging by two little pictures he preserved from his youth and saw fit to exhibit with his mature work, there was nothing exotic about his beginnings in Quebec City. But at the Beaux Arts there he developed rapidly into a personality that singled him out from other students. This individuality, plus his years in Paris, plus the influences of Derain, Braque and Picasso— influences that have touched Canadian painting lightly!— sets him apart from other painters of this country.

Lawren Harris is also seriously concerned with the non-objective, but there is a world of difference between the two painters. Harris has soared into pure abstraction. Pellán exaggerates and distorts for his own purposes, but he has not got clean away from such familiar objects as faces, pots, vegetables and flowers. While his world is a painter's world of shapes, colors and rhythms, while he believes that a picture is unique, a new creation, its own justification, he does suggest, by his titles, that it

olence of Europe, Harris from the cold mountain tops of Canada and from the spirit.

The big abstractions dominate the exhibition and seem to dominate Pellán's art, but there are other sides to him. In some of his still-lives, like *Fruits au Compotier*, whose forms dissolve into one another, he is warm rather than hot, persuasive rather than aggressive; and he shows several sensitive, simple, more "normal" portrait heads and a number of drawings that must convince the most unsympathetic that, wilful as he may be from the point of view of the traditionalists, he is a keen observer of "things as they are" and a skilful craftsman.

Pellán is not in the stream of Canadian painting, but if he stays at home he may give a new direction to its current. The fact that the Quebec Provincial Museum has acquired some of his works may give courage to painters who have been trying to break away from the old established habits.

## Daumier Watercolor Is Treasure of Week

Gazette Dec. 7/40  
Famous French Draughtsman Represented by Powerful Painting, "The Critics"

The Treasure of the Week at the Art Association of Montreal is "The Critics," by Honore Daumier. This watercolor shows a group of men about a painting on an easel, while in the shadowed background another engages in conversation an artist wearing a smock and holding a palette. It is believed that the central figure in the picture is M. Rouart, a noted French collector of the period, and that the artist is Manet, whose activity in forming the group known as the Impressionists is now art history. It is a powerful watercolor painted in low tones, effective in its balance of light and shadow and the figures are put in with the confidence and strength which marked the work of this master draughtsman, who is more generally known to the mass through his caricatures and lithographs of courtroom scenes and incidents in the lives of humble folk.

Daumier was born at Marseilles in 1808 and went to Paris in 1816, where he contributed drawings to political journals, one particularly daring cartoon of Louis Philippe in 1831 landing the artist in jail for six months. In 1877 he lost his sight, and subsisted on a small pension accorded him by the French Government. He died away from Paris in 1879, in a cottage provided him by his friend Corot.

## Gazette - Dec. 7. 40

### Lisner Lectures Monday

In the Lecture Hall of the Art Association of Montreal on Monday at 5 o'clock, Arthur Lisner, A.R.C.A., will give an illustrated address on Pieter Brueghel, the 16th century Flemish painter whose favored subjects usually depicted the humorous side of rustic life. Born near Bruges and spending most of his life in Antwerp and Brussels, Brueghel died about 1570. This lecture occupies the date on which, according to the Art Association's printed program, Professor Philip J. Turner, of McGill University, was to have given a talk on "Suffolk Churches and their Treasures."

## Toronto Saturday Night.

November 30, 1940



Goodridge Roberts, for three years Resident Artist at Queen's University, and now Director of the Evening School and teacher of painting at the Montreal Art Association, has been striking out a new line in Canadian landscape, of which this is an interesting recent example.

## A Lecture on Sir J. Reynolds

Dec. 3/40

The art of Sir Joshua Reynolds was the subject of this week's lecture at the Art Association of Montreal, which was given by Ernst Neumann on Monday afternoon. Mr. Neumann took a modern point of view and dealt with the work of Reynolds critically, but with appreciation. In a short account of the painter's life, the lecturer pointed out the importance of Reynolds' visit to Italy and the strong influence on him of the pictures of Titian, Tintoretto and other Italian painters. A number of Reynolds' best pictures were shown by lantern slides and compared with the work of other painters, and these illustrations were all the more valuable because some of them were taken from pictures in the Montreal art gallery. Mr. Neumann, a lecturer who always makes his meaning clear to his audience, pointed out, and illustrated by comparisons, the weaknesses of form and construction in Reynolds' portraits and, while he drew attention to the great qualities of such portraits as those of Lord Heathfield and Dr. Johnson, he claimed that Reynolds saw not life itself but a vision of life made from his memories of older Italian painters.

## Watercolor Exhibit At Art Association

Gazette 7/40 Dec.  
Collection by Canadian Society Members Contains a Few Engaging Examples

Occupying the Canadian Gallery at the Art Association of Montreal is the Canadian Society of Painters in Water Color Travelling Exhibition, which has come here through the courtesy of the National Gallery of Canada at Ottawa. It must be admitted at once that it is not a very inspiring show, the items, with a few exceptions, doing next to nothing towards revealing the best qualities of a medium which, generally speaking, has never in Canada been embarrassed by the number of its friends.

Recalling past exhibitions of this Society, it cannot be said that the offering is outstanding, though there is in some of the work evidence which suggests that if the artists had subjected themselves to a bit more discipline and the flame of inspiration had glowed a bit longer something might have come of it.

What this medium is capable of under the practised hand is evident in "March in the Laurentians," by Fred H. Bridgden— distant wooded hills, bush and evergreens and a stream, edged by snow-covered banks, all put in with transparent washes of clean color. The composition is effective and the drawing throughout is sound. A. J. Casson in "Before the Storm"— a team of horses near buildings beneath a threatening sky— keeps his color clean and the handling free, but became concerned with pattern when he reached the clouds. Frederick G. Cross is technically admirable in his western scene called "Mulligan Jack's Chuck-Wagon Outfit," with a distant mounted figure roping a horse, and a man standing near the grub supply, which is covered with a tent. Charles Goldhamer with "Atlantic Schooners" has convincingly painted a grey moist sky, and has taken no liberties with the forms of the ships moored at a wharf. J. S. Hallam succeeds with "Piano Practice"— a boy engaged in what is probably a distasteful task, in which the color is crisp and the drawing good. Peter Haworth in "Radio Beacon" draws the mechanical apparatus with precision, and the same attention to detail, though more fluid in treatment, marks the "Interior," by Owen Staples. A house near turned earth, under a grey sky, is done with freedom by Miriam H. Fox, a work called "Water Color Sketch No. 1," and Ada G. Killins in "Factory Closed" sounds the sordid note in her painting of workers' dwellings. Jack Beder shows vigor in his Montreal scene, done in opaque colors, and Goodridge Roberts in "Laurentian Landscape" believes in blue water.

Fred Hagan has a "Susanna at the Bath"—with a couple of snoopers—which rather makes one inclined to prefer the version of the episode as set down by painters of long ago. Nude Susanna, seated on the edge of the bath, should certainly get advice regarding her all-over pink complexion. It looks like a beautifully developed case of something—and quarantine is suggested.

Others exhibiting are: Caven Atkins, E. Conyers Barker, A. Bercovitch, Murray Bonycastle, Sam Borenstein, Fritz Brandtner, Paraskeva Clark, Robert Finch, Wilfrid J. Flood, B. Coghill Haworth Jack



# Exhibition of "Art of Our Day" By Contemporary Arts Society Found Haunting and Significant

By ROBERT AYRE

"ART OF OUR DAY IN CANADA". This is the title of the exhibition arranged by the Contemporary Arts Society and occupying three of the Art Association's upstairs galleries until December 15th. Day. Now just what is Our Day in Canada? Ever since seeing the show — and it's a good show, I must tell you before I go any further — I have been reflecting on the question.

Our Day is, of course, Now: 1940. The dominating fact, in Canada, as everywhere else, Today, is War. It hasn't come to us in bombs; St. Catherine Street is unbroken; the tower of Toronto's City Hall still stands; but it is changing our habits, it is eating into our minds like a corrosive acid. Our Day, then, is a time of change, of grave anxiety, of nightmare.

The next question I ask myself

is, how much of this has found its way into our painting? The exhibition gives us part of the answer.

Not the whole answer because, good as it is, representative as it is, it is not a complete roundup of contemporary Canadian art. Yet it does set out to show us what Canadian painters are doing in 1940 and it goes far enough to make our question a fair one.

How much of the nightmare of War, how much of the essential Now, has found its way into our painting? The answer on these walls is, "Not much." It is, almost, "None."

I am not saying our painters should paint the War; I am not saying they could if they wished; I am merely pointing out the fact that they are not doing it. If the upshot of it is that Our Day for them is Yesterday, we cannot condemn them. War changes things too quickly for most of us. It makes Today Yesterday in the twinkling of an eye. Art is of slow growth. It lives its own life, not necessarily in a vacuum, but it does not take the world neat at a gulp. When it does try to be "contemporary," as often as not it succeeds only in being false.

## War's Influences

The war is disturbing our Canadian painters. Some of them, with no time and energy to spare, have gone into military training; others have given up painting entirely for active service; many—even those whose talent is unfitted for that sort of thing—feel they should be doing War posters; some feel they should be painting the War and are frustrated; others have put their uneasiness aside and are digging into their own work more intensively; and a few simply can't work at all. In time, and especially if it comes closer home, the War may get onto Canadian canvases.

If it must, it will. If it does, it will not necessarily be in the surface things. Would Ethel Seath's shells be any more valid if they were the other kind of shells, the lethal ones. Would Philip Surrey's little procession be a richer experience if the figures were soldiers instead of schoolgirls? Or Miller Brittain's rummage sale more pointed if we knew it was for the Red Cross? The War is deeper than its properties. It need not show itself in war paintings at all. It will show itself in a changed temper, a different spirit. We may not see Today until Tomorrow.

So I do not find fault with the exhibition for not reflecting the immediate disaster.

We must, then, compare the "Art of Our Day in Canada" with the "Art of Yesterday in Canada." We can't be too strictly chronological. There are painters painting today—young ones, too—who are

painting like Yesterday, or even the Day Before Yesterday. It is a matter of spirit.

## Reflections and Trends

What was Yesterday? I think we may take the Group of Seven for Yesterday. It was a grand time, a big, dramatic, heroic, if you like extravagant, optimistic time. Looking at the current show, which is largely Montreal, with European importations, we must remember that the Group was centred in Ontario. Montreal was never so exuberant; it has been closer to the studio than to the great outdoors. At any rate, Today is not so sure of itself as Yesterday was. It turns inward, it applies itself to more heart-searching and to more searching, perhaps, after the secrets of painting. In a sense, it has narrowed down, become intimate and personal. In another sense, it has broadened and deepened, going into humanity instead of into the woods.

Landscape is not the most noticeable feature of the Contemporary Arts show. Where it does appear, it lacks Yesterday's glorying in the Canadian pageant. A. Y. Jackson is still his old high-spirited self; there is a gleam, just a gleam, of the old joyousness in Varley's little sketch. Herman Heimlich exults in Westmount Park, there is drive in Percy Younger's sky, but these are on a smaller scale, and most of the landscapes are quietly happy, or delicate, or charming, rather than big and shouting. Paraskeva Clark is blithe, but her work is much more subtle than anything the Group ever did; the showery light of her barnyard is a different thing from the pounding radiance of Yesterday. Carl Schaefer, on the other hand, is sad in his grain stocks and his Ancaster Valley, quite downcast.

Before I leave landscape, I must mention Sarah Robertson's gay little water colors, Mabel Lock-erby's charming decoration with the bird on the bough, the sensitive little piece by Marion Aronson, a newcomer, Isabel McLaughlin's almost whimsical New Mexican church, and Eric Goldberg's muted, nostalgic autumn mountains, with its white cattle, so peaceful. There is tranquility, too, in his girl on a red swing.

For figures in a landscape, we have John Lyman's Hitch Hikers. The boy and girl are like graceful dancers. In color and smooth, free movement through the figures and back into the hills the picture is wholly ingratiating.

## Paint and View Points

In the painter's world are the European landscapes and the still life of Jeanne Defauw, half-defined forms laid on in pale colors with a knifed and much of the canvas showing, sophisticated works; the contributions of Philip Surrey,

bigger in conception, more painterly, than the night pieces noticed here a few weeks ago; the interiors and the flowers of Goodridge Roberts and Jack Humphrey, handled with admirable honesty and vigor; the nude of Margaret Fainmel; the still lifes of Louise Gaddois and R. B. Hayes; the sensitive city pieces and the head by Allan Harrison; the abstractions of Alfred Pelland, dynamic; Gordon Webber, geometrical; Michael Forster, surrealist; and Marion Scott, who shows an amusing composite of Montreal and a dignified arrangement of figures in warm color.

Henri Masson and Miller Brittain accept humanity with good humor; Fred Hagan rather revels in its fleshiness; Harry Mayrovitch, in The Critics, and Elizabeth Harrison, in Peace Scare (brokers and tape), see it satirically but not bitterly; J. P. Lemieux, in Emmaus, turns it into a gentle story, in a sort of animated map; Jack Boder looks at it in the café, observing it with sobriety.

Prudence Heward shows two portraits, both forceful and alive. Mrs. Decco may not be pretty, she may have big arms and a shabby coat, but she is a real person. Alexander Bercovitch's little boys with the melancholy eyes carry conviction. Louis Muhlstok's tree on the Mountain, with the man lying crumpled at the foot of it is one of his most powerful works.

Do I see the War in Eveleigh's work? Behind the assurance of his uncompromising lines lies uneasiness. A girl is seated with her back to a broken wall; the title is "Ann 1914—Tomorrow." I'm not sure I know what he's driving at in Fohat, with its writhing nude and its radio announcer, but it looks like trouble. As painting, this has more depth than the two portraits. The War comes directly and crushingly, without any mystery, in John Hall's Aftermath. The mourning figures and the victim are painted with heavy certain stroke.

## Professor R. D. Gibbs Gives Final Lecture

"Art and Architecture in the Plant World" Subject on Monday

In the Lecture Hall of the Art Association of Montreal at 5 o'clock on Monday, Professor R. D. Gibbs, of McGill University will give an illustrated lecture on "Art and Architecture in the Plant World." This, according to the printed program of the association, will be the last in the series of lectures for the present year.

Sunday will be the last day of the exhibition of work by members of the Contemporary Art Society. The exhibition of the Canadian Society of Painters in Water Color, which came here through the cour-

tesy of the National Gallery of Canada, Ottawa, is due to close on December 22.

Gazette, DEC. 14, 1940

3

## Art Gallery Gets Carnegie Grant Of \$10,000 for Education Work

Gazette, Dec. 30, 1940

In order that the scope of its teaching may be widened, and much needed equipment for art education be provided, the Carnegie Corporation of New York has made a grant of \$10,000 to the Art Association of Montreal. It was announced over the week-end.

In making the announcement, a spokesman for the Art Association of Montreal said:

"For several years the Art Association has endeavored to enlarge its usefulness to the public and the community, by increasing its educational facilities, and offering the advantages of the galleries and museums in a more intelligent way."

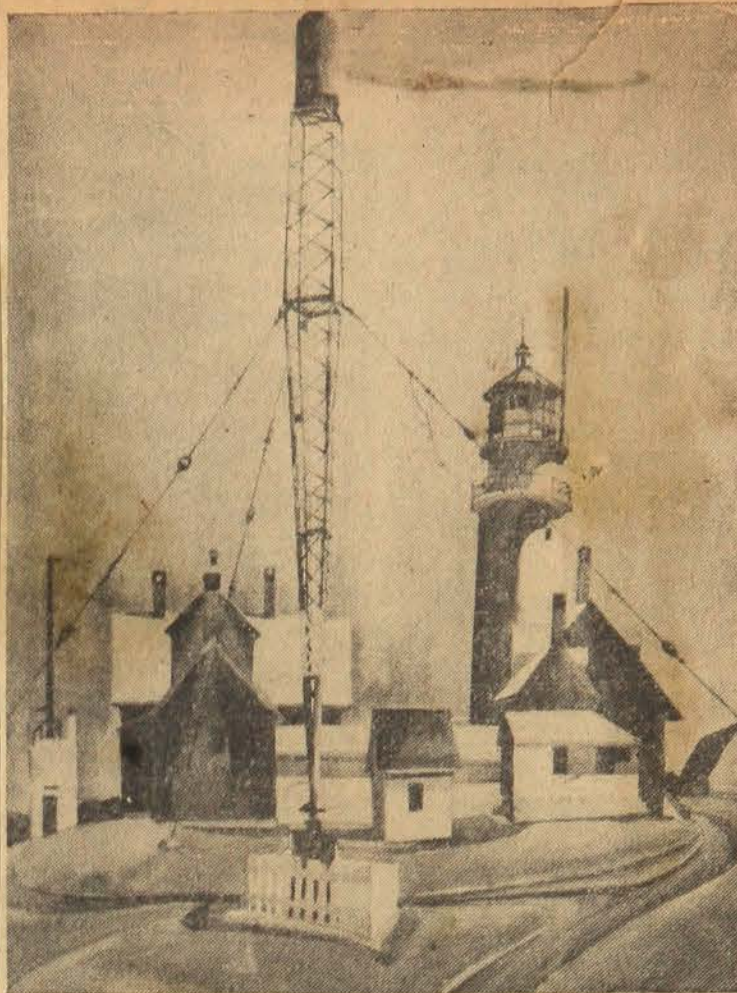
"The Carnegie Corporation, which has always been interested in Canadian educational affairs, and particularly in matters of museums and art centres, has made a grant of \$10,000 to the Art Association, in order that the scope of its teaching may be widened, and much needed equipment for art education be provided."

"As a result of this grant, Arthur Lismer, A.R.C.A., internationally known in the field of art education, will act as supervisor of the educational facilities. Mr. Lismer's exceptional ability in the education of children has already been demonstrated in other centres of Canada, where he has been a pioneer in the field. For two years his services were utilized in South Africa, Australia and New Zealand. Later he was with Columbia Uni-

"As a result of this grant it will now be possible to create a number of study groups, and to provide other classes for the critical study of art in all its significance, both for adults and children. There will be weekly gallery talks for such members and others as care to participate and various educational institutions of the city will be linked with the program. The activities will be announced from time to time in a regular bulletin to be prepared for that purpose. This new program will be in no way alter the schedule of existing classes or lectures."

2

## Water Color by Torontonian



Radio Beacon, by Peter Haworth of Toronto, in the travelling exhibition of the Canadian Society of Painters in Water Color, now on view in the Art Association gallery.

## Water Color Choices Of National Gallery On View in Montreal

By ROBERT AYRE

IN VIEWING the 13th annual exhibition of the Canadian Society of Painters in Water Color in Toronto last January, a selection of 44 paintings was made for a travelling exhibition to be shown throughout Canada by the National Gallery. The show has now reached Montreal and may be seen in one of the big upstairs galleries of the Art Association just before Christmas.

A comprehensive collection, including works in the older conventions by such men as Fred H. Bridgen, R.C.A., Frederick G. Cross, A.R.C.A., Owen Staples and T. W. McLean; works in the newer conventions; some vigorously handled, but with not much more to recommend them; facile, near-commercial paintings, and a few with real individuality.

In the latter category, the seven

Montrealers stand out pretty well

—Jack Beder's Mary-Ann Square,

though it isn't pungent as some of

the others or as, even, much of his

own work; Alexandre Bercovitch's

Winter Scene, rather nonchalant;

Sam Borenstein's largely swagger-

ing Paris church; Youville Square

as seen by Fritz Brandtner, formal

but with the edge of the paint-

er's personality on it; Good-

ridge Roberts' Laurentian land-

scape, rich and full-bodied, with in-

tense blue lake and sky; Philip

Surrey's Sorel dock seen from

above on a lonely night; Campbell

Tinning's Musical Impression No. 19

—surely The Firebird? It feels like

The Firebird, anyway, with its two

dancers gesturing in the midst of a

conflagration of color.

Liberation, by Frederick H.

Varley, A.R.C.A., at present sojourning

in Montreal, is an impressive

work, much bigger than its size.

Christ emerging from the tomb is

a figure for awe; out of the mingled

colors of corruption he comes, not

yet quite alive, yet terribly awake,

to haunt the world with his pres-

ence.

Arthur Lismer's Three Graces are

three African idols, in a composi-

tion as crowded and as colored as

the jungle. The picture strikes out

with force, realizing the great plas-

tic quality of the black man's car-

ving but not taking very seriously

the ideas that inspired it.

There you have two approaches

to religion. Fred Hagen's Susanna

at the Bath could hardly be called

a third, though he has taken his

theme from the Apocrypha. With

raw colors he has done a little de-

bunking of the oriental romance,

turning the fragrant Babylonian

garden into a cheap boarding-house

bathroom and the elders into stuffy

Ontario citizens. Susanna, sitting

on the edge of her vulgar tub,

doesn't seem to mind.

Most of the other exhibits are

landscapes. Jack Humphrey gen-

eralizes on a market in Mexico, his

broad areas uniting in a sound com-

position; there is activity but not

much form in Pegi Nicol Mac-

Leod's Fruits of the Garden; Henri

Masson's Black Tanker holds well together and is sturdy, throughout; so, too, Peter Haworth's Radio Beacon, though it is tighter, all clean and functional, like machinery; Avery Shaw's abstraction has some of this quality, on a much smaller scale.

David B. Milne's Bread in a Blue Wrapper is typical Milne and there is no mistaking who did Carl Schaefer's sunburnt wheat stocks. Nothing in the show is more individual than Paraskeva Clark's Nocturne, a street scene, spare in color, something like a batik, with trees like seaweed.

## Gertrude Hermes

The water colors will be up until the 22nd. So will the Gertrude Hermes show in the print room. It is a pity we can't have the carvings themselves but the photographs give a very good idea of the artist's calibre. I speak as one who had known her only by wood cuts and who recalls with pleasure her Under Currents in the British show of last February.

Apart from a few portrait heads and the tender recreations of little children, her work runs to the abstract and the fantastic, to toads and gulls and butterflies and fish, anything but realistic, to shapes like the spinning figure, Chrysalis, and the sailor in ebony (like an African carving), to Jonah in the belly of the Whale. She gives convincing form to her imagination, with equal facility, it seems, in wood, clay and metals, and ranges from door knockers to lecterns and fountains (one of these for the Shakespeare Memorial Theatre at Stratford) and to the large Britannia window for the British Pavilion at Paris in 1937.

## Art of Our Time

The Contemporary Arts Society show has still another week to run. By the way, speaking of sculpture, there are two little groups in this show that have a nice feeling of humanity in them: two monks, and a little family listening to a sermon: father, upright and taking it all in, mother wandering a little, and child frankly asleep. They are by Sybil Kennedy.

## Suffolk Churches

Art Association members will hear a lecture, Monday at 5, by Professor Philip J. Turner of McGill on Suffolk Churches and Their Measures.

4a

41B



# New Biography of J. E. H. MacDonald Lively Tribute to Canadian Artist Who Excelled in Outdoor Scenes

By ROBERT AYRE

IT is a useful work E. R. Hunter has done in compiling a catalogue of J. E. H. MacDonald's paintings, and the Ryerson Press has produced it in a most attractive little book, designed by the painter's son, Thoreau MacDonald.

As far as I can tell, Mr. Hunter has tracked down all MacDonald's works, except sketches, and he gives us the relevant data of each picture: title, description, size, date, where exhibited, where reproduced or mentioned and by whom owned. It is true, of the first period (1908-1911), he offers only a selection, but the painter had not yet hit his stride. It was not until 1916 that he brought the roof down around his modest head by daring to show *The Tangled Garden*.

*The Tangled Garden* is one of the two colored plates in the book. The other, the frontispiece, is *The Elements*, massive in rocks and clouds big in movement and rich in color. It came out of the Georgian Bay country and was hung in the famous O.S.A. exhibition (Canada's "Armory Show") with the sumptuous *Garden*. Fifteen black-and-white plates illustrate MacDonald's development, from *A March Evening*, painted in Toronto in 1911, to *A Mountain Snowfall*, brought back from the Rockies in 1932, the last year of his life. In addition, there are eight drawings in the text.

## The Solemn Land

Included among the reproductions are *Autumn in Algoma*, *Gleams on the Hills* and *The Solemn Land*, from the National Gallery collection, and for those who are interested in seeing how creative genius transmutes landscape Mr. Hunter places beside *The Solemn Land* a photograph made by Rice of the same aspect of Algoma's Montreal River.

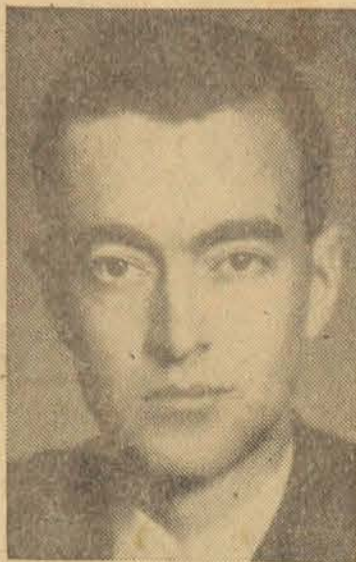
Welcome as it is on that score, and valuable, the book is more than an illustrated catalogue raisonnee. Out of his researches, out of MacDonald's letters and notes written by his son out of conversations with MacDonald's friends, Mr. Hunter has reconstructed the painter's life in a biographical and critical essay of about forty pages. It does not attempt to be exhaustive; it leaves much to Housser and Robson, who were in the field first; and I find it somewhat loosely written; but it gives us the outlines of MacDonald's painting career and consequently of an important phase in Canadian painting, and we learn something of the man himself.

We are helped to know him, too, by his son's recollections, gathered together in an introduction, and by two of the painter's verses, *Kitchen Window*—does he, in his humble toil, work for the stars, or do they rise and pass for him? and *Indoors and Out*, which shows how much he loved "the common blessing of the air".

## Joy in Canada

As a painter, MacDonald was thrilled by the pageantry of Canada. "His idea," says Thoreau, "was to portray the forest, and whatever may be said against his work, it's certain that no one better understood and represented the tangled complexity, richness and power of the Canadian woods." He reached his peak in his Algoma paintings. "In these," his latest biographer says, "he seemed to blend the dynamic quality of his work with an ability to design, which was his second nature, and which resulted

## The Writer



E. H. Hunter was technical adviser to the Art Association of Montreal for a year. He studied under MacDonald, both privately and for two years at the Ontario College of Art, and has a diploma in Fine Arts from the Courtauld Institute, University of London.

in a wonderful balance. Every inch of these pictures is made up of complex but significant and united colour and form; the essence of

the hills and woods . . . . When looking at his pictures one believed with him that it was a glorious thing to be alive. And if one were to live, there was no place lovelier than Canada. He squandered without stint his rich resources of mind and heart upon his country, and through him Canada became more proudly conscious of itself, its worth and its work, its spirit and its destiny."

## Like an Explorer

Yes, MacDonald did awaken in us a new sense of Canada, the Canada—to use his own words—that is impressive, that is primeval and unspoiled, that gives you a lift of exhilaration, that makes you feel, as you break into its vast, colored quietness, like an early Canadian explorer, the first to see it. There is nothing trivial or stale about MacDonald's Canada. It is big and new and stirring and he enters it with joy, tempered by respect; even by awe.

He worked hard and honestly and in color and pattern passed on his experience. It wasn't his fault that his open-handedness was answered with insults, that there were Canadians a quarter of a century ago who did not feel with him that it was a glorious thing to be alive in Canada. And it isn't his fault if values are shifting again, if we are losing that morning Canada and that joy of discovering it. But if the morning is past, it is not utterly beyond reach, so long as we have art galleries.

Set For January  
Gazette Dec. 38, 40  
Photographs, Daumier Prints  
And Sally Ryan Bronzes  
At Art Gallery

While a program of exhibitions and lectures for the New Year at the Art Association of Montreal is being given study, four offerings have been definitely decided on for January. In this month there will be an exhibition of photographs by a camera artist who uses the name of "Tavi"; a collection of Daumier prints are to be shown here through the courtesy of the National Gallery of Canada, Ottawa, and there is also to be a show of bronzes by Sally Ryan of New York. The opening lecture of the New Year will be on January 13, at 5 o'clock, by Andre Bieler, Resident Artist at Queen's University, Kingston. Bieler will give an illustrated address on "Realism and Idealism."

## Treasure of the Week Is Work by Poussin

"Venus and Adonis" Is Characteristic Work by Noted French Painter

"Venus and Adonis," by Nicholas Poussin, is the Treasure of the Week at the Art Association of Montreal. The central figures in the shadow of a tree are attended by a number of little cupids, some interested in doves, others in a swan, while in the foreground is a dog. It is thoroughly characteristic in spirit and sentiment of this French painter who was born at Villers, near Les Andelys, Normandy, in 1594, and studied under Quentin Varin and in Paris. In 1624 he went to Rome where, after a struggle, he came under the patronage of Cardinal Barberini. He painted historical pictures and landscapes in a classical vein and won fame, so that in 1640 he was induced by Richelieu, on behalf of Louis XIII, to come to Paris as the king's painter. In 1643 he returned to Rome where he died in 1665.

## Galleries Closed Wednesday

The galleries of the Art Association of Montreal will be closed all day on Wednesday—New Year's Day.

## Star Jan. 4 French Canada At Art Gallery

The first exhibition of the new year at the Art Association of Montreal is one of work by the French-Canadian photographer who shows under the name of "Tavi," and the photographs are most of them taken in this province, many of them in the valley of the St. Maurice or at Ile aux Coudres. There are views of Quebec scenery and still more pictures of people, some very striking portraits, and pictures of men and women at work, indoors and out of doors. "Tavi" produces many good pictures and, since they are straight photographs of what was in front of the camera, they are valuable records of French-Canadian life and its surroundings. He is, however, not content with showing the people, what they do and the places in which they live; he also puts the weather into his records. He is evidently a keen student of sky effects and has made some quite remarkably good photographs of them; there are some splendid studies of big masses of clouds and in several of them Tavi has succeeded in making the landscapes almost as true as the sky. All the work in the exhibition is good photography used in the best kind of way.

## Star Mon. Jan. 7, 41 Carnegie Corporation Aids Canada

14 Universities and Associations Receive Grants Totalling \$67,000

NEW YORK, Jan. 6.—(C. P.)—Carnegie Corporation of New York has voted grants totalling more than \$67,000 to 14 Canadian universities and associations, it was announced today by Stephen H. Stackpole, assistant to the president of the corporation.

"While there may be one or two additions during the year involving proposals still under consideration, I think it represents in the main our Canadian program," Mr. Stackpole said in a statement.

Following are the grants: Acadia University, Wolfville, N.S., \$5,000, payable \$2,500 annually for two years beginning 1940-41, toward support of its fine arts work; \$5,000, for research in mathematics over a three-year period beginning 1940-41.

University of Alberta, \$2,500, for development of the Banff School of Fine Arts.

Canadian Association for Adult Education, \$2,500, for extension services among the French-Canadians of Manitoba; \$2,500, toward support of the program of the Community Life Training Institute.

Canadian Research Council in the Social Sciences, \$10,000, payable \$5,000 annually for two years beginning 1940-41, for support.

Art Association of Montreal, \$8,000, for support of its educational program.

Royal Society of Canada, \$12,000, payable \$6,000 annually for two years beginning 1940-41, for provision of scholarships for Canadian students, and for administration of such scholarships.

University of Toronto, \$4,500, toward support of the Institute of Child Study; \$3,000, payable \$1,000 in 1940-41 and \$2,000 in 1941-42, as a supplementary grant for support of a professorship of fine arts.

St. Francis Xavier's College, Antigonish, N.S., \$5,000, toward support of the work of the extension department.

National Council of the Young Men's Christian Association of Canada, \$1,000, toward support of the program of the Y.M.C.A. camp at Lake Couchiching, Ont.

Funds have also been made available to Queen's University, Kingston, Ont., for the expenses of a conference on Canadian-American relations and for a meeting of Canadian artists.

American Association for Adult Education, \$6,000, for support of a program in visual education in economics under the direction of the Workers Education Association of Canada.

THE STANDARD, MONTREAL, SATURDAY, DECEMBER 28, 1940

## "Treasure of the Week"



The current "Treasure of the Week" at the Montreal Art Association Galleries is the "Venus and Adonis" of Nicholas Poussin (1594-1665), a celebrated artist of the time of Louis XIII. The Louvre had (probably still has) a fine collection of his paintings of which the one shown herewith is a good example. It is on loan from a private collection in Montreal.

Gazette 12/31/40  
Art Gallery Closed  
All Christmas Day

Sunday Will See Conclusion of  
Two Exhibitions at Art  
Association

On Wednesday, Christmas Day, the galleries of the Art Association of Montreal, will remain closed all day.

Sunday will mark the closing of the exhibition of the Canadian Society of Painters in Water Color, here by courtesy of the National Gallery of Canada, which has been on view in the Canadian Gallery since the end of November.

On Sunday, too, the last chance is offered to inspect the collection of photographs of the work of Gertrude Hermes, the English sculptor, which has occupied the Print Room since November 22.

THE PUBLIC is invited to a "gallery talk," to be held at the Art Association of Montreal at 4.30 p.m. tomorrow.



## Star. Jan. 8, 41 Concert Series At Art Gallery

A new series of concerts, a chief purpose of which is to give some of the younger Canadian musicians opportunities of being heard in public, is being arranged by Madam Sarah Fischer, inspired by the success of similar concerts, which she gave in London last winter. At these concerts it is intended that both new musicians and older and better known ones shall share the program.

The Art Association of Montreal has allowed the use of its gallery for these concerts, which will be given on Wednesday evenings, beginning on January 29th. Four concerts are proposed to begin with, but the number will depend on the support given by subscribers, since a very low price is to be charged for admission. Plans and needs of the concerts were put by Mme. Fischer yesterday before a meeting of friends of music held at the house of Mrs. Sydney Levitt, and enough support was promised to ensure the beginning of the series, but further subscriptions are still needed for its completion.

## Star. 7.40 Nov. Art From McGill On Exhibition

The exhibition of McGill Arts and Crafts, which is now open in the print room of the Art Association of Montreal, is smaller than might have been expected from so big a university, but it contains a good variety of work. Among the oil pictures the most conspicuous is a large portrait of Dr. Stephen Leacock by Frederick B. Taylor, whose smaller self-portrait is much better as a picture. Another striking portrait study is Miss E. Elderkin's "Old Man," which has much character. Some good sketches of sea and rocks are by M. C. Thompson and a big flower picture and some landscape sketches by Ruth M. Dingle. There are only few water colors, the more notable being by P. R. Wilson, J. C. R. Porter and Dr. N. J. Berrill, who has also two effective color prints. Some very good etchings are by S. H. Maw and P. R. Wilson and good, simple effects in the linocuts of Dr. S. M. Homer and the cuts of Betty Whitehead. There are also a few designs for stage costumes and three models of stage settings by students of "English 13." Sculpture is represented by a striking head by Julian Jayne, a well modelled figure by F. P. Chambers and two busts, one a dignified bust of Brig. Gen. Birkett, by Mrs. D. M. Judah.

The crafts are of many sorts; a chair made of barrel staves, a pair of shoes of sealskin in the Eskimo manner and other objects are by Dr. V. C. Wynne-Edwards; a well made model of a sailing boat is by A. H. Coote; a hooked rug, with good color and unusual design by Mrs. Pedley and examples of metal work by Alice Johannsen, Dr. A. S. Lamb, W. A. Maw and V. Kalbfleisch.

Photography makes quite a large part of the exhibition and is all good. K. Neilson's flower study and a good effect of light in his "Dark Thoughts," J. B. Collins' picture of thick foliage, P. E. McCullagh's flower studies, a still life group by B. Smythe and H. B. Collier's Chinese scenes are some of the more notable photographs.

## Gallery Talk at Art Association

At the Art Association of Montreal tomorrow, Friday, afternoon at 4.30, the first of a series of "Gallery Talks," part of the association's new educational program, will be given. At these the subject to be discussed will be illustrated by the works in the galleries. Tomorrow, Arthur Lismer, A.R.C.A., will speak on "What is Painting?" The public is invited and admission is free. Star. 1/16/41

Star. Jan. 16, 1941

## Canadians Prominent in Show At New York British Art Centre

Gazette

By LEON EDEL, Jan. 10/40

(Canadian Press Staff Writer.)

New York, January 9.—A spacious, well-lighted gallery was inaugurated tonight in Manhattan to serve as a British Art Centre in the United States. Its first exhibition comprises representative paintings by leading Canadian, British and American artists.

The American British Art Centre, as it will be known, will provide club facilities for Empire artists in America and an outlet for the sale of works by artists of the entire British Commonwealth.

A non-profit corporation, based largely on the plan of the British Art Centre in London, the American centre will pay a percentage to the artists whose works are sold and employ the remainder of the proceeds for charitable purposes connected with British art.

Among the distinguished guests attending the Centre inauguration were Godfrey Haggard, British Consul General at New York, Brig. Gen. C. L. Lindemann, representing the British Embassy at Washington, Lady Howard de Walden, Charles Chaplin and Robert Sherwood. Mr. Haggard, Mr. Chaplin and Mr. Sherwood spoke briefly.

Occupying a place of prominence along the balcony of the gallery was a group of paintings by representative Canadian artists which attracted much attention. Both in subject matter and treatment the works were unmistakably Canadian, from A. Y. Jackson's two vigorous Quebec scenes to the skilful self-portrait by F. Horsman Varley. Henry Masson contributed a striking painting of a flooded village; Arthur Lismer a warm-toned little Nova Scotia haven and a Georgian Bay scene; Louis Muhlstock one of his well-known light and airy country interiors, and Douglas Duncan a delicate rendering of some trilliums.

At one end of the gallery, with a whole wall to itself, was hung among the paintings from England, Augustus John's familiar portrait of "A Canadian Soldier," loaned by the National Gallery at Ottawa.

Loans from the Toronto Gallery included Stanley Spencer's "Jubilee Tree," John's "Lady in Black" and Duncan Grant's "Gladiola." Other British artists represented included W. R. Sickert, Wilson Steer, Roger Fry, Terence J. McCaw and Desmond Wadsworth. In the sculpture section there were several characteristic Epstein's.

Among the water colors are three Canadian works, Henry Masson's "La Procession," and David Milne's "Sun Porch" and "Meadow Gate."

The Canadian committee working with the American Centre is composed of Loring C. Christie, Canadian Minister at Washington, John Alford, Dr. C. F. Martin, H. O. McCurry, H. S. Southam and Emile Vaillancourt.

### Not 'Aid,' Sherwood Says

New York, January 9. — (C) — Americans should banish the little word "aid" when they speak of assisting in Britain's war effort, Robert Sherwood, noted dramatist, said tonight at the inaugural of the American British Art Centre in New York.

"The word 'aid' suggests charity, the giving of a hand-out," Mr. Sherwood said. "It is not a question of aid."

"It is a matter of life or death that we support a people who are fighting the battle of civilization."

Charles Chaplin, the comedian, following Mr. Sherwood, said that he wanted to put in a few words for the "forgotten man"—the artist, who in wartime must give way to the soldier.

He had come to participate in the inauguration of the Art Centre because he felt that even in wartime some thought must be given to those "who blaze the trail of cultural and spiritual beauty."

Godfrey Haggard, British Consul General in New York, declaring the Centre formally open, said its purpose, as that of its London counterpart, is "the perpetuating of art while the bombs are falling."

## Canadian Artists Display Work at New N.Y. Gallery

Star. Jan. 10/40

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Godfrey Haggard, British Consul General in New York, declaring the Centre formally open, said its purpose, as that of its London counterpart, is "the perpetuating of art while the bombs are falling."

## Andre Bieler on The Nature of Art

Lectures at the Art Association of Montreal began again on Monday afternoon with an address by Andre Bieler, of Queen's University. His subject, or the title of his lecture, was "Realism and Idealism, Goya and Picasso," but before comparing the work of the two painters Mr. Bieler was more concerned with defining art. His definition was that art is the expression of ideas and visions in language which can be understood by those to whom it is addressed, and he insisted that, to understand a work of art it is necessary to understand the conditions which were a background to it. Proceeding to the two painters, Goya and Picasso, Mr. Bieler put forward the realism of Goya as consisting of subtraction and reducing his art to simple essentials, and the idealism of Picasso as a process of addition which brought in all the sensations and impressions aroused by his subjects. At the end of his remarks Mr. Bieler showed lantern slides of a few examples of the work of the two painters.

## —Fine Photography On Display —Forthcoming Lecture By ROBERT AYRE

Daumier

The National Gallery has sent us a collection of prints and they are very good. They range all the way from little human foibles and mishaps to the great tragic instances of the world. Daumier catches us with our dignity off, in our shirts, with colds in our heads, baldheaded, thin-shanked, ridiculous—and never so ridiculous as when we are fully arrayed in our dignity!—and laughs at us; laughs, but never sneers. Papa, with hair wispy under his nightcap, is at a loss what to do with the squalling infant, while Mamma merely yawns. A paunchy bather is timid about taking the plunge. A huntsman is hauled out of bed to sit in a boat in the rain. What fun! A female socialist rants. Long-toothed English tourists gape at L'Exposition Universelle of 1885 and in one united gulp a whole family drinks.

Universal Suffrage, a noble Gulliver breaks his chains and the Lilliputians flee. Where is he to-day? Diplomacy is an aged, be-rugged harriard of another century. In front of the Bureau of Disarmament, the adversaries bow and scrape and giggle, most politely—Apres vous! The earth is upheld on the bayonet points of a gang of ruffians. That is "European Equilibrium." The grown-up children scramble around a Christmas tree, trampling each other, to get the money and the honors.

"Progress" is a blinded, broken nag going round and round the treadmill. "Un procede pour qu'il marche sans avancer." That drawing was made in 1868. I need say nothing here about Daumier as a seer and a draughtsman, about his genius for portraying character and for making his point.

"Tavi"

In the other long gallery you will find a rewarding exhibition of photographs by Abbe Tessler, of Three Rivers, who calls himself "Tavi." He is doing a work of great value in chronicling Quebec. Some of his landscapes—clouds over the hills—I found rather heavily dramatic as if he were trying to rival the painter, but when he is simply the camera-man he is superb. I don't think I have ever seen better photographs of children and the aged. I must have a way with him. He puts them at their ease and prevents self-consciousness. (I remember once attempting to snap some youngsters at St. Calixte de Kilkenny. Their mother whisked them indoors to put their shoes on and slick down their hair before I had a chance.) Tavi catches the children alive. He is good, too, at catching men and women at work, and at taking old houses and mills and implements unaware.

### Old Masters

Reproductions of old masters fill the square gallery. Da Vinci's "Last Supper," Greco's "Toledo," Patinir's "Baptism in the Jordan"; Ghirlandajo, Lippi, della Francesca, Perugino, Bellini, Michelino, Van Eyck, Vermeer, de Hooch, Rubens, Rembrandt, Bonington, Constable.

### Lecture

On Monday, Andre Bieler of Queen's University, will lecture to the members of the Art Association on Realism and Idealism.

## MONTREAL DAILY STAR

## 1941/ Jan. 15th. Art Association Has New Program

The first number of a new bulletin is issued this month by the Art Association of Montreal, and, in addition to lists of the regular lectures and exhibitions to be held in January, it contains information about an educational program for the benefit of people of all ages. Arthur Lismer, A.R.C.A., formerly Educational Director of the Art Gallery of Toronto, and Professor of Fine Arts in the Teachers' College of Columbia University, is now Educational Supervisor of the Art Association, and the new program is to be carried out under his direction.

Courses for members of the Association, of which particulars are given in the Bulletin, include a Members' Study Group, to meet on one morning and an Art Appreciation Group to meet on one afternoon in each week; there is also a practical Morning Study Class, which will meet weekly for painting, drawing and modelling.

For the public as well as members there will be weekly Gallery Talks in relation to exhibitions in the gallery and museum; these are to be given on Friday afternoons, and the first will be next Friday, January 17th, at 4.30.

There is also to be a Teacher's Court in art and art teaching. The Children's Hours on Saturday mornings, under the direction of Miss Savage and Miss Seath, will be continued, as will the Children's Art League, under which children are brought from schools of the city to see a film and the exhibits

in the galleries. A new course for very young children of members is also proposed.

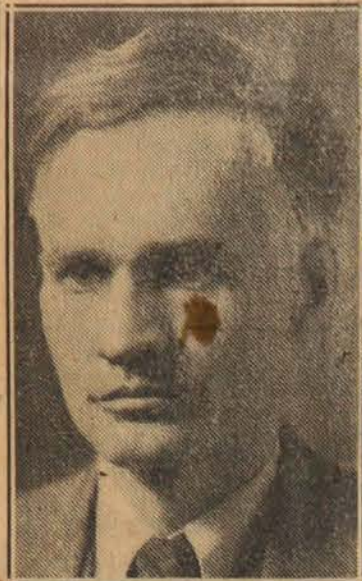
Exhibitions for January are: a collection of prints by Daumier and one of photographs by "Tavi," which are both now open, and one of Sculpture by Sally Ryan. Lectures to be given this month are: on Monday, 20th, by Arthur Lismer on "Honore Daumier" and on Monday, 27th, by F. St. G. Spence on "Gandhara Sculpture."



## Portrait Exhibition Set for Art Gallery Gazette 1/18/41

Examples for Show Next  
Month to Come from  
Private Collections

An exhibition of portraits which  
will be drawn from local and other  
collections is to be held in the gal-  
leries of the Art Association of



Blank-Stolper Photo  
**ANDRE BIELER**

Montreal next month, according to  
an announcement made this week.  
This promises to be an important  
show and should attract a good deal  
of interest.

Later during the spring season  
in the same galleries there will be  
an exhibition of works by Jack  
Beder of Montreal, Gordon E.  
Pfeiffer, of Quebec, and Henry  
Masson. The two former some time  
ago held comprehensive showings  
of their paintings in the Fine Art  
Galleries of the T. Eaton Company  
Limited of Montreal, and the last  
named has contributed to the  
Spring shows of the Art Association  
of Montreal.

Announcement is also made that  
on Monday, February 10, at 5  
o'clock, Andre Bieler, resident artist  
at Queen's University, Kingston,  
will give a second lecture on "Real-  
ism and Idealism, El Greco and Vel-  
asquez," before the members of the  
Art Association of Montreal.

### Lisner Lectures Monday

On Monday at 5 o'clock at the  
Art Association of Montreal, Hon-  
ore Daumier will be the subject of  
a lecture by Arthur Lisner, A.R.  
C.A., educational supervisor of the  
art gallery. Prints by this French  
painter and draughtsman are at  
present on view in one of the new  
galleries, the collection coming  
here through the courtesy of the  
National Gallery of Canada.

## Star. Jan. 18/41 Evening Concert At Art Gallery

The date of the concert at the  
Art Association of Montreal, which  
was to have been given on January  
29th, has been postponed for a  
week to Wednesday, February 5th.  
This has been done to escape the  
clash of dates with Ross Pratt's re-  
cital on the 29th.

This will be the first of the se-  
ries of concerts arranged by Mad-  
ame Sarah Fischer, in which op-  
portunities are to be given to  
younger Montreal musicians, who  
will appear with better known per-  
formers. In this first concert Mad-  
ame Fischer herself and the Flor-  
ence Hood violinists will be heard.

## Exhibit of Bronzes Done by Sally Ryan Gazette 1/18/41 New York Sculptor Shows Por- traits and Subject Pieces At Art Gallery

In the Print Room of the Art As-  
sociation of Montreal there is a  
small exhibition of bronzes by Sally  
Ryan of New York, daughter of  
Mrs. Tack Ryan, of Montreal, and  
New York. This sculptor, who in  
London held a successful exhibition  
in the Cooling Galleries, where the  
critics were much impressed by the  
promise shown, and later in New  
York and Montreal where her work  
was accorded praise, has devoted  
the present collection largely to  
portraiture.

The works shown include por-  
traits of Dr. David Ballon, of Mont-  
real, Edna Ferber, the American  
novelist, Dr. John Rothenstein, Di-  
rector of the Tate Gallery, London,  
who visited Canada and the United  
States last year, and Dr. Emmanuel  
Libman. Other subjects include  
"Young Pugilist," "Girl in Indian  
Coat," "Nathaniel," and a large in-  
terpretation of the Christ speaking  
to the people, entitled "Atta Kamarta  
(Thou sayest it)."

Before winning success abroad

Miss Ryan exhibited work in Can-  
ada at the R.C.A. and Art Associ-  
ation of Montreal Spring shows.

# Art News and Reviews

Standard - Jan. 25. 1941.

Exhibition by Sally Ryan—

Art Talks by Arthur Lisner—

Art Association Activities

By ROBERT AYRE

SALLY RYAN doesn't tell us that  
the figure represents Christ.  
Her title is "Atta Kamarta (Thou  
Sayest It)". However, most peo-  
ple, I think, assume it is Christ. If  
it isn't, it is a teacher like Christ.  
If it is, it is not the traditional  
Christ. Here we have a man short  
and stocky, if not squat, with his  
bare feet wide apart and planted  
solidly on the earth, his hands  
large and gnarled as if worn with  
toil. He is a man of the people,  
very much flesh and blood, a  
sturdy trudge, a man made for  
hardship, toughened in battle,  
rather than a meek, ethereal  
spirit. He is a man of dominat-  
ing power, of burning intelligence  
and implacable honesty, a stern  
judge, the Christ who drove the  
money-changers out of the temple.  
In rough-textured bronze, Miss  
Ryan has made him an unforget-  
table figure.

In her small exhibition in the  
Art Association's print room an-  
other impressive work is the torso  
of a young Negro pugilist with  
folded arms. The thrust of this  
solid body into the air, the intensi-  
ty of his expression is almost in-  
timidating, but it is only brute  
force after all, whereas you feel  
a scathing spiritual power in the  
Christ.

The other pieces are portrait  
heads, including one of Edna Fer-  
ber, the novelist. Dr. Ballon dis-  
turbed me because I could see no  
reason for the rather weak arms  
across the chest. The heads are  
handled with a flourish but my fa-  
vorite was the least dramatic—Na-  
thaniel, a tender little piccaninny  
gazing modestly down.

The exhibition will remain open  
well into next month.

### Association Activities

With the coming of Arthur Lis-  
ner, A.R.C.A., to be educational  
supervisor, through the generosity  
of the Carnegie Corporation, the  
Art Association has become all  
a-buzz with activities. Every Fri-  
day afternoon now, at 4.30, there  
are gallery talks for the public and  
the association's new monthly bul-  
letin announces four study groups  
for members. The first meets  
Thursday mornings for informal  
discussion and study of works of  
art in relation to design, form,  
color and subject, under the direc-  
tion of Mr. Lisner. An art appre-  
ciation group gathers on Tuesday  
afternoons and the galleries and  
the museum are used for obser-  
vation and demonstration. It is  
planned to visit studios and work-  
shops as well. These are free.

## Gazette Jan. 24, 1941

Sally Ryan's Christ

To the Editor of The Gazette:

Sir.—Through my press-clipping  
bureau I today received the an-  
nouncement published by you on  
January 18th concerning the cur-  
rent exhibition of my work at the  
Art Association. I write to correct  
an error in this article, and would  
be grateful if you will publish this  
letter for the benefit of those who  
read the announcement, and are  
consequently under a wrong impres-  
sion about the most important piece  
in the show. Your writer ended his  
list of the bronzes in the show as  
follows, "... and a large inter-  
pretation of the Christ speaking to  
the people, entitled 'Atta Kamarta'  
(Thou Sayest It)."

"Atta Kamarta" is the Aramaic  
(a branch of the Hebrew, and the  
language spoken by Christ) for  
"Thou Sayest It". This was the  
answer Jesus gave to Pilate when  
the Roman governor asked: "Art  
thou the King of the Jews?" It is  
very possible that your writer has  
realized, with me, the far-reaching  
significance of Jesus' answer, and  
the fact that it might well be the  
answer we, the people of today,  
deserve. If this be the case, I am  
indebted to you. But in order that  
everyone may grasp the message I  
have endeavored to put in the  
bronze I fear we must begin at the  
beginning, set the correct scene, and  
then hope that those who see the  
bronze will realize that though  
Christ first said those words to  
Pilate, He can be heard today  
"speaking thus to the people."

SALLY RYAN.

New York, U.S.A., Jan. 20, 1941

Nominal fees are charged for the  
teachers' course and for the prac-  
tical morning study class. The  
former is intended to be helpful to  
teachers of children and the chil-  
dren's Saturday morning classes  
will be open for observation. The  
other course is designed for free  
expression and experiment along  
the lines of the Children's Hour  
and conducted by Miss Anne Sav-  
age and Miss Ethel Seath.

The gallery talks, free to the  
public on Friday afternoons, are in  
relation to current exhibitions and  
the permanent collection. The  
Monday afternoon lectures con-  
tinue as before and members may  
bring friends.

Next Monday at 5 p.m., F. St.  
George Spendlove of the Royal On-  
tario Museum of Archaeology, To-  
ronto, will lecture on Gandhara  
Sculpture.

The Library usually attempts to  
tie in with some current exhibition  
and just now it is augmenting the  
Daumier show upstairs, with half  
a dozen prints in the case, three  
originals, and a selection of books  
dealing with the artist and his  
times.

## Exhibit by "Tavi" at the Art Gallery

An exhibit of art by a Canadian  
quite obviously holds a special ap-  
peal for us, and when the artist is  
a native of the Province of  
Quebec the interest is doubled.

During the past three weeks the  
Art Gallery of Montreal has had  
on exhibit a large collection of  
camera studies by "Tavi", which  
is the art signature of the Abbe  
Albert Tessier, des Trois Rivières,  
Professor of History at Laval and  
Visiteur general de l'Ecole Mena-  
gere' of the Province of Quebec.

The group included photographs  
of outdoors as well as portraits,  
and combined an interesting and  
varied number of both types. As  
subjects for his portraits "Tavi"  
had chosen people, the very old  
and the young who seemed com-  
pletely free of self-consciousness,  
and of whom as a result one feels  
one has obtained a true impres-  
sion; the studies of an aged man  
with the head of a Viking were  
especially attractive. The photo-  
graph of outdoors were notable for  
their remarkably beautiful effects  
of light and shadow, whether they  
happened to be the reflection of  
a northern lake at twilight, or a  
hilltop surrounded by clouds on a  
summer's day.

In the words of that other  
native son of the St. Maurice Val-  
ley, the poet Nérée Beauchemin,  
it can be truly said of "Tavi" that  
he "evokes beauty out of nothing  
... and with humble subjects, in-  
significant in appearance, produces  
works of art."

## Gazette 29/41/Jan Early Indian Art Shown in Lecture

In a lecture at the Art Associa-  
tion on Monday afternoon on the  
subject of "Gandhara Sculpture,"  
F. St. G. Spendlove, of the Royal  
Ontario Museum, Toronto, showed  
an interesting series of lantern  
slides of works of sculpture from  
the ancient Gandhara kingdom, on  
the northwest frontier of India.  
The chief purpose of the photo-  
graphs and of Mr. Spendlove's ex-  
planations was to make clear the  
influence of Greek and Roman  
art, together with that of Asia  
Minor, on the sculptors of north-  
western India between 300 B.C. and 700  
A.D. The fine examples, some of  
the best of which are in the To-  
ronto Museum, were mostly con-  
nected with the Buddhist religion,  
though some of the later ones  
were portraits or caricatures. In  
all of them Western, classical in-  
fluence was evident in the ar-  
rangement of drapery, and Eastern  
influence in the softness and  
carefulness of detail.

Bulletin is Issued

By Art Association  
Gazette Jan. 11/40

Exhibitions, Lectures, Classes  
Dealt With—Arthur Lisner  
Educational Supervisor

The Art Association of Montreal  
has issued a bulletin, dealing with  
exhibitions, lectures and educational  
activities, which replaces the pro-  
gram which used to go to members.  
Courses, lectures and classes are  
outlined and the lectures for Jan-  
uary are announced.

On Monday, January 13, Andre  
Bieler, resident artist of Queen's  
University, Kingston, will speak on  
"Realism and Idealism (Goya and  
Picasso)."

On January 20, Arthur Lisner,  
A.R.C.A., will lecture on Honore  
Daumier. Lithographs by the French  
artist, here by courtesy of the Na-  
tional Gallery of Canada, Ottawa,  
are on view in one of the new  
galleries. Some of the drawings are  
decidedly interesting, but those  
which are frankly political deal  
with subjects that will hardly stir  
excitement in the average spectator.

On January 27, F. St. George  
Spendlove will lecture on Gandhara  
sculpture. The speaker, a member  
of the staff of the Royal Ontario  
Museum of Archaeology, Toronto,  
is an authority on Oriental art.

The exhibitions for the month are  
the Daumier prints, a small col-  
lection of original bronzes by Sally  
Ryan, which are expected to arrive  
shortly, and the photographs by  
"Tavi," which were commented on  
last Saturday. "Tavi," incidentally,  
masks the identity of Father Tessier  
of Three Rivers, who is professor  
of Canadian History at Laval Uni-  
versity at Quebec. He is also an  
author and an organizer and pro-  
moter of Folk-Festivals and Handi-  
crafts.

The Treasure of the Week is a  
basin and ewer—Paris early XVIII  
century.

Announcement is made in the  
bulletin of the appointment of  
Arthur Lisner, A.R.C.A., as super-  
visor of educational activities at the  
Art Gallery, a step made possible  
through the generosity of the Car-  
negie Corporation of New York.  
Mr. Lisner formerly held a like post  
at the Art Gallery of Toronto, spent  
a year in South Africa, was visiting  
Professor of Fine Arts at Teachers'  
College, Columbia University, New  
York City, and was later at the  
National Gallery of Canada, Ottawa.

## Gazette Jan. 25/41 Gandhara Sculpture To Be Lecture Topic

F. St. George Spendlove Speaks  
Monday—Exhibition Dates  
at Art Gallery

On Monday at 5 o'clock in the  
Lecture Hall of the Art Association  
of Montreal, F. St. George Spend-  
love will give an illustrated address  
on "Gandhara Sculpture." Mr.  
Spendlove, who is an authority on  
Oriental Art and archaeology, is a  
member of the staff of the Royal  
Ontario Museum of Archaeology,  
Toronto.

On Thursday will be opened the  
exhibition of paintings by Gordon  
E. Pfeiffer, of Quebec; Henri Mas-  
son, of Ottawa, and Jack Beder, of  
Montreal, all of whom have ex-  
hibited in Montreal before, though  
it is some years since Pfeiffer has  
shown a comprehensive collection  
here. This show is due to run the  
major part of next month.

February 13, with a private view  
for members on that night, is the  
opening date of the exhibition of  
portraits, covering a wide range of  
time, which are being loaned from  
private collections. Painters emi-  
nent in this sphere will be repre-  
sented, including some of the mod-  
erns, the assembled paintings mak-  
ing it one of the most important  
in recent years. This exhibition,  
according to present plans, is due  
to close March 2.

## Jan. 23-1941 Presse Causerie de l'abbé Tessier

L'abbé Tessier, de Trois-Rivières,  
fera une causerie illustrée à l'Art  
Association, rue Sherbrooke, demain  
après-midi, à 4 h. 30. Il parlera en  
français. Le public y est invité. Il  
n'y aura pas de prix d'entrée.

Il y a en ce moment une exposition  
de ses photos, sous le pseudonyme  
de "Tavi", à la galerie des arts  
et, demain après-midi, il montrera  
trois films en couleurs sur l'île  
d'Orléans, l'île aux Coudres et l'île  
aux Grues.



## Private View to Open Loan Portrait Exhibit Gazette Feb. 14/41 Old Masters in Fine Collection Assembled for Art Association Event

On Thursday evening, with a private view to members, a loan exhibition of portraits will open in the galleries of the Art Association of Montreal. The exhibition will include work by Rembrandt, Goya, Holbein, Gainsborough, Reynolds, Romney, Van der Helst, El Greco, Velasquez, while examples by Cezanne, Modigliani and Toulouse-Lautrec will sound the modern note. The Bulletin of the association also announces for Saturday next, at 4.30 p.m. an address on "The Russian Icon," by Professor Andrej Avinoff, director of the Carnegie Museum, Pittsburgh, Pa.

During this month a special exhibition of Spanish textiles, recently purchased for the museum, will be arranged in one of the picture galleries.

## Goodridge Roberts Shows Twenty Oils

Goodridge Roberts is showing twenty typical oils in The Arts Club, 2027 Victoria street, and the landscapes seem more generally successful than the portraits. "Red Landscape"—fields, trees and grain caught in the rosy glow of an unseen setting sun is an arresting work which convincingly interprets the place and hour. "Laurentian Valley" with its trees and hills under a sky dotted with clouds also suggests space and fresh air. "Mountain and River," a favored theme, looks like a bit of the Devil River, while the general low key of "Landscape with Shrine" is effective. There are three variants of Laurentian roads, and "Highway, St. Jovite"—house, barns, trees and hills, has a striking blue sky.

## Gazette, Feb. 13, 41 FAMOUS PORTRAITS TO GO ON VIEW HERE

## Art Gallery Exhibition Opening Tonight Includes Best Works in City

Probably one of the most important portrait exhibitions ever to be held in Montreal, composed of paintings lent from private houses in this city, will open this evening at nine o'clock at the Art Gallery, Sherbrooke street west, with a special preview for members only. Tomorrow morning at 10 o'clock the exhibition, which includes some 100 portraits, representing artists of many lands from the 15th century down to modern times, will be opened to the public. The portraits, which occupy four large galleries upstairs in the building, will remain on view until March 2.

"It is a revelation to find such a wealth of magnificent portraits in the homes of Montreal, none of which have been disclosed to the public," said an officer of the Art Association of Montreal last night. "There are old masters in the collection," he said, "representing almost every country. There are Spanish portraits, Italian, French of the 18th and 19th centuries, German, Dutch, nearly half are by 18th and 19th century English artists, and a few of the most important American artists are represented."

"It is a satisfaction to art lovers of Montreal that such an exhibition can be held, without going further afield than the private collections of our own city," he continued.

Portraits of such figures as Louis Joseph Papineau, the Duke of Wellington, Philip IV of Spain, Admiral van Tromp and Voltaire are among those to be shown in the exhibition.

Among the artists whose work will be represented are Rembrandt, Holbein, Gainsborough, El Greco, Velasquez, Cezanne, Goya, Reynolds, Romney, Van der Helst, Modigliani and Toulouse-Lautrec.

## Gazette-2 Feb 1941

## Today's Meetings

Art Association, 1379 Sherbrooke street west, 4.30 p.m.—Arthur Lismer, on "English Portrait Painting."

## Star, Feb. 21/41 ART GALLERY LECTURE

"English Portrait Painting," to be discussed by Arthur Lismer, at the Art Association Gallery, Sherbrooke street, at 4.30 p.m. Admission will be free p.m.

## Tomorrow's Music At Art Gallery

Star 4.2.41  
The concert which will be given tomorrow, Wednesday, evening at the Art Association of Montreal is open to the public and is not in any way a members' concert. It is the preliminary concert of the series organized by Madame Sarah Fischer; in the following concerts of this series some good Canadian musicians, who are not yet well known to concert-goers, will be heard.

Tomorrow's performers are Madame Fischer, who will sing some songs by Brahms, with violin and violoncello accompaniment, and, for the first time in Montreal, some Brazilian songs by Villa-Lobos, the Florence Hood Violin Ensemble, and Napoleon Dan-

Lieut. and Mrs. Frank Nobbs, Mrs. F. Davies, Miss Athol Carter, Mr. and Mrs. F. B. J. W. Johnston, Miss M. Haidee Fiddes, Miss M. Orr, Prof. Henry F. Armstrong.

Miss Louise Shaw, Mrs. W. Duckett, Miss Clements, Mr. J. A. Robert, Mrs. Cyril Cunningham, Mr. and Mrs. Peter L. Walker, Mr. and Mrs. Allan McLean, Mrs. George Allan, Mrs. Bartlett-Buchanan, Mrs. D. J. Glen, Mrs. F. N. Ramsden, Mrs. E. Leslie Pidgeon, Mr. Charles Asconas, Miss May Idler, Dr. H. G. L. Earle, of Shanghai, Miss Isabel Brittain, Miss Ada Peacock, Mrs. A. C. Reynolds, Mrs. Arthur Henderson, Mrs. Julius Griffith of Vancouver, Mr. A. Sanderson, Rev. N. Deane, Mr. and Mrs. Arthur Barry, Miss Kathleen Tillotson.

Miss I. MacGregor, Miss Rachael Reed, Miss Hilda Wright, Mr. and Mrs. C. H. McLean, Mr. Louis Armstrong, Miss E. C. Robertson, Mrs. Lansing Lewis, Mrs. Lawlor Le Blanc, Mrs. Walter Vaughan, Mr. and Mrs. J. C. McDougall, Mrs. James M. Driver, Mrs. R. D. Brock, Miss Brock, Mrs. T. B. Earle, Miss C. Levin, Mr. Justice A. Rives Hall, Miss Bessie Hall, Mrs. H. C. Steeves, Miss Maude Wright, Dr. and Mrs. R. A. Kerr, Mr. Edwin L. Hodgson, Miss J. LeBlanc, Mr. and Mrs. W. F. Angus, Mr. C. H. McFarlane, Miss N. L. Smyth, Mrs. Karl Forbes, Miss J. L. McConnell, Miss H. M. Giles.

Miss J. L. Reid, Miss R. M. Johnston, Miss R. Allison, Miss Lois Cameron, Mr. Hugh Gurd, Miss Marjorie Allan, Mr. and Mrs. Montagu Yates, Miss Christine Henderson, Miss Estelle Holland, Mrs. G. Beamish, Miss Morna MacLean, Miss Olive LeBoutillier, Mr. and Mrs. H. E. Rawlings, Mrs. Lawrence M. G. Hart, Dr. Grant Campbell, Miss Mary Dawson, Miss Naomi Dawson, Mr. and Mrs. H. G. Dawson, Mr. and Mrs. Bernard Coghlin, Mrs. P. E. MacKellar, Miss E. Stansfield, Mr. E. Bernard Smith, Mr. Leslie A. Tucker, Miss E. Watt, Miss Barrett, Miss Marguerite Bissonnette, Mr. Louis A. Dubrulle, Dr. and Mrs. J. A. Nutter, Mrs. J. E. Botterell, Mr. Orson Wheeler, Miss Kannear, of Toronto, Mrs. J. Ogilvy Harris, Mr. and Mrs. R. N. Hickson, Mr. P. R. Walters, Miss Ruth Mary Penfield, Mrs. T. Palmer Howard, Miss Alice Light-hall, Miss Esme Liebeck.

## Star, Jan. 23/40 Sally Ryan's Exhibition

The exhibition of bronzes by Miss Sally Ryan, which is now open in the Print Room of the Art Association of Montreal, is a small one; there are only eight pieces in it, but it is more important than her previous exhibition here. The influence of Epstein is very evident in much of this present work, and decidedly so in the full length, life-sized figure, called "Atta Kamarta—Thou sayest it," in which a certain ruggedness and intensity of expression fill the place of beauty; it is a strong and confident piece of work, which would probably be more impressive if Miss Ryan allowed it to be shown on a higher pedestal. Intensity is also a character of the bust of Edna Ferber, with flying hair and wide open eyes. The half length figure of a Young Pugilist has effective modelling of boyish body with the developed muscles of a boxer. The other pieces are all busts; there are solidly modelled portraits of Dr. David Ballou and of a "Girl in an Indian coat," but the most striking busts are the pensive one of Dr. Libman, the lively one of John Rothenstein and a good head of a baby.

## Art Association's Weekly Lectures

The "Gallery Talk," open to the public, at the Art Association of Montreal tomorrow, Friday, afternoon at 4.30, will be given by the Rev. Father Tessier, professor of Canadian history at Laval University, and an accomplished photographer, some of whose work is now being exhibited, under the name of "Tavi" at the Art Gallery. He will talk of photography and film making and will show some of his own films.

This week's lecture to members was by Arthur Lismer, on Honore Daumier, and many examples of Daumier's work are being exhibited in one of the upstairs galleries and in the library. Next Monday afternoon at 5 o'clock, F. St. G. Spence, of Toronto, will lecture to members on "Gandhara Sculpture."

## Loaned to Toronto by Montreal



Tom Thomson's famous "In The Northland," owned by the Montreal Art Association, and presently on loan to Toronto for the exhibition there of paintings by this artist.

## RECEPTION IS HELD BY ART ASSOCIATION

Gazette Feb. 14/41  
President and Council Entertain at Opening of Loan Portrait Exhibition

The president and council of the Art Association of Montreal entertained at a reception last evening in the galleries of the Association, when the opening of a Loan Exhibition of Portraits took place. Among those present were Dr. and Mrs. C. F. Martin, Mr. W. B. Blackader, Mr. Huntly R. Drummond, Mr. and Mrs. R. W. Reford, Mr. and Mrs. W. W. Skinner, Lady Marler, Dr. Frank D. Adams, Dr. William Hickson, Miss Mabel Hickson, Mr. P. E. Nobbs, Mrs. Howard Pillow, Mrs. J. D. Oppe, Mr. and Mrs. P. J. Jellet, Mrs. Arthur Fry, Mr. and Mrs. George K. McDougall, Dr. and Mrs. Bruce E. Marshall, Mr. Elwood B. Hosmer, Mr. J. C. Pimenoff, Mrs. Arthur Drummond, Mr. A. A. Browning.

Miss Jessie Watson, Miss Alice Kee, Mrs. A. E. Atwood, Ottawa; Miss F. E. Currie and Miss M. E. Currie, Mrs. Allan Liddell, Miss Marge Allan, Miss F. E. Sweeney, the Misses McLachlan, Colonel and Mrs. E. M. Renouf, Mr. Wolf, Mrs. W. Palmer, Mr. Oscar De La Lall, Dr. and Mrs. J. C. Veakins, Mrs. Van Gelder, Mrs. H. A. Maggs, Miss M. Elliott, Miss M. Routh, Mrs. E. Frankenberg, Miss Greta Finley, Mr. and Mrs. George A. Campbell, Mrs. Harold Campbell, Miss Edmee Hone, Miss Pascale Hone, Miss E. M. Davidson, Miss Vernon Ross, Miss Jean Bovey, Mr. S. B. Lindsay, Miss E. Forbes, Miss J. Bremner, Miss M. E. Bonham, Miss W. Bonham, Miss Murchison, Mrs. A. L. Robertson.

Mr. Mostyn Lewis, Mrs. F. M. Stevenson, Mrs. B. Davis, Mr. Charles Adams, Mr. and Mrs. Eric Reford, Mr. and Mrs. Randall, Dr. L. Kerr, Mr. Paul Amos, Miss N. Montefiore, Miss S. McFarlane, Mrs. Harold Fetherstonhaugh, Mrs. W. de M. Marler, Mrs. N. M. Yuile, Miss Edna Slater, Miss J. Cronyn, Mrs. Landys Keator, Mr. G. W. S. Henderson, Mr. and Mrs. J. Colin Kemp, Mrs. J. W. Cook, Mr. and Mrs. P. S. Fisher, Mrs. Edward Maxwell, Mr. J. C. Lallemant, Mrs. W. L. Butler, Mr. and Mrs. J. D. Johnson, Miss Greta Murray, Mrs. D. A. MacDonald, Miss Isabel Crocker, Dr. and Mrs. A. Branch, Mrs. Vincent Cleary, Rev. and Mrs. R. G. Burgoyne.

Mr. and Mrs. F. D. Chapman, Miss Edna Peacock, Miss Margery Bryson, Mrs. Campbell Howard.

## Three-Man Show At Art Gallery

Star 4.2.41  
Three Montreal painters—Jack Beder, Henri Masson and Gordon Pfeiffer—share an exhibition, which is now open in the new galleries of the Art Association of Montreal, and there is contrast enough between their ways of seeing and painting.

Mr. Beder, in his oil pictures and sketches, has some very good impressions of Montreal and the varieties of its climate at different times of the year, and some of his smaller and slighter sketches are the best of his work. "Misty Morning" and "Roofs, Early Spring" are very effective studies of house tops and skies; "Winter Twilight" is another good sketch; sunshine and tree shadows make interesting designs in "Toward End of Winter" and "St. Louis Square, Autumn," and there are others like them, as well as studies of Montreal streets in summer and a few of the harbor.

Mr. Masson has picked some interesting subjects for his little pictures and studies of Canadian life, but his treatment of them is inclined to be ugly, with a certain sadness of color and roughness of drawing.

Mr. Pfeiffer's warmer color is much more pleasant, though his humor and sentiment are rather heavy, and he gets some decorative arrangements of color, particularly in a picture of a yellow field of grain, lit up by dark hills.

## Music Next Week At Art Gallery

Star 1941 Feb. 11st

The first of the series of Sarah Fischer Concerts at the Art Association of Montreal will be given next Wednesday evening, February 5th, at 8 o'clock. This first concert will be given by well known performers; the later concerts of the series will carry on the purpose for which Madame Fischer has organized them, of bringing out younger or newer musicians.

Wednesday's program is:—1. Andante (Bach-Silotti); Gavotte (Bach); Sonata (Tessari); the Florence Hood Violin Ensemble. 2. Violoncello: Nocturne (Volpatti); Allegro appassionato (Saint-Saens); Sur le lac (Godard); Napoleon Dansereau. 3. Songs: Gestillte Sehnsucht; Geistliches Wiegenlied (for voice and violin); (Brahms); Psyche (Paladilhe); Clair de lune (Faure); Beau soir (Debussy); Paysage (Hahn); Sarah Fischer, Florence Hood and Napoleon Dansereau. 4. The foggy dew (Old Irish); Lento (Moszkowski); Allegro (Flocco); The Florence Hood Ensemble. 5. Suite for voice and violin (Villa-Lobos), Sarah Fischer and Florence Hood.

## Feb. 1941 Star



Miss Adaline Van Horne

## Rail Pioneer's Daughter Dies

Miss Adaline Van Horne Was Art Connoisseur And Philanthropist

Miss Adaline Van Horne, daughter of the late Sir William Van Horne and last surviving direct link with the great railroad builder and executive, died today in the old Van Horne residence at 1139 Sherbrooke street west.

Miss Van Horne, who was known to her friends as a connoisseur of art and who maintained a famous Van Horne art collection with loving care, had been in poor health for some time.

She also took a keen interest in community charitable works, which she supported with liberality. Her interest in art led her at various times to lend pictures from the famous collection to public galleries. Some of the pictures of the Van Horne collection are on view at the present time in the Art Gallery, Sherbrooke street west.

The family came to Montreal in 1881. Sir William, her father, rose rapidly in the executive ranks of the Canadian Pacific Railway and was made president in 1888. There were three children in the family. One, a boy, died at an early age. Another brother, Richard Benedict Van Horne, who took an active interest in the Cuba Railroad Company, died in 1931. Sir William, the father, who was knighted by Queen Victoria, died September 11, 1915.

The family survivors here are a nephew, W. C. C. Van Horne, and a grandniece, Miss Ann Van Horne. The funeral is to be held privately. Burial is to take place at Joliet, Illinois. Both Sir William Van Horne and Lady Van Horne, who before her marriage was Miss Lucy Adaline Hurd, were born in the State of Illinois.



## Examples From the Montreal Loan Exhibition of Portraits

Standard - Feb. 15, 1941



"Admiral Cornelius Van Tromp" painted by Bartholomaeus Van der Helst. (1613-1670).



"Portrait of Madame Buron," painted by Jacques Louis David. (1748-1825)

Star February,  
Y 14, 1941A Fine Display  
Of PortraitsLocal Collections  
Lend Great Pictures  
To Art Association

The Art Association of Montreal opened on Thursday evening one of the best exhibitions that it has ever had in its galleries—a loan exhibition of portraits, which brings out some of the many fine pictures which are owned in Montreal. There are about a hundred pictures in this collection and they represent some seventy of the greatest portrait painters from the sixteenth century almost to the present time; there are no works by painters who are still living; and among many fine pictures there are a number of portraits of people who are important in history.

Conspicuous among the oldest of these pictures is a portrait of a man by Savoldo, and other notable Italian portraits are by Bordone, Moroni and Bartolomeo Veneto; of early German painters, Baldung and Holbein are represented, and there are good pictures by unknown German painters, one of them a fine portrait in gouache of an Elector Palatine. Of the same period are an interesting portrait by Cornille de Lyon and a fine study of a head by El Greco.

The seventeenth century produced some of the best pictures in this exhibition. At the head of them is a splendid portrait of a woman by Rembrandt, and near by it is a charming picture of Rembrandt's sister by his pupil, Bol; other Dutch pictures are the striking one of Admiral Van Tromp by Van Der Helst and two good ones, of a woman and a child, by Jacob Cuyper. England, Italy and Spain are also represented in this century by a big formal portrait of a lady and her daughter by Lely, an impressive head of an old man by Ribera, and an interesting picture by Giovanni Tiepoli.

British painters of the eighteenth century are well represented. There are seven fine Raeburns; among them an excellent picture of a boy, another, very good, of a Lady Minto in a big white cap, and a pair of a Mr. D. and his attractive wife. The portraits of Miss Langton and of Sir Thomas Mills are two of four good examples of Reynolds, and there are four Gainsboroughs, of which the portraits of Mrs. Scroope Egerton and Captain Stoker are notable. A portrait of John Kemble, the actor, is a fine and unusual work by Richard Wilson; a state portrait of the Hon. Charles Gunning, in the robes of a Knight of the Bath, and three other characteristic portraits are by Romney; a good picture of a man and one, still better, of his wife are by Gilbert Stuart; Hoppner, with four pictures, and Opie and Northcote, with one each, are well represented. Three portraits of which the subjects are more important than the painters are of Voltaire by Antoine Pesne, of Major John Andre by the Rev. M. W. Peters and of William Pitt by William Owen. Two admirable portraits are by Goya; the one of a Spanish Marquessa is specially fine.

The only Canadian picture in the collection comes in the nineteenth century; this is a strong and vivid portrait of Papineau, which must be one of Napoleon Bourassa's best works. Seven pictures by Lawrence include a good one of Sir Robert Peel as a young man, with others of the Duke of Wellington, George Canning and the sculptor, Canova. There are an attractive portrait of a girl by Watson Gordon and a fancy portrait by Bonington. Of recent British painters, Lavery, Orpen, Harrington, Mann and Laszlo are well represented; there is a striking portrait in water colour by William Maris; a portrait of Joachim, the great violinist, is by Sargent; and there are interesting and characteristic examples of the work of Toulouse-Lautrec, Manet, Renoir and Modigliani.

All the pictures in this exhibition, with only three exceptions, come from collections in Montreal. Among the owners and lenders are:—Mr. and Mrs. D. Forbes Angus, Mrs. A. B. Baumgarten, Mr. and Mrs. Murray Chipman, Dr. and Mrs. W. W. Chipman, Mrs. J. W. Cook, Huntly Drummond, G. W. S. Henderson, Elwood B. Hosmer, Miss Olive Hosmer, Dr. and Mrs. F. M. G. Johnson, Mr. and Mrs. H. Joseph, I. W. Killam, Mrs. Alan Law, Dr. and Mrs. C. F. Martin, Mrs. E. Maxwell, Mr. and Mrs. J. Cecil McDougall, Mrs. D. W. McLennan, W. J. Morrice, Louis Muhlstack, Howard Murray, J. C. Newman, Mrs. L. J. Papineau, Mrs. R. McD. Paterson, Mrs. H. Pillow, Mrs. Ward Pittfield, L. V. Randall, Mr. and Mrs. R. W. Reford, W. B. Seton, Mr. and Mrs. W. W. Skinner, Mrs. T. McG. Stoker, the estate of the late Sir W. Van Horne, Capt. and Mrs. David Wanklyn and Mrs. James Reid Wilson. There are also pictures from the Toronto Art Gallery and Mr. Wildenstein of New York, and a number from the Art Association's own permanent collection.

Spring Exhibition  
Opens on March 20  
Gazette Feb. 22/41  
Works Must be at Art Gallery  
March 8—Picture Size  
Restriction

The 58th annual Spring Exhibition of the Art Association of Montreal will be held in the galleries from March 20 till April 13. According to the announcement, "the exhibition will be so arranged as to give a wide representation of various tendencies in art. In doing so the Art Association hopes to give the public as complete and orderly a presentation of contemporary modern art as is possible—while itself taking a purely non-partisan attitude."

Entry forms must be in the hands of the secretary, Mrs. A. M. Griffiths, 1379 Sherbrooke street west, on or before March 8, this date also being the final day on which works, addressed to the Art Association of Montreal at the Sherbrooke street address, will be received.

This year a restriction governs works submitted—no picture should measure less than eighteen inches by fourteen inches.

Star/Feb/14/41  
Reception at  
Art GalleryPresident and Council  
Of Art Association  
Entertained Last Night

THE president and council of the Art Association of Montreal entertained at a reception last evening in the galleries of the Association, when the opening of a Loan Exhibition of portraits was held.

Among those present were: Dr. and Mrs. C. F. Martin, Lady Marler, Dr. Frank D. Adams, Dr. William Hickson, Miss Mabel Hickson, Mr. P. E. Nobbs, Mrs. Howard Pillow, Mrs. J. D. Oppe, Mr. and Mrs. R. P. Jellett, Mrs. Arthur Fry, Mr. and Mrs. George K. McDougall, Dr. and Mrs. Bruce E. Marshall, Mr. Elwood B. Hosmer, Mr. J. C. Pime-noff, Mrs. Arthur Drummond, Mr. A. A. Browning, Mr. W. B. Blackader, Mr. Huntly R. Drummond, Mr. and Mrs. R. W. Reford, Mr. and Mrs. W. W. Skinner, Dr. and Mrs. J. C. Meakins, Lieut. and Mrs. Frank Nobbs, Mrs. F. Davies, Miss Athol Carter, Mr. and Mrs. F. B. Taylor, Miss J. W. Johnstone, Mrs. Godson, Miss Haidee Fiddes, Miss M. Orr, Prof. Henry F. Armstrong, Mr. and Mrs. J. C. McDougall, Mrs. James M. Driver, Mrs. R. D. Brock, Miss Brock, Mrs. T. B. Earle, Miss C. Levin, Mr. Justice A. Rives Hall, Miss Bessie Hall, Mrs. H. C. Steeves, Miss Maude Wright, Dr. and Mrs. R. A. Kerr, Mr. Edwin L. Hodgson, Miss J. LeBlanc, Mr. and Mrs. W. F. Angus, Mr. C. H. McFarlane, Miss N. L. Smyth, Mrs. Karl Forbes, Miss J. L. McConnell, Miss H. M. Giles, Mrs. Landys Keator, Mr. G. W. S. Henderson, Mr. and Mrs. J. Colin Kemp, Mrs. J. W. Cook, Mr. and Mrs. P. S. Fisher, Mrs. Edward Maxwell, Mr. J. C. Lallemand, Mrs. W. L. Butler, Mr. and Mrs. J. D. Johnson, Miss Greta Murray, Mrs. D. A. MacDonald, Miss Isabel Crocker, Dr. and Mrs. A. Branch, Mrs. Vincent Cleary, Rev. and Mrs. R. G. Burgoyne.

Mr. and Mrs. F. D. Chapman, Miss Edna Peacock, Miss Margery Bryson, Mrs. Campbell Howard, Miss Jessie Watson, Miss Alice Kee, Mrs. A. E. Atwood, Ottawa; Miss F. E. Currie and Miss M. E. Currie, Mrs. Allan Liddell, Miss Marge Allan, Miss F. E. Sweeney, the Misses McLachlan, Colonel and Mrs. E. M. Renouf, Mr. Wolf, Mrs. W. Palmer, Mr. Mostyn Lewis, Mrs. F. M. Stevenson, Mrs. B. Davis, Mr. Charles Adams, Mr. and Mrs. Eric Reford, Mr. and Mrs. Randall, Dr. L. Kerr, Mr. Paul Amos, Miss N. Montefiore, Miss S. McFarlane, Mrs. Harold Featherstonhaugh, Mrs. W. de M. Marler, Mrs. N. M. Yulle, Miss Edna Slater, Miss J. Cronyn, Mr. Oscar De Lall, Mrs. Van Gelder, Mrs. H. A. Maggs, Miss Mona Elliott, Miss Marguerite Routh, Mrs. E. Frankenberg, Miss Greta Finley, Mr. and Mrs. George A. Campbell, Mrs. Harold Campbell, Miss Edmee Hone, Miss Pascale Hone, Miss E. M. Davidson, Miss Vernon Ross, Miss Jean Bovey, Mr. S. B. Lindsay, Miss E. Forbes, Miss J. Bremner, Miss M. E. Bonham, Miss W. Bonham, Miss Murchison, Mrs. A. L. Robertson, Miss I. MacGregor, Miss Rachael Reed, Miss Hilda Wright, Mr. and Mrs. C. H. McLean, Mr. Louis Armstrong, Miss E. C. Robertson, Mrs. Lansing Lewis, Mrs. Lawlor LeBlanc, Mrs. Walter Vaughan, Dr. Grant Campbell, Miss Mary Dawson, Miss Naomi Dawson, Mr. and Mrs. H. G. Dawson, Mr. and Mrs. Bernard Coghlin, Mrs. P. E. MacKellar, Miss E. Stansfield, Mr. E. Bernard Smith, Mr. Leslie A. Tucker, Miss E. Watt, Miss Barrett, Miss Marguerite Bissonnette, Mr. Louis A. Dubrule, Dr. and Mrs. J. A. Nutter, Mrs. J. E. Botterell, Mr. Orson Wheeler, Miss Kannear, of Toronto; Mrs. J. Ogilvy Harris, Mr. and Mrs. R. N. Hickson, Mr. P. R. Walters, Miss Ruth Mary Penfield, Mrs. T. Palmer Howard, Miss Alice Lighthall, Miss Esme Liebeck, Mr. and Mrs. Montagu Yates, Miss J. L. Reid, Miss R. M. Johnston, Miss R. Allison, Miss Lois Cameron, Mr. Hugh Gurd, Miss Marjorie Allan, Miss Christine Henderson, Miss Estelle Holland, Mrs. G. Beamish, Miss Morna MacLean, Miss Olive LeBoutillier, Mr. and Mrs. H. E. Rawlings, Mrs. Lawrence M. G. Hart, Miss Louise Shaw, Mrs. W. Duckett, Miss Cle-

ments, Mr. J. A. Robert, Mrs. Cyril Cunningham, Mr. and Mrs. Peter L. Walker, Mr. and Mrs. Allan McLean, Mrs. George Allan, Mrs. Bartlett-Buchanan, Mrs. D. J. Glen, Mrs. F. N. Ramsden, Mrs. E. Leslie Pidgeon, Mr. Charles Asconas, Miss May Idler, Dr. H. G. L. Earle, of Shanghai; Miss Isabel Brittain, Miss Ada Peacock, Mrs. A. C. Reynolds, Mrs. Arthur Henderson, Mrs. Julius Griffith of Vancouver; Mr. A. Saunderson, Rev. N. Deane, Mr. and Mrs. Arthur Barry, Miss Kathleen Tillotson.

F. E. TAYLOR will address the Art Association in the Art Gallery tomorrow afternoon at 4.30 o'clock. His subject is "Prints and Print-making."

## Portraits

With a private day night, the loan exhibition of portraits opened in the Art Association galleries. On the same evening, the large museum room in the new wing was unlocked for the first time. It has been in the process of decorating and furnishing. It contains a wide range of exhibits, from West Coast Indian and African handicrafts and Peruvian textiles to European glass and lace and Japanese wood cuts.

The portraits were loaned by private individuals in Montreal and may be seen by the public until March 2. Included are works of Goya, Greco, Velasquez, Cuyper, Holbein, Reynolds, Gainsborough, Raeburn, Lely, Romney, Cezanne, Toulouse-Lautrec, Modigliani, Sargent and Lavery.

## Lecture

On Monday afternoon, February 24, Dr. C. T. Currely, Curator of the Royal Ontario Museum of Archaeology, will lecture to Art Association members on "Some Beginnings in Works of Art."

Star, Feb. 21/41.  
Art Association  
Reports Year  
Of ExpansionIncreased Attendance  
Noted by Dr. C. F. Martin;  
Officers Elected

Marked expansion in all the activities of the Art Association of Montreal was reported at the association's 79th annual meeting yesterday. Dr. C. F. Martin, president was in the chair.

Dr. Martin reported that interest in the association has grown considerably as evidenced by the increased attendance. Quite apart from the 12,000 students, school children and attendants at lectures and film productions, there were over 80,000 visitors to the galleries and museum. This figure represents an increase of 20,000 visitors over the numbers in 1939, he added.

The association, Dr. Martin declared, has embarked on an extensive educational campaign and has extended its teachings into schools. In connection with this the association has engaged the services of Arthur Lismer, A.R.C.A., internationally known as an educator in the field of art.

## NEW PROJECTS

Several new projects have been introduced. The School Art League is an example, whereby hundreds of children are brought to the gallery every fortnight by bus, an educational film is shown, and the children are then conducted around the building and hear talks on the works exhibited. Another feature is the "quick sketch class" for the benefit of business people who are unable to attend during the regular hours. Attendance at these is increasing each year, Dr. Martin said.

As a result of the engagement of Mr. Lismer a wide program has been commenced. Dr. Martin added which co-operates with schools, universities and art societies throughout the city. Study groups have been arranged as have also classes in art appreciation, practical courses for members and lectures and gallery talks for the public. A teacher's course has a registration of 430 city and suburban teachers.

## WAR GUESTS WELCOMED

British war guests through their committee have received the privileges of membership free for the year. Two publications have been sponsored by the association. One was a volume on Old Canadian Silver, by Ramsay Traquair, and the other a bulletin describing activities of the association.

Officers were elected as follows: Honorary president, Harry A. Norton; honorary vice-presidents, H. B. Walker and W. B. Blackader; president, Dr. Martin; vice-presidents, J. W. A. Hickson and Arthur Browning; honorary treasurer, R. P. Jellett; honorary assistant treasurer, W. G. Ayling.

The following councillors were newly elected: C. W. Colby, T. S. Gillespie, E. B. Hosmer, David Morrice, J. W. McConnell, F. Cleveland Morgan and Brig.-Gen. E. de B. Panet. Those continuing their terms of office are: Gordon W. MacDougall, Ross H. McMaster, W. J. Morrice, Robert W. Reford, H. W. Molson, Huntley Drummond, D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, G. A. Morris, Howard Murray, G. R. Lomer, and Morris W. Wilson.



## More Reproductions From Fine Loan Collection at Art Association



"Peg Woffington," by Allan Ramsay (1713-1784.)



"Portrait of a Child" by Jacob G. Cuyp (1594-1652).

### Art News and Reviews

## Reflections Upon Visiting Exhibition Of Loaned Pictures

By ROBERT AYRE

NO ONE is more sympathetic than I am with the idea that Plato was wrong and that art has something better to do than merely copy. Yet when I come to the portrait I have to concede a point to the representationalists. Portrait painting, like biography writing, has its own strict limitations; the subject comes first; the good portrait painter, like the good biographer, is bound to respect the subject and not, in the exercise of his own personality, play fast and loose with him. If he is not interested in getting a good likeness, he should work in fiction.

This is not to say that he should be a photographer. Unless he is a hack (and of course painting is clogged with journeymen portrait painters who are no better than—and often not as good as—camera men) he will impress his own individuality on every portrait he paints. You can always tell a Rembrandt, can't you, and a Goya?

### From The Past

Before we think of the painters represented in the Art Association's loan exhibition of portraits, we ought to recognize the sitters—and standers, and swaggerers—the ladies and gentlemen and little children, nearly a hundred of them, long dead. They come a long way; some of them from as far back as the fifteenth Century and the early Sixteenth; they are nameless—simply "A Man", "A Cavalier", "A Woman with a Ruff", long dead and long forgotten; a few are illustrious—Admiral van Tromp, the Duke of Wellington, Robert Peel, the Honorable George Canning, Sir William Pitt, Voltaire, Philip IV of Spain, the Honorable L. J. Papineau, Peg Woffington. Famous or unknown, they are all interesting because they are all human beings, who were once alive and had their likenesses taken.

You could go on speculating about their lives, and wax quite

romantic and sentimental. Who was the chubby child the Dutchman Cuyp painted three hundred years ago? Can you reconstruct the day his mother dressed him up in that elaborate costume and slung the gold chain around him and placed the cap with the long plume on his head? What did the painter say to keep him so bright and alert? What wiles did he use to restrain him from throwing the cap off and running out to play? What became of him? He was alive, he was real. Here he is, come across the centuries.

There is no profit in such day-dreaming but there is pleasure in it and in a portrait exhibition it can be excused. How can you help thinking of the man behind the painting as you look at Antoine Pesne's portrait of Voltaire—the rolled curls, the smirk with the lower lip thrust out? about the bricklayer's daughter, the famous actress and pet of Society, who sat up so prettily for Allan Ramsay? Was Peg Woffington really cross-eyed? Portraits are biography and that's all there's to it.

Did all these folk really look like this? Are the portraits good likenesses? We have to trust the painters. We have no way of knowing except when a sitter is famous that we have a number of portraits by different hands.

You get the distinction between the true portrait and the freer painting when you look at a work like Ribera's "Head of a Man". No doubt Ribera painted it from a model, but he was not interested in getting a likeness of the model. What he wanted was a moment of drama; he wanted to paint an emotion. The same might be said of Venetian Bartolommeo's "Saint Catherine". She was put to death in the year 307 and Bartolommeo wasn't born until 1480, more than a thousand years later. So it could hardly be a portrait. Besides it is full of the painter's own religious devotion. Or maybe his customer's.

These painters are up to all sorts of tricks. His customer's! How can we trust them? Ten chances to one, likeness means what the customer likes to think he is. Lawrence made Miss Harriet Day as soulful in the eyes as Bartolommeo made the Saint. Be kind to your sitters and you'll be successful.

It doesn't matter so much in the long run. Free of any concern about the documentary value of a portrait, we can concentrate on it as a work of art, as the expression of an individual painter. All we ask is that it be a good painting and that the sitter be alive, even if his nose is longer than it was in life.

### Many Periods

Let's run over the show rapidly starting at the beginning, just to give you an idea of what we have in the private collections of Montreal—Lucas Cranach the Elder; Giovanni Savoldo; Hans Baldung Grien—whose "Portrait of a Man" is severe and monastic in both subject and handling; Jan Mostaert—whose woman is painted thinly and with great delicacy of line against a forest with deer; she is pensive but generalized rather than individual; not nearly so naturalistic as, for example, the Rembrandt woman hanging beside her. I won't list them all, but among the early paintings you will notice Corneille de Lyon's miniature of Boissieu d'Ambroise; and of course Cuyp's little boy, and his "Woman with a Ruff" who seems to have no body. Hans Holbein the Younger's "Student" has character. There is a sombre Moroni. And a wisp of a head by El Greco, and a spruce Philip of Soain by Velasquez.

The English are naturally in the majority—four Gainsboroughs, four Hoppners, seven Lawrences, eight Modiglianis which you may remember from other shows here, and two little Renoirs, the merest sketch of a Neapolitan girl, who is here all the same, and a luscious, rosy "Jeune Fille" wearing a big straw hat.

So you see, take it all in all, it is quite a comprehensive show and you can keep going to it for various reasons—biography, painting, the Goya, the Rembrandt, the Cuyp, the English school, the early Germans and Italians—there is something for all tastes—until March 2.

### Other Shows

Until next week will have to wait reports of the Modern Color Prints, sponsored by the National Gallery, the textiles, and Ernest Neumann's exhibition of drawings at the Arts Club.

Star  
March 1st, 1941

## Third Concert At Art Gallery

The third of Madame Sarah Fischer's concerts at the Art Association of Montreal will be given on Wednesday evening, March 12th. According to the plan of this series of concerts, there will be both older and newer performers. The older performers at this third concert will be the McGill String Quartet, who have proved their excellence many times this season. The two newer performers will be Madeleine Clifford, pianist, and Jacques Labrecque, tenor.

Gazette  
March 8, 1941

The president and council of the Art Association of Montreal have sent out invitations for a private view of the opening of the 58th annual spring exhibition on Thursday evening, March 20, at nine o'clock. The exhibition will remain open until April 13.

## Loan Portrait Show Drawing Near Close Gazette Mar. 1/41

Sunday Final Day at Art Association — Spring Exhibition Is Next

Today and tomorrow will be the last opportunity for seeing the fine collection of loaned portraits displayed in the galleries of the Art Association of Montreal, for on Monday the works will come down to be returned to their owners. The works in the collection cover a wide range, and the general excellence of the exhibits have drawn a good attendance, especially at the week-ends.

The next show will be the Spring Exhibition of the Arts Association of Montreal which will open with a preview for members on March 20 and closing on April 13. In this connection contributors are reminded that their works and entry forms must be in at the Art Galleries by Saturday next, March 8. No works will be received after this date.

Looking ahead, an exhibition of the works of Borenstein, Neumann and Taylor is planned for between April 18 and May 5, and on March 18, too, there will be a show of the works by Les Anciens de l'Ecole des Beaux Arts. On May 9 an exhibition of work by pupils of the Art Association school is due to open.

On March 10, Martin Baldwin, curator of the Art Gallery of Toronto, is to give an illustrated lecture.

## Fischer Concert At Art Gallery

Star, Mar. 12, 41

TOMORROW night at 9 o'clock at the Art Association of Montreal Sarah Fischer is presenting the third of her present series of concerts for the benefit of Canadian musicians. Miss Fischer is not only herself an exquisite singer, but her happy knack in the selection of artists has given these concerts a certain intimate charm much appreciated by the real music lovers in the city.

Miss Fischer has been working very hard to make these concerts a success, as all the proceeds go to providing charity for Canadian musicians.

Madelyn Clifford, a clever young pianist, is making her first public appearance in tomorrow's concert; and with her on the program will be Jacques Labrecque, a well known tenor, and the McGill String Quartet, who need no introduction to musical Montrealeers.

## Sarah Fischer's Third Concert Gazette Mar. 13/41

Newer and older musicians again divided the program of the Sarah Fischer concert, the third of the series, at the Art Association of Montreal on Wednesday evening. The McGill String Quartet, though it is only a year old, is made up of experienced players and is becoming well known to the musical public; these players had rather the larger share of the program and filled it very well, first with a very good performance of a quartet, in G major, by Haydn, and, at the end of the concert with Milhaud's quartet in A minor, about as different from Haydn's as a quartet can be, in which they made the most of the engaging tunes and discords.

The two newer performers were a pianist and a singer. Miss Madelyn Clifford was at her best in some music by Debussy to which her playing gave color and feeling; she also did some very good and clear playing in a sonata by Mozart, though the modern staccato manner of piano playing does not always suit Mozart's phrasing too well, but her performance in this and in a Nocturne by Chopin was sound and confident. The singer, Jacques Labrecque, has a very good tenor voice, but his use of it is at present rather unequal; he sang old songs by Purcell and Caldara, and songs by Grieg and Schumann, Faure and Rachmaninoff, and to these he added a pleasant song by Oscar O'Brien, who was his accompanist; they all were sung sympathetically and the French songs were, perhaps naturally, the best of them.

## SARAH FISCHER CONCERTS

at the ART ASSOCIATION OF MONTREAL

for the Benefit of Canadian Musicians  
Wednesday, March 12th, 1941, at 9 p.m.

Third Concert  
The McGill String Quartet  
MADELYN CLIFFORD, Pianist

JACQUES LABRECQUE, Tenor  
at the Piano OSCAR O'BRIEN  
The Piano is supplied by the courtesy of  
Willis & Co., Ltd.  
Tickets 57 cents—on sale at Willis & Co., Ltd., 1220 St. Catherine St. W. Tax included

Star, March 8, 1941



Modern Color Prints  
At Art Association  
Gazette Feb. 22/41  
Varied Collection Assembled  
Overseas Here from Na-  
tional Gallery at Ottawa

Modern color prints, which have come here through the courtesy of the National Gallery of Canada, Ottawa, are on exhibition in one of the new galleries of the Art Association of Montreal and make an attractive offering.

The Foreword to the Ottawa catalogue, which is the one available here, recalls the interest shown in a collection of color prints exhibited in 1935, and states that since that time the color print has established itself firmly in public favor and continues to grow in popularity.

In view of the interest in the first exhibition, continues the Foreword, "arrangements have been made for the present one to tour the Dominion. This collection which has recently come to us from England is mainly representative of what was being done in this field up to the outbreak of the war. It shows that with new materials and new methods of printing at the disposal of the artist there is today a still greater originality and diversity in the style and matter of these gay and decorative prints."

The prints, which were assembled and lent to the National Gallery of Canada by the Redfern Gallery of London, are rich in variety and reveal much of interest to the collector and of value to the student.

John Platt with his two woodcuts is literal in "Mullion Cove, Cornwall," with its pier and ship with red sail, and a bit more imaginative in "Two Shells." Gwendolen Raverat has a good group of woodcuts—"Winter Morning," with stream, rushes and trees, being effectively composed, and among others is the small print called "The Tiger," where the giant cat is causing consternation among natives grouped about their huts. Mabel A. Royds reveals graceful design in "Magnolia," a quality which also marks

"The Flight," a Biblical subject. Fish and sea plants give decorative chances to Vera Waddington in the print called "Pollock," and two deer provide a good subject for Nora S. Unwin. Sybil Andrews treats swans in flight in a decorative manner, and displays force in the print entitled "Gypsies," showing men bearing wood walking up a hill. John Farleigh uses lithography in his interpretation of flowers, being precisely effective with "Fuchsia." Anna R. Findlay shows "Back Gardens in Snow," and Marjorie Firth has some lively color in "The Blue Scarf." Janina Konarska finds inspiration in Poland, her items including "Sheep Shearings," and "Milkmaids," both interior scenes. A. K. Hilken is detailed in his interpretation of the landscape entitled "The Chilterns," and Lynton Lamb reveals a delicate color sense in "St. Paul's under Snow," and imparts movement to his parading horses in "Exercise in the Snow." J. P. Williams shows "Searchlights," with the brilliant st. is scoring the skies above a row of houses, and Stella Schmolle, besides "The Rocket Burst," has "The Greyhound Parade," with a crowd of people looking at the animals under the floodlights, and "Trotting Race." Ethel Spowers confines herself to children in action, shows a good color sense and ingenuity in design in the romping group of youngsters called "School is Out," "Children's Hoops," and the sense of effort suggested in "Tug of War." There is, too, a group of good lithographs by Pierre Bonnard, who with an economy of means makes decorative works of Paris cabs, "The Cab Rank," "The Governess," "Boy with Hoop," "The Promenade," and "The Yellow Cab," are the titles of the prints.

Among the 104 items, there are many that repay close and leisurely inspection, the media employed including lithography, linocut, woodcut, monotype and stencil monotype. In the adjoining gallery there is a good exhibition of Spanish textiles.

Standard - Sat. March 1st.  
**Art News and Reviews**

By ROBERT AYRE

TO tell you the truth, I'm not very much impressed with the exhibition of modern color prints being circulated by the National Gallery of Canada and now on view in one of the upstairs galleries of the Art Association. All the media are represented in the 104 prints—lithographs, monotypes, woodcuts, linocuts, stencil monotypes—and you'll find several well-known names among the artists—John Farleigh, who illustrated Bernard Shaw's "The Adventures of a Black Girl in Search of Her God" and who has recently published an autobiography giving a good deal of technical information about his art; Ian Macnab, John Platt and Gwendolen Raverat—but most of the stuff strikes me as run-of-the-mill and not illuminated by much imagination.

Some do stand out, however, and I should put first Pierre Bonnard's five lithographs from Paris streets. Bonnard uses big papers and lays on them large forms surrounded by generous spaces. There is something childlike about his vision as he looks at funny cabs and attenuated horses, bonnets with long ribbons down their backs, capering dogs, boys with hoops, and a towering governess, but there is nothing childlike about the way he records them.

Hans Feibusch's "Elijah" is notable for the individuality of its compact, almost abstract, design, and its color, as well as for its subject, a welcome change from fishes and flowers and shells and birds, bits of traditional countryside and town.

The point of departure is interesting in John O'Connor's partly stylized landscapes but in the end I didn't find them satisfying. I got more out of Margaret Laing's "The Dying Year," with its swan, a sort of melancholy poem in abstract organic form.

Anthony Waterer's "From an Attic Window" and "The Cow with the Crumpled Horn" have a self-conscious awkwardness that makes them entertaining.

John Farleigh's contributions are fuchsias, dahlias and roses, done in an old-fashioned meticulous style, and Gwendolen Raverat's woodcuts (book illustrations) show a very skilful use of the tool though they are tight and unyielding.

Tomorrow is the last day for the

loan exhibition of portraits. The prints will go on to Windsor, Ont. next week.

**Textiles**

If you are interested in silk damask and brocade, Valenciennes silk, brocatelle, voided and cut velvets, silk and wool weaving and other examples of antique textiles, don't miss the exhibition in the gallery adjoining the color print show. Most of these fine examples were recently acquired by the Art Association from the Arthur Byne collection; some are the gifts of Mr. F. Cleveland Morgan. They are English, Spanish, Portuguese and Italian, of the 16th, 17th and 18th Centuries. The earliest pieces are Hispano-Arabic fragments dating back to the 14th and 15th Centuries.

**Ernst Neumann**

Ernst Neumann is holding a one-man show of drawings in the Arts Club, Victoria Street. There are 25 of them, including nudes and other figure studies, and views of Montreal, such as St. James Cathedral, the Bonsecours Market, the Canadian National Railway tunnel under Mount Royal and a coal dock on the waterfront. The city he presents with vigor and with a sound understanding of structure, though I liked him best in his nudes and his sympathetic drawings of vagrants. In these he does not sacrifice strength, but his sensitivity stands out more poignantly when he comes directly to humanity.

Mr. Neumann will have a solo show of portraits in one of the Art Association galleries beginning April 18.

**Other Shows**

At the same time, the annual exhibition of Les Anciens des Beaux Arts will open, as well as shows of the works of Fred Taylor and Sam Borenstein.

**One More Week**

Contributors to the Art Association's annual Spring Show still have a week to get their exhibits in. None will be received after next Saturday. The exhibition will be opened to the public on Thursday, March 20. This year there is a restriction as to size. The minimum acceptable is 18 inches by 14.

Last Chance to Enter  
Spring Show Works

Must Be at Art Gallery Before  
5 p.m. — Judges Are  
Announced

Today the deadline is reached—the last opportunity for artists to send in their entry forms and contributions for the 58th annual Spring Exhibition of the Art Association of Montreal, which opens with a private view on March 20 and continues until April 13. The entry forms should be addressed to Mrs. A. M. Griffiths, secretary, 1379 Sherbrooke street west, and had better be delivered with the contributed works to that address well before 5 p.m. Works sent in after today will not be received.

For this exhibition the jury of selection has been named as follows—F. S. Coburn, R.C.A., Albert H. Robinson, R.C.A., Lilius Torrance Newton, R.C.A., Arthur Lismer, A.R.C.A., and Adrien Hebert, A.R.C.A.; P. Roy Wilson, A.R.C.A., (Architecture), and Orson Wheeler, A.R.C.A., (Sculpture).

Sunday will be the last chance to inspect the exhibition of modern color prints, which came here through the courtesy of the National Gallery of Canada, Ottawa, on display in one of the new galleries of the Art Association of Montreal. The collection contains many interesting items showing ingenuity in design, capital craftsmanship and effective color harmonies. It gives a comprehensive survey of what was being done, mainly by British artists, up to the outbreak of war.

In one of the new galleries, too, there is a select group of portraits from a private collection in Montreal, some of which were hung recently in the important loan portrait show. Of the period of Nattier, there is the portrait of a comely young woman, with flowers in her hair, holding a carnation. Set in a landscape, she is in a dress that employs a material of lovely blue, the textures being handled in masterful fashion. Skill in the painting of dress stuffs is also shown in the portrait group by Sir Peter Lely of Countess of Coningsby and Lady Katherine Jones, who are attended by a page offering them flowers. It is an imposing and dignified work. High finish marks the example by Cornelius Jansens, 1593-1663, who in the portrait of a lady reveals amazing dexterity in the painting of the lace which liberally embellishes her costume. There are two works by Gainsborough—Lieutenant Barry, and Brigadier General Sir Robert Fletcher in uniform. By Sir Thomas Lawrence are portraits of Robert Peel, and of Sir George Trafford Heald, K.C., the latter set against a red background, being forceful and authoritative in treatment. The portrait of Viscountess Castlereagh, later Marchioness of Londonderry, is a fine performance. From the brush of George Romney is the portrait of James Morley, while by Sir Henry Raeburn is MacDougal of Castle Semple in a red coat, with an affectionate dog looking for attention. By John Opie is a portrait of a young girl in a red dress.

**NEW ART CLASSES  
FOR CHILDREN  
EARNS PRAISE**

Westmount Examiner  
March 6, 1941  
S. F. Kneeland, School  
Superintendent, Sees  
Children at Work

"This is the best outside activity I have seen organized," said S. F. Kneeland, Superintendent of Protestant schools in Westmount, as he visited the new Children's Art Centre last Saturday morning in Roslyn School and talked with members of the Children's Art Committee.

160 enthusiastic boys and girls between the ages of 8 and 13 crowded the Roslyn School gymnasium and went to work with a will, under the supervision of Arthur Lismer, A.R.C.A., Educational Supervisor, Art Association of Montreal.

Mr. Lismer introduced Louis Muhlstuck, well-known artist, who will take charge of the Westmount classes every Saturday morning. Louis Muhlstuck studied art in Paris for several years and has taught drawing in Montreal. He is one of the leading figure painters of Canada, and a member of the Canadian Society of Graphic Art, the Canadian Group of Painters and the Contemporary Arts Society.

The children, from Roslyn and other Westmount schools, were divided into age groups, given art materials and told that they might paint anything they wanted to, and they took great pleasure in doing so. Most of the boys painted battleships, planes and galleons; the girls preferred to deal with scenery and houses and human figures.

Artistic talent was shown in the work of many of the children, who handled color and form with an instinctive awareness that was most promising for future development. The children will use paints, clay and plastic materials; they will draw and make designs, but, more than this, they will express in their art their understanding of what is around them.

The Children's Art Committee of the Roslyn Home and School Association, responsible for the organization of the Art Centre, is under the chairmanship of D. L. Lockerby, with Dr. A. R. Winn as secretary, assisted by Mrs. D. A. Baillie, Mrs. F. W. Case, Mrs. G. K. Trim, C. V. Frayn, A.R.C.A. and D. M. Nasmith.

Gazette  
March 8, 1941

To Lecture on Silk  
On Monday at 5 o'clock in the Lecture Hall of the Art Association of Montreal, Miss Dorothy K. MacDonald, of the Royal Ontario Museum of Archaeology, will be an illustrated address on "Woven Splendor—the History of Silk."

**History of Silk  
Told in Lecture**  
Star. Mar. 12, 41

Art, history and geography were all combined in the lecture, which was given by Miss Dorothy K. MacDonald, of the Royal Ontario Museum at the Art Association of Montreal on Monday afternoon. In it she described the history of silk from the legendary time of its discovery by an Empress of China, down to the present time, and the spread of the culture and use of silk from China to western countries. Maps thrown on the screen showed the ancient trade routes between east and west and the changes in them which took place, with the changes in the areas of the Mongol and Roman empires, the lecturer showed also how the production of silk had passed from the Chinese to Syria and then along the Mediterranean to Spain and lastly to France. The development of designs in the weaving in silk filled the second part of the lecture and this was illustrated by lantern slides of many fine examples of silk fabrics and velvets, from China, Persia, Byzantium, Italy, France and England, some of which showed the invention of new ideas with the persistence of Chinese traditions.

March 18/41  
**Primitive Art  
And New Fashions**

At all times art has prevailed over utilitarianism in design. A lecture given on Monday afternoon by Prof. T. F. McIlwraith at the Art Association of Montreal was chiefly taken up with proving this fact. Prof. McIlwraith, who is professor of anthropology in the University of Toronto, showed, with many lantern slides as evidence, that among all peoples tribal customs in the form and ornamentation of objects of general use have often made the objects almost useless for their original purpose. The illustrations were of all sorts of objects from many parts of the world, chiefly North America, Africa and Pacific Islands; there were ceremonial clubs of savage chiefs, adzes and other tools, in which art had got the better of utility, and Prof. McIlwraith, pointing out the influence of tribal custom on our modern clothes, showed pictures of head-dresses of some Pacific Islanders and some rather similar European ladies' hats of quite recent date.



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# Le 58e Salon du Printemps

Au premier rang, des artistes canadiens-français : Bouchard, Hébert, Laforest, Fortin, Chicoine, Pelletier.

Le 58e Salon annuel du Printemps a eu pour son vernissage, hier soir, à peu près, autant d'atmosphère de Carnet Social qu'il en aurait eu en temps de paix et de prospérité. Il est ouvert au public, maintenant, jusqu'à Pâques. On y affiche 292 œuvres, comparativement à 419 l'an dernier : 145 peintres, dont 25 Canadiens français, ont envoyé 215 toiles; 30, dont 2 Canadiens français, y montrent 46 gravures et dessins; 12 sculpteurs, dont 3 des nôtres, y ont 16 pièces; l'architecture présente 15 commentaires de réalisations, pour 8 exposants, dont deux Canadiens français.

Le genre fashionable est d'ores et déjà disparu du Salon; Jongers y reste, et avec un tableau inférieur à son genre habituel, le dernier représentant de l'art chic. Les allusions à la guerre ne sont que deux ou trois. Le modernisme, y compris quelques descriptions fort cubistes, est admis dans les expositions d'aujourd'hui sans plus surprendre. On ne prête pas beaucoup d'attention à quelques nus de sale peinture, dont les morceaux ont peine à se tenir en place.

La sculpture s'efface de plus en plus. Elle prend si peu de place depuis deux ans. Elle se réduit à de petites pièces, œuvres de femmes surtout.

Rien de frappant au 58e Salon du Printemps, sinon que les Jeunes ont fait la conquête de haute lutte, et que le premier rang dans tous les domaines est acquis aux Canadiens français. En peinture: Bouchard, Hébert, Laforest, Fortin, Chicoine. En sculpture: Pelletier. Les noms nouveaux pulvèrent; on trouve même quelques noms de réfugiés de guerre.

Le jeune Lorne-Holland Bouchard, de Drummondville, a pris les devants, après quelques années de travail épuisé et persévérant. Son coloris est devenu étoffé en même temps que sobre. La facture s'est faite large, dégagée, nette. Dans son paysage "Mars à Mechins", il a su mettre en valeur un thème simplifié: autour de quelques barques de pêche à demisenvelées sous la neige, il a créé un coin de hangars et tout un ciel gris-bleu qui donnent la sensation indéniable de l'espace, du frais. Ce paysage fait très bonne figure, dans la salle d'honneur, entre un Hébert et un Jongers, par exemple. Au cas où d'aucuns n'y voudraient voir qu'un heureux accident, il faut signaler que le jeune peintre tient une exposition-solo d'œuvres de la même trempe, d'ici le 2 avril, aux galeries Continental, (1310-ouest, rue Sainte-Catherine), et que l'ensemble révèle un artiste arrivé à la pleine possession de lui-même et promis à un avenir solide.

On a mis sur la cimaise une vaste toile d'Adrien Hébert, "Les patineurs". Comparée à ses deux autres paysages d'un gris terne où il se contente de résoudre avec un courage vainqueur des problèmes de plans et de valeurs, celui-ci a non seulement de l'atmosphère et du mouvement, mais un coloris chantant qui du même coup le classe à l'avant-plan.

Il y a une aquarelle de Jean Laforest, qui reste gravée dans l'esprit. "Bure" montre dans la pénombre une tête de moine. Les yeux sont fermés, mais on sent dans cette intimité recueillie flotter des pensées calmes. "Bure" est une œuvre réfléchie, et sans contredit le meilleur portrait du Salon.

Le Marc-Aurèle Fortin des deux aquarelles consacrées à l'île d'Orléans, c'est un Fortin rentré dans le rang, un peu dompté, moins échevelé (et je l'aime tant échevelé). Il y a dans ceci plus d'espace, moins d'étouffement, plus de netteté que dans les huiles. C'est encore inimitable.

Le René Chicoine cabalistique d'a-



Voici quelques-unes des œuvres qui méritent particulièrement d'attirer l'attention, d'ici Pâques, au Salon du Printemps, à la Galerie des Arts, rue Sherbrooke-ouest: EN HAUT, de gauche à droite: "Après le lunch" ou "Médiocre" de Laurent Delisle; "Mars à Mechins" de Lorne-Holland Bouchard; "Duel aérien" de Fleurimond Constantineau.

EN BAS, de gauche à droite: "Mme M. V." de René Chicoine; "Les patineurs", d'Adrien Hébert; "Louis Cyr", sculpture de Robert Pelletier. — (Clichés la "Presse".)

vant-hier est encore là, avec un "Effet de nuit" où il n'y a rien qu'une enseigne Neon et un ciel en ondes concentriques sur quoi il doit pouvoir théoriser à perte de vue. Et son "Coc d'Or" n'est rien d'autre qu'un enfantillage décoratif. Mais voici qu'un admirable portrait de "Mme M. V." le classe parmi les meilleurs du Salon; l'ordonnance en est harmonieuse, les reflets s'y allument avec une douceur habile.

Il y a dans ce portrait de Chicoine, avec toute une étude d'arrière-plan en plus, quelque chose de cette belle façon de peindre par touches de lumière que l'on trouve dans un Self-portrait de Miss Helen Ormansk, une Américaine. Miss Ormansk présente ailleurs un "Prophète" qui sort d'une toile mouchetée comme une vision.

Aleksander Bercovitch nous revient avec un visage slave tout douloureux, portrait de jeune fille encadré cette fois dans un fonds cubiste et dans une atmosphère de chaleur lourde de matière et de couleur.

A côté de ces œuvres principales, Adam Sherriff Scott ne se montre pas tout à fait à la hauteur de son élégance coutumière. Son grand portrait de Mrs R. W. Steele, malgré le naturel et la douceur de la physiologie, se perd dans le rouge vieilli opposé à un arrière-plan qui tire sur le kaki. Et la Mrs R. F. Graham de Jongers, à la peau douce, aux doigts effilés, a beau être fashionable, elle est inférieure à la virtuosité habituelle de l'artiste; un tableau vaporeux, simili-ancien, ne rachète pas au Salon le prestige de Jongers.

Remarqués aussi: Charles-F. Desautels: — un Portrait d'une vitalité débordante, monté en couleurs plaquées, avec un rouge qui claque sur la rétine. Fort remarquable pour quiconque veut s'évader dans un monde de solide irréalité.

André Morency: — Trouve difficile de rassembler ses visions nouvelles dans une forme définitive. Sa palette s'est anéantie durant cette pé-

riode de transition. Son portrait de l'abbé Félix Savard comporte un arinaire, pas assez terroir; et sa "Route de Clermont", jolies de neige poudreuse, n'est pas caractéristique.

Laurent Delisle: — Dans une perspective neuve et une atmosphère enveloppante de soleil et d'assoupissement, il a peint un "Après le lunch" qu'il faut particulièrement remarquer.

Fleurimond Constantineau: — Un "Duel aérien" d'exécution facile, enthousiaste, avec un firmament en feu.

F. Vincent: — Habile composition à trois plans et trois dimensions, pour montrer une bonne tête blonde réfléchie dans un miroir au fond duquel apparaît l'artiste.

Agnès Lefort: — Période expérimentale. Une "Mireille sous les pommiers" tachotée "Masques en fête", amas de taches fortes.

Simone Denéchaud: — Je la préférerais dans ses savoureuses compositions du terroir. Son portrait de Cécile Chabot est crayeux, craquelé; le visage en est pétri à sec.

Roger Viau: — "City Limits", chemin trépidant. Robuste technique.

Jean Langlois: — Une "Solitude" un peu féminine et fleurie. Une "Femme" remarquable pour son rythme qui va en ondes élargissantes et pour son coloris vert neuf.

Emile Lemieux: — "Hiver à Val David", agréablement composé. Jolis plans de neige.

Jack Beder: — Une rue vivante, en blocs de couleurs.

Frederick-B. Taylor: — Un solide self-portrait.

On pourrait encore citer, parmi les nôtres: Suzanne Morin-Raymond, pour un portrait très nettement découpé; — Raymond Pellus, pour sa jeune fille au visage de brigue et à la robe rose-nanane; — Françoise Archambault, pour un agréable paysage; — Miguel Laforest, pour un ingénieux "Cocktail de fleurs"; — Jeanne Leblanc, pour un "Février" très doux et une "Sainte Adèle" harmonieusement composés; — François Pagnuelo, pour un paysage aux valeurs nettes et calmes; — Renée Papineau, pour un "Piedmont" dont les taches vertes font ébauche d'aquarelle; — Albert Rousseau, pour une pas vilaine esquisse de portrait et une "Côte-à-Coton", où le soleil fait mille jeux.

Parmi les autres: — Sam Borenstein a une aquarelle au mouvement fluide; — Richard Major a peint à l'eau un très souple portrait de femme étendue sur un divan, dans une lumière de foyer; — Mrs Winifred Fox évoque une tête pensive de petit gars aux prises avec un problème d'arithmétique; — Fritz Brandtner fait hurler son coloris avec une joie primitive dans "Trees" et "City at Night"; — Goodridge Roberts offre des natures-mortes à la Braque, mais trop effacées; — Louis Muhlstock, après avoir peint un bouquet aban-

donné sous les combles, dans une atmosphère un peu trop désolée, décrit au fusain un grand nu au dos disloqué.

ROBERT PELLETIER continue à faire son chemin, lentement mais sûrement, en sculpture. C'est son "Louis Cyr" au torse bombé qui attire surtout l'attention parmi les rares pièces sculptées du Salon.

"Louis Cyr" a sans doute moins de caractère que le Beethoven que Pelletier nous a présenté jadis, mais il est beaucoup plus personnel et l'auteur a tiré un parti habile d'un sujet difficile pour quiconque veut éviter de donner dans le vulgaire. Son "Remords d'Adam", à la musculature intéressante, a le grand tort de faire songer du premier coup au penseur de Rodin.

Harold-S. Pfeiffer nous montre dans le plâtre une excellente tête d'Arthur LeBlanc, le menton appuyé sur son violon. La tête est pleine de pensée.

Il y a une gentille "Miss Yuen" de H. McRae Miller à la mélancolie prenante.

Remarqués aussi parmi les sculpteurs: Marcel Choquette, pour un buste de fillette qui retiendrait davantage le regard si les yeux n'en étaient trop creux; Alonzo Cinq-Mars, pour un joli médaillon de Jean Dansereau, le pianiste; Miss Phyllis Bronfman, pour une charmante statuette de garçonnet; Miss Phyllis Felsen, pour une tête résolue de soldat canadien.

Nous sommes bien représentés dans le modeste coin de l'architecture par des photos-commentaires sur le Noviciat de Joliette, œuvre d'une belle sobriété due au R. P. Wilfrid Corbeil, C.S.V., et par une aquarelle qui montre les travaux sur le chantier de l'Oratoire S.-Joseph, entreprise nationale à laquelle est associé M. Lucien Parent, A.R.C.A.

REYNALD



# du Saint-Laurent soumis aux Chambres

aux plans et devis de tous les ouvrages communs en tant que ces ouvrages intéressent l'aménagement d'énergie et de tous les ouvrages hydrauliques du Canada, et sera tenu au courant de leur avancement.

(ii) Le Canada n'approuvera pas les plans et devis de tous ouvrages communs à moins qu'Ontario lui ait certifié qu'il est satisfait quant à la stabilité et suffisance pour toutes fins qui intéressent Ontario, et les plans et devis de tous ouvrages hydrauliques au Canada sans l'approbation préalable d'Ontario; à condition que l'approbation ou la signification susdite de la part de l'Ontario ne soit pas déraisonnablement refusée ou différée.

(iii) Tous les ouvrages mentionnés dans le présent paragraphe sont construits conformément aux plans et devis au sujet desquels l'Ontario aura signifié sa satisfaction ou son approbation.

(B) Le Canada se charge de la conception de tous les ouvrages communs et de navigation. Il lui appartient d'approuver, en ce qui concerne la navigation, les dispositions prises relativement à l'écoulement et à la réglementation du débit, travers toutes les structures hydrauliques ainsi que la stabilité et la suffisance des structures hydrauliques.

**Article VI**  
En plus des eaux mises à la disposition d'Ontario aux termes de l'article XIII, le Canada mettra à la disposition pour l'aménagement d'énergie toute la part des eaux dans la section internationale des rapides d'Ontario Canada-américain au-delà de l'emploi au Canada, c'est-à-dire, la moitié du débit destiné aux fins d'énergie dans la section internationale des rapides à l'exclusion des dérivations dans le réseau des grands lacs en vertu des dispositions de l'article VIII de l'accord Canada-américain. Ontario sera censé être propriétaire de la part canadienne de l'énergie dans la dite section internationale des rapides et sera aussi censé, aux fins de l'énergie exclusivement, avoir à perpétuité le droit à l'usage, en commun avec le Canada, des ouvrages communs.

**Article VII**  
(A) Ontario se charge de tous les plans et dépenses au compte de la dérivation de la rivière Ogoki et celui de Long Lake et s'engage à procéder à ces dérivations en conformité des engagements déjà pris.

(B) Ontario s'engage conformément aux dispositions de l'article X de l'accord Canada-américain, à construire des ouvrages de régularisation dans la rivière Niagara et à payer les frais jusqu'à concurrence de huit cent trente-huit mille qua-

Canada autorisera, sans retard, les dérivations d'eau en amont des chutes, pour fins de production d'énergie, et en supplément des quantités prescrites par l'article 5 du traité de 1909 relatif aux eaux limitrophes, qu'il peut autoriser de temps à autre, en vertu de l'article IX de l'accord Canada-américain, et le Canada prendra rapidement les mesures qui pourront être nécessaires, en application de l'accord Canada-américain, pour autoriser en tous temps la dérivation d'eau maximum qui puisse être autorisée pour production d'énergie.

**Article VIII**  
Le Canada est d'accord qu'Ontario prenne des dispositions en vue de conférer à la commission hydro-électrique d'Ontario la jouissance et l'exercice de tous les droits dont Ontario bénéficie aux termes du présent accord.

**Article IX**  
Ontario fournira, au prix coûtant, l'énergie dont le Canada pourra avoir besoin de temps à autre pour l'exploitation des ouvrages de navigation et pour d'autres fins de navigation dans la section internationale des rapides.

**Article X**  
Le Canada s'engage à ce que l'Ontario soit suffisamment et convenablement représenté dans toute commission internationale ou autre organisation chargée de diriger la conception, la construction ou l'exploitation des ouvrages prévus par l'accord Canada-américain ou de diriger la régularisation ou le contrôle des eaux, pour fins de navigation et d'énergie, dans la section internationale des rapides.

**Article XI**  
En considération de ce qui précède et en sus des obligations encourues aux termes de l'article VII, Ontario paiera au Canada en liquidation complète de toutes ses obligations en vertu du présent accord la somme de soixante-quatre millions cent vingt-cinq mille dollars (\$64,125,000), payable comme suit:

(A) \$20,000,000 un an après que l'énergie a été aménagée en premier lieu et vendue au Canada en provenance des ouvrages hydrauliques, ou deux ans après le parachèvement des ouvrages communs et des ouvrages hydrauliques visés à la partie II de l'annexe, celle des deux dates qui sera antérieure;

(B) \$3,082,500 par année durant 5 ans à commencer un an après le premier paiement susdit;

(C) \$5,742,500 par année durant 5 ans à commencer six ans après le premier paiement susdit.

**Article XII.**

tion des 30 jours qui suivront la date d'échéance en ce qui concerne les paiements exigibles aux termes de l'article XI et à compter de l'expiration des 60 jours qui suivront la date de la reddition des comptes conformément aux dispositions de l'article VII.

**Article XIII**  
En plus des droits assurés à Ontario en vertu de l'article VI, le Canada convient, en ce qui concerne les eaux qui seront dérivées par l'Ontario dans le bassin des Grands Lacs, que l'Ontario aura le droit à l'usage d'eaux additionnelles égales en volume aux eaux ainsi dérivées pour l'aménagement d'énergie du point ou des points de dérivation jusqu'à l'issue orientale de la section internationale des rapides.

**Article XIV**  
(A) Advenant le cas où le Canada et l'Ontario ne tomberaient pas d'accord sur l'interprétation d'une partie quelconque du présent accord ou sur toute question s'y rattachant l'une ou l'autre des parties aura le droit de soumettre l'affaire à un tribunal d'arbitrage.

(B) Chaque tribunal d'arbitrage se composera d'une personne désignée par le Canada, d'une personne désignée par l'Ontario et d'une personne désignée d'un commun accord entre le Canada et l'Ontario. S'ils ne s'accordent pas, le troisième membre du tribunal sera choisi par le juge en chef du Canada.

(C) Les deux parties s'engageront à favoriser la constitution et le fonctionnement des tribunaux d'arbitrage et à accepter leurs décisions.

(D) La procédure relative à tout arbitrage prévu par le présent article sera déterminée d'un commun accord entre les parties intéressées.

(E) Si un différend entre les parties venait à retarder tout paiement prévu dans un article quelconque du présent accord, la propriété du terrain restera en suspens en attendant le règlement dudit différend, et le paiement d'intérêt sur tout versement retardé par une telle procédure arbitrale sera laissé au tribunal d'arbitrage d'en disposer.

**Article XV**  
Le présent accord est subordonné à l'approbation du Parlement du Canada et de l'Assemblée législative de la province d'Ontario. Toutefois, si l'accord Canada-américain n'est pas entré en vigueur dans les trois ans qui suivent la conclusion du présent accord, l'une ou l'autre des parties peut, moyennant un préavis par écrit à l'autre, annuler immédiatement le présent accord.

En foi de quoi, le très hon. W.-L. Mackenzie King et l'hon. Clarence D. Howe ont apposé aux présentes leur seing au nom du Canada et l'hon. Mitchell-F. Hepburn et l'hon. Harry-C. Nixon ont apposé aux présentes leur seing au nom d'Ontario, l'un et l'autre le dix-neuvième jour de mars l'an de grâce mil neuf cent quarante et un.

W. L. Mackenzie King,  
Clarence-D. Howe,  
Mitchell-F. Hepburn,  
Harry-C. Nixon.

## Annexe à l'accord

Annexe à l'accord entre le Canada et l'Ontario (voir articles I, II, III, V et XI).

## Partie I

Le projet d'aménagement se conformera, de façon générale, au projet dit de concentration unique avec barrage de régularisation, exposé à l'annexe à l'accord Canada-américain, dont les points saillants sont comme suit:

(1) Un barrage de régularisation en proximité d'Iroquois Point.  
(2) Un barrage dans les rapides Long-Sault à la tête de l'île Barnhart et deux usines hydrauliques, une de chaque côté de la frontière internationale, au pied de l'île Barnhart.

(3) Un canal latéral d'une écluse sur la terre ferme des Etats-Unis pour permettre à la navigation de contourner le barrage de régularisation, et un canal latéral muni d'une porte de sûreté et deux écluses sur la terre ferme des Etats-Unis au Sud de l'île Barnhart pour faire passer la navigation d'en haut du principal barrage du Long-Sault à la rivière au Sud de l'île de Cornwall. Toutes les écluses devront avoir une profondeur de 30 pieds sur les radiers usqués et avoir les dimensions générales des écluses du canal Welland, tous les chenaux navigables devront avoir une profondeur de 27 pieds.

(4) Des digues où elles seront né-

cessaires en fonte ou tôle d'acier et toutes parties enroulées dans les substructures, accessoires ou s'y rattachant. Les substructures devront être de dimensions suffisantes pour recevoir

## Texte de l'accord Ottawa-Washington

Ottawa, 21.—Accord entre le Canada et les Etats-Unis en vue d'améliorer la navigation et la production d'énergie électrique dans le bassin des Grands Lacs et du Saint-Laurent.

Sa Majesté le roi de la Grande-Bretagne, d'Irlande et des Territoires Britanniques au-delà des mers, empereur des Indes, pour le Canada, et le président des Etats-Unis d'Amérique, ont décidé de conclure un accord relatif à l'utilisation des eaux du bassin des Grands Lacs et du fleuve Saint-Laurent et, à ces fins, ont nommé leurs plénipotentiaires respectifs, savoir:

Sa Majesté le roi de la Grande-Bretagne, d'Irlande et des Territoires Britanniques au-delà des mers, empereur des Indes, pour le Canada:

Le très hon. W.-L. Mackenzie King, premier ministre, président du Conseil et secrétaire d'Etat aux affaires extérieures du Canada; l'hon. Clarence-D. Howe, ministre des Munitions et approvisionnement; John-E. Read, conseiller juridique, ministre des affaires extérieures;

Le président des Etats-Unis d'Amérique:

Jay Byrnes, ministre plénipotentiaire des Etats-Unis au Canada; Adolf Augustus Berle Jr., secrétaire d'Etat adjoint; Leland Olds, président de la Federal Power Commission; lesquels, après avoir échangé leurs pleins pouvoirs, reconnus en bonne et due forme, ont convenu des dispositions suivantes:

## La définition des termes

**Article préliminaire.**  
Dans le présent accord, sauf dispositions expressément contraires, l'expression:

(a) "Comité mixte d'ingénieurs" signifie le comité créé en exécution d'un accord entre les gouvernements à la suite de la recommandation mixte, en date du 19 décembre 1921;

(b) "Réseau des Grands Lacs" signifie les lacs Supérieur, Michigan, Huron (y compris la Baie Georgienne), Erie et Ontario, et les eaux de connexion y compris le lac Saint-Clair;

(c) "Fleuve Saint-Laurent" comprend les chenaux fluviaux et les lacs en formant partie, à partir de l'issue du lac Ontario jusqu'à la mer;

(d) "Section internationale" signifie la partie du fleuve Saint-Laurent où passe la frontière internationale;

(e) "Section canadienne" signifie la partie du fleuve Saint-Laurent s'étendant des confins orientaux de la section internationale jusqu'au port de Montréal;

(f) "Section internationale des rapides" signifie la partie de la section internationale des rapides.

## Le bill des crédits de guerre de \$1,300,000,000

### SUITE DE LA PAGE 18

nements, revenu national, services nationaux de guerre, pensions et santé nationale, postes, conseil privé, travaux publics, gendarmerie royale du Canada, secrétariat d'Etat, commerce, transports.

Ces crédits d'un milliard trois cents millions de dollars sont pour les dépenses de guerre au cours de l'année expirant le 31 mars 1942 (a) la sécurité, la défense, la paix, l'ordre et le bien du Canada;

(b) la conduite des opérations navales, militaires et aériennes à l'intérieur ou hors du Canada;

(c) favoriser la continuation du commerce, de l'industrie et des relations d'affaires, soit au moyen d'assurance ou d'indemnité contre les risques de la guerre, soit autrement; et pour

(d) l'exécution de toute mesure que le gouverneur-en-conseil juge nécessaire ou opportune par suite de l'existence d'un état de guerre.

Le gouverneur du Canada peut, en son nom, en tant qu'agent du gouvernement, tout pays britannique ou étranger, à Sa Majesté pour toute fin, suivant l'opinion du gouverneur-en-conseil, aidera directement ou indirectement à la poursuite de la guerre, et tous les engagements contractés ou frais subis provisoirement assumés par le gouvernement du Canada dans l'exercice des pouvoirs conférés par la présente loi peuvent être acquittés à même les deniers attribués du Fonds du revenu consolidé.

Le gouverneur fédéral peut élever la somme de \$1,300,000,000 par voie d'emprunt s'il le désire, et aux conditions fixées par le gouverneur-en-conseil.

Le gouverneur-en-conseil peut, à occasion, édicter les arrêtés ou règlements jugés nécessaires pour donner effet aux objets de la présente loi; et pour plus de sûreté,

tout l'outillage et tout le matériel, y compris les transformateurs et fournir l'espace nécessaire à l'assemblage, le fonctionnement et l'entretien.

tion internationale s'étendant de Chimney-Point jusqu'au village de Saint-Régis;

(g) "Gouvernements" signifie le gouvernement des Etats-Unis d'Amérique et le gouvernement du Canada;

(h) "Pays" signifie les Etats-Unis d'Amérique et le Canada;

(i) "La Commission internationale spéciale des Chutes Niagara" signifie créée par les gouvernements en 1926 dans le but d'étudier et de recommander les divers moyens de conserver les beautés naturelles des Chutes Niagara;

(j) "Canalisation" signifie les mesures envisagées, pour rendre possible la navigation, nécessitant un chenal d'une profondeur dirigée de 27 pieds et 30 pieds sur les radiers, à partir de la tête des Grands Lacs jusqu'au port de Montréal, par la voie du réseau des Grands Lacs et du fleuve Saint-Laurent, en conformité générale des plans et devis exposés dans le rapport du comité mixte d'ingénieurs du 16 novembre 1926.

**Création d'une commission du bassin des Grands Lacs**

## Article I

1.—Les gouvernements conviennent de créer et de maintenir une commission du bassin des Grands Lacs et du fleuve Saint-Laurent, ci-après appelée la Commission, composée d'un nombre égal nommé par chaque gouvernement. Les fonctions de la Commission seront:

(a) de préparer et de recommander les plans et devis en vue de construire des ouvrages dans la section internationale des rapides, conformément aux dispositions de l'annexe faisant partie intégrante du

## A SUIVRE SUR LA PAGE 27

## Le bill subit sa 1ère lecture aux Communes

### SUITE DE LA PAGE 18

Neuve, les paiements faits à la compagnie John Inglis, de Toronto, etc. M. Thomas Reid, député libéral de New-Westminster, a appris que l'Allemagne avait, à la suite de la déclaration de la guerre, pris des mesures de représailles en matière de brevets. M. Reid avait demandé si les droits des Canadiens à ce sujet étaient reconnus par l'Allemagne, l'Italie et le Japon.

La réponse donnée par le gouvernement rappelle qu'en effet une publication internationale avait publié le fait que des règlements applicables à la Grande-Bretagne et au Canada, règlements de provenance allemande et italienne, avaient été adoptés dans ce sens.

On sait qu'une ordonnance basée sur un décret ministériel canadien permet au commissaire canadien des brevets à émettre des permis touchant des brevets détenus par des sujets ennemis.

Le ministre de la défense, comme celui des munitions, est également autorisé à laisser utiliser des brevets en vue de la poursuite de la guerre, peu importe qui en est le propriétaire. Dans ce cas, le gouvernement doit payer tout droit régulier censé dû à l'inventeur, au séquestre de biens ennemis en ce pays. De fait, des sommes assez considérables ont déjà été ainsi versées.

## Nos dépenses à Terre-Neuve

Le Canada a déboursé \$1,154,170 pour l'aménagement d'aéroports à Terre-Neuve. M. P.-C. Black, député conservateur de Cumberland, a demandé une foule de renseignements au sujet du coût de l'aménagement d'aéroports à Terre-Neuve et de la part du coût supportée par la Grande-Bretagne.

Le gouvernement a répondu qu'il était difficile pour le moment de donner au député certaines précisions à ce sujet, avant de consulter les autorités britanniques et celles de Terre-Neuve, sans compter que le renseignement ainsi donné pourrait rendre service à l'ennemi.

Toutefois, a-t-on répondu, les dépenses encourues par le Canada ont été

**Nouvelles**  
Beu... glement Bonnes

par **Elsie**  
LA VACHE BORDEN



J'aime chanter, j'aime danser,  
Et surtout, j'aime cuisiner...  
Maintenant sans plus tergiverser  
Voici de "Bons-mets-à-manger!"

Maintenant, vous savez à quoi vous attendre! Je vous parle de ma cuisine, où je suis plus occupée que jamais à faire le travail que j'aime-le mieux, c'est-à-dire préparer des plats exquis de toutes sortes et vous expliquer comment je les fais!

**C'QUE C'EST BON!** J'essaie de faire tout ce que je fais le mieux possible, mais je vous assure que le meilleur moyen que j'aie trouvé d'obtenir des gâteaux et des petits fours qui fondent dans la bouche c'est de les faire avec du Lait Eagle Brand Condensé-Sucré. Les bonbons, les petits fours et les glaçages pour gâteaux faits avec ce lait sont les plus délicieux que vous ayez jamais goûtés!



Ces petits fours, en  
Sont tout ce qu'il faut

## Gâteaux po

(recette pour 3)  
2/3 tasse de Lait Eagle B  
2 tasses de noix de coco  
1/2 tasse de cerises au ma  
1/2 tasse (1/4 lb.) de datte  
1/2 tasse de noix hachées

Mélanger le Lait Eagle Brand Co les cerises, les dattes et les noix. une plaqué graissée. Faites cuire pendant 12 minutes ou jusqu'à c immédiatement de la plaque.









# Montreal's 58th Spring Show Discloses Vigor and Diversity In Portraits and Landscapes

Standard Mar. 22/41 By ROBERT AYRE.

YES, on the whole, I think, the 58th Spring Show is better than the 57th. Notwithstanding the fact that a number of good painters who sent last year are absent this time. But I am tired of talking about those who don't care to contribute, so we'll let them pass and concentrate on those who do.

Always bearing in mind the fact that in the Spring Show the Art Association holds open house and is as hospitable to amateurs as to professionals, and that the wind of judgment must be tempered accordingly, the jury did exercise discrimination, and if there is much that is ordinary, and even dull, you won't find many of the arrantly amateurish daubs that used to make the Spring Show a sort of Ladies' Aid Bazaar.

Among the faithful, who can be depended upon year after year, are the R.C.A.'s, Coburn, Jongers, and Mrs. Newton; the A.R.C.A.'s, Barnes, Hebert, Mabel May, Kathleen Morris, Sherriff Scott, Stanley Royle, and such familiar exhibitors as St. George Burgoyne, Edward Cleghorn, Alberta Cleland, Berthe des Claves, Prudence Heward, Oscar de Lall, Agnes Lefort, Rita Mount, H. Leslie Smith and Thurston Topham, Anne Savage, Sarah Robertson and Ethel Seath. The late Paul Caron was one of the standbys, and the exhibition includes his "Laurentian Village Road."

Add to these the newer elements who have become part of the annual parade—Beder, Bercovitch, Borenstein and Brandtner, Muhlstock, Mayerovitch, Neumann, Roberts and Tinning—and you will realize that everything is normal. But there are new people coming out, too, and that's the most encouraging part of it.

## Newcomers

I note, for instance, Herman Blaser. He has been showing since 1937, if not before, but he came through to me last year, and his four water colors in the current exhibition stand out for individuality. His boat scenes are fresh, but he is at his best when he gives play to his comedy, as in "Sailor Percuits" and "Sightseers—McGill Campus," a stout couple in a caleche. His light touch is just right for subjects like these.

John Collins is another newcomer to me. I found his Montreal streets—"Rain at Snowdon" and "Westmount Station"—refreshing in their point of view and handling. They treat of minor aspects of Canadian life, if you like, but there is a place in our painting for the minor. That is, if it is not the finicky.

S. Field works in a modest way, too, but goes after bigger things. This painter brings the tragedy of Europe into an exhibition devoted chiefly to tranquil Laurentian landscapes, flowers and portraits. There is something of the folk tale in "Refugees" but it carries conviction.

(Among the few war pictures are Fleurimond Constantineau's "Duel Aerial" with a German bomber going down in flames; Ethel Seath's "Street Scene, 1940"—flags fluttering out of the windows and soldiers on the march; and "Air Raid" by J. R. Tate of

Toronto, showing a group of terrified children.) M. Reinblatt is gaining in strength without sacrificing his individual way of looking at things, as you will see by the tempera, "Winter Day," the city in a series of flats, and his gawky "Joe."

## Portraits

"Joe" brings us to portraits and to the fact that they make up a fifth of the 215 paintings. I don't know what it means, but there are no less than six self-portraits—Oscar de Lall, Robert Sharps, Frederick B. Taylor, Alma Duncan, Helen Omansky and Charles P. Desautels. Perhaps P. Vincent should be included, since he appears in the mirror behind his model. Oscar de Lall is much more at home in the frame than either Sharps or Taylor, both of whom paint with a circumspection that almost amounts to timidity. Desautels is afraid of nothing. He doesn't admit that it's a self-portrait, but you can't help jumping to conclusions. I don't know what to make of his color—blood-red, violet and piercing green. He shows courage, irreverence and vigor that may yet come to something easier to take.

There is great diversity in the forty-odd portraits, from the fashionable Jongers and Sherriff Scott, through the cool and assured and fastidious Lillias Torrance Newton, to the hidebound followers of the academic, to the slick and tricky, to the informal, and even the negligent.

Let me draw your attention to Bercovitch's portrait of a girl who seems to bear a weight of affliction; to Prudence Heward's realization of wondering childhood; to C. M. Mendell's plain and sincere statement; and to Raymond Pellus' "Portrait de Jeune Fille" (a little too pretty, perhaps, but he has captured the wistfulness of the child.) For the unusual you have "L'Auteur de 'Menaud Maitre-Draveur'" by Andre Morency, with its mists and ghostly faces, and Grant MacDonald's portrait of Miss Greer Garson. Miss Garson's face is a mask against a starry sky, her hair a few threads of silver; a disembodied hand holds a shell. It is a tour de force, the only painting in the show approaching surrealism.

## Landscapes and Others

While the show doesn't contain much of the erratic, it is not want-

ing in the non-naturalistic. Fritz Brandtner shows a striking design of blue trees against red and one of his night scenes, highly charged. Donald Forbes has a "Night" like a stage set, and Rene Chicoine a "Night Effect" with waves of sky lapping red-glowing roofs. Night is an eerie time.

Chicoine, in "Coeq d'Or," gives us the Ballet in a gorgeous program cover. Albert Kingsley's "Festival" is a sort of "primitive," a little tentative, but it has something that makes you feel that this Ottawa painter is worth keeping an eye on. Another is Pierre Petel, whose "L'Adolescente au Cousin d'Or" shows the influence of Matisse.

An odd thing to do, you may think—place a green plant on the floor of an empty room and paint them—but it is no more arbitrary than most still-life arrangements, and Louis Muhlstock's painting is spacious and melodious. When it comes to still-life, Goodridge Roberts' two, in pale color, the objects beautifully harmonized and not too much defined, stand alone.

It happened that I entered the water-color room first and the result was I got off on the right foot for the show because, though naturally less imposing than some of the other sections, it is one of the brightest. You have a massive "Rock and Pine" by Arthur Lismer; two decorative Isle of Orleans landscapes by Fortin; a happy windblown "Frieze" by Elaine Gnaedinger; a grand burst of Emperor Tulips, a little tale of Piedmont and a substantial construction of cranes and tanks by Campbell Tinning; others I have mentioned, and still others that you will enjoy.

Swinging back to the oils, I must not forget Adrien Hebert and Anne Savage—particularly "Spring, Seize Isles," with its tree like a bright wheel and the little girl in the corner to help you realize that you are gazing at a wonderful, transformed earth.

Among the drawings I place high Arthur Lismer's seashore pieces, E. B. Grier's impressions of decadents in a wobbly line, Freda Pemberton Smith's "Alice M." and Harry Mayerovitch's lovely head of "Chana." (The latter is also represented by a painting, one of his satires, a string quartette throwing itself, oblivious of the spectator, into the music.)

## Spring Exhibition Enters Final Week Gazette April 5/41 April 13 Closes 58th Annual Show at Art Association Of Montreal

Entering its final week is the 58th annual Spring Exhibition of the Art Association of Montreal, which, especially at the week-ends, has attracted a large attendance at the Sherbrooke street west galleries. Sunday, April 13, will be the final day for the showing of this collection which, while not particularly distinguished, contains many items of interest, reveals some sound, sincere efforts and has drawn contributors from cities and towns at distant points. The works numbering just short of 300 are well displayed, and any suggestion of crowding has been successfully avoided. This, according to present plans, will be the last large exhibition in these galleries until the annual exhibition of the Royal Canadian Academy of Arts, usually held in November.

Later in this month will be shown work by the Anciens de l'Ecole des Beaux Arts, and the three "one man" exhibition of Ernst Neumann, Sam Borenstein and Frederick Taylor, all of Montreal, will be held. The work done by the students of the association's art school is also due to be exhibited.

## Gazette - April 26/41

### Dalmatian Coast Scenes

In one of the new galleries of the Art Association of Montreal there is a collection of excellent photographs of the Dalmatian coast by Hugh G. Jones, who in the selection of material reveals all the skill that goes into his choice of subjects when in watercolors he deftly jots down pictorial souvenirs of his many and varied travels. The present exhibition is very timely, and the keen eye of the architect has discovered much that is both beautiful and impressive in the buildings, streets, squares and ports of the places he visited.

Hugh G. Jones.

## Star, May 6th, 1941 City's Growth Theme of Fair

Premier and Mayor  
Will Open Unique  
Show Next Monday

Montreal as it was in the past, as it is now and as it may come to be in the future, if this future is along planned lines, will be shown to Montrealers in an exhibition of photographs, maps and charts in the Art Gallery on Sherbrooke street, starting next Monday evening. At 8:15 on that day the exhibition, entitled "City for Living," will be opened by Premier Adélard Godbout and Mayor Adhemar Raynault.

The exhibition is the work of a group of young architects of Montreal who planned it first a year ago and have spent the last seven months in creating the exhibit. Its first section shows Montreal as a green island, inhabited only by a few Indians. Then it shows the gradual development of the city and the change of the island from green to the grey and rusty red of masonry and brick.

The second section of the exhibit shows Montreal as it is today. There are hundreds of photographs in this section alone.

The third section of the exhibit indicates what can be done with Montreal and its surroundings, if proper town planning is allowed to direct future expansion.

Maps and charts which form part of the exhibition show the present transportation system and its bottlenecks; the concentration of population, the existing land usage and all the other factors which are considered in town planning.

The show, which will be open for two weeks, is under the auspices of the Art Association of Montreal and the Architectural Research Group.

## 'Plough' Ends' Year For Film Society

Gazette 19/41

A showing of Pare Lorenz's documentary film, "The Plough That Broke The Plains," at the Art Association last night brought to a close the season of the Montreal Branch of the National Film Society, a season that can be accounted, on the whole, a most successful one. Confining its activities to films that are of a non-commercial value, the committee in charge of selection of program have presented a widely-varied list of screen subjects in the ten presentations of the year.

The Plough That Broke The Plains is the third of the Lorenz films to be seen here, and perhaps the least impressive, with the monotony of the prairie being only too skilfully caught. But as in the others, The City and The River, it may be seen that the American filmmaker has a firm grasp of the documentary idiom, and a marked ability to tell a story in filmic terms. The Plough is highlighted by an interesting musical background by Virgil Thompson and has a commentary spoken by Thomas Chalmers.

On this last program of the season were also included two other short films, Underground Farmers, on the life of the ant, and Paramount's Swans a decorative nature study film. Also shown was a surprise item, an English comedy.

In the ten showings that have made up the season, in addition to the Lorenz films, French and English-made motion pictures have been seen. These have included Sasha Guitry's Perles de Corunne and Liam O'Flaerty's The Puritan; the record of the Citroen Expedition; the Wedding of Palo; Henri de la Faille's Legong; Julian Huxley's short instructive films made in the London Zoo; the sensitive Poil de Carotte; North Sea Patrol and the strong and impressive Thunder Over Mexico by Eisenstein. A number of short educational features and one sports film, Hannes Schneider's Ski Chase were also seen.

Despite occasional lapses into dullness incurred by sustained documentary treatment, the season has been a successful one, and reflects greatly to the credit of Jean Carreau, John Hoare and their associates on the committee.

This 1940-41 season brought a film society back to Montreal after a lapse of some years. That is was a welcome return can be judged from the membership of 400 and the large representation of that membership at each of the meetings throughout the winter. The enterprise has an added value to cultural life in Montreal in that it is bilingual, with 174 of the members being French. Plans are underway for a continuation of the society, with a general meeting announced for early in the autumn.—H. W. W.

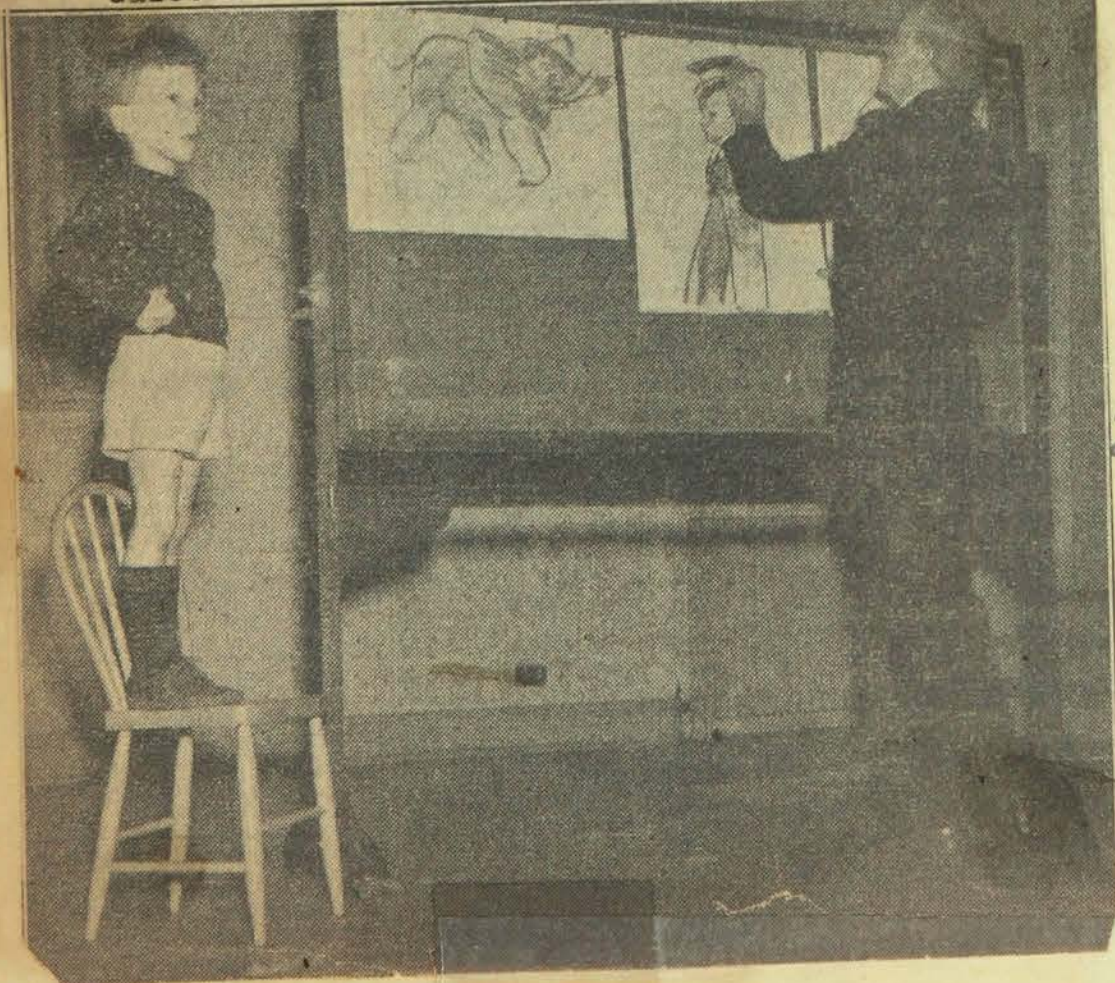
## Gazette June 3/41 Display Moved to City Hall

The Architectural Research Group's town planning exhibit, which was recently on display at the Art Gallery here is now on view in the Hall of Honor at the City Hall and is open to the public for inspection between the hours of 9 a.m. and 5 p.m. until Friday evening.

## Star, May 21st, 1941 A FINE EXHIBITION

Sir,—The Architectural Research Group's presentation of an exhibition entitled, "City for Living," at the Art Association of Montreal, is, in my opinion, of maximum importance. It is one of the most outstanding "must" items of each and every citizen or citizeness of Greater Montreal, and of the greater regional Montreal, as well,—not excluding the ninety-nine Councillors and the Mayor at the City Hall. So I would add: Don't delay; see it now. And, above all, study it. Then act. Please God, some action will follow. It is one of those timely altruistic civic efforts that certainly serves the "fighting front" while also serving the "home front." Congratulations are in order for all concerned who devised and directed the offering of this fine show. If the management of the Montreal Tramways were wise, and I think they are, they ought to organize bus trips to the Art Gallery to view this valuable educational exhibit. May the idea of a "City for Living" prosper, mature, and be realized in our day. "SAGITTARIUS."

## HIGHLIGHTS OF S.P.C.A. EASTER FAIR Gazette - Thursday April 10th, 1941



Arthur Lismer, R.C.A., drawing animals for the children at the S.P.C.A. Easter Fair, held in Cheney Hall.



# Star-April 2/41 MODERN ART DEBASING

Sir.—It is with regret I feel compelled to take up my pen on behalf of the youth of this and the next generation. Wherever one turns, with but a few exceptions, one sees how the art of today is gradually sinking deeper and deeper into the mire. When will people have the courage to make a stand against the insidious influence of the present day as shown in some of the so-called art exhibitions held here?

New developments of art coupled with imagination are a sign of health, if truly portrayed. But the exponents of some of the "artistic" efforts seen today appear to lack power of truth in expression and are wanting in true observation. We must not violate all the laws of nature. So-called "self-expression", unless properly directed, seem to me and many others a degrading perversion. One recalls the scenic wall paper designs of the Nouveau Art period, and looking at modern landscapes, one feels that the artist must have been influenced in some such manner rather than by the true observation of nature in its varied changes of light. A tree is still a tree, rocks and clouds still rocks and clouds, with atmosphere and tone values.

If we allow this travesty of the Great Creator's handiwork to be instilled in the mind of the youth of today, what can we expect but a constant supply of young Hitlers in art? The soul is being crushed out. My desire is to see adequate teaching and study so that this self-expression may be something worth while and stimulating to behold in the works of these young possible artists.

Are we going to allow this poisonous weed to choke out all truly healthy expression of the various phases and wondrous mysteries of Nature which surround us, depicted in the past by such men as Turner, Corot, Millet, Rubens, Rembrandt, and many others who have given to the world glimpses of a myriad fleeting phases of humanity and nature? They did not presume to have the conceit to think they were capable of improving on the Divine Master's work. They wanted to arrest a vision, so that man in future days might still carry his head erect and enjoy a little of beauty.

The artist holds a unique power among the nations of the earth to bring about good understanding between the world's peoples. Let us not allow this great privilege to be debased and lulled into a passive acceptance of this corruption called "Modern Art Expression" as seen around us today. Let us rather see that the youth of this generation is educated in Art, so that the ideas expressed may be true. True Art is one of the greatest civilizing factors in the world. Rembrandt gave us wonderful character-studies and effects of light and shade, Rubens marvelous colour, Franz Hals humor and the joy of living. The drama of life was well expressed by the Great Masters of the past and by some of the present day, who still keep the pure flame burning.

Let us continue to do this, so that we may advance and not regress.

K.A.

## THE CRUX OF THE MATTER

Sir.—It is with regret that I feel myself compelled to get out my typewriter to answer, in the interests of tolerance, your correspondent "K.A.", whose communication appeared in your issue of April 2, 1941. Behind this nom-de-plume may lurk some artist of great technical ability in portraying the world to itself in what he hopes is much the same manner that a reliable camera will. But, be he artist or layman, I challenge his statement that so-called "Modern" art (which he describes in the phrase, new and meaningless to me, "Modern Art Expression") is debasing. At best such a contention is entirely supposititious. It should be remembered that we have no conclusive evidence upon which to base the theory that certain works of art, loosely indicated by this overworked word "modern," are bad influences and producers of young Hitlers. Since "K.A." has dragged the regretably omnipresent "Führer" into this matter, I would take the opportunity of pointing out that there may be some reason to believe that, had the awful pictures which the press assures us were painted by the Awful Adolf been acknowledged as world-beaters by some coterie of artistic enthusiasts, the maniacal self-assertiveness that has ended our peace might have worked itself out in the harmless splurging of paint over canvas. If this is so then let us encourage our wilder painters to stick to painting by giving them every possible artistic recognition that their hearts can desire.

"K.A." probably realises that the whole subject is one that cannot be advanced very far in a newspaper wrangle because there simply is not the space. Nevertheless, I would like to see the other side up to bat. I offer as the crux of the whole problem of painting the following: I accept "K.A.'s" statement that "a tree remains a tree and rocks and clouds are still rocks and clouds"; I will go further and admit that there he has enunciated a fundamental philosophical concept. I emphasise, however, that the trees, clouds and rocks that he sees in the landscape are made of wood, water vapor

and stone, whereas the images of these objects which he sees in a painting are all made of the same thing—pigments of slightly varying characteristics. The Creator, with the infinite variety that He has given to His creations, has ordained that the light rays rebounding from such different materials shall create dissimilar reactions on any trained human eye and brain. That is the starting point of all understanding or enjoyment of painting; if "K.A." has not got to that point he had better stick his brains into a little physics before he wastes the pulp of the country further with his theories on art.

In pleading for a tolerant attitude toward art, I am not insisting that all art produced today is great art. What I do say is that more people would derive enjoyment from more of the work that is done today if they would cultivate the habit of studying special composition. Many paintings of today are simply exercises in the composition of two-dimensional space similar to (if somewhat more unrestrained than) the compositions in sound made by Bach, and I have never heard it suggested that Bach was or is a debasing influence. T. B.

## BOLD, BAD SPLASHES

Sir.—Not a few of us are just a little puzzled as to the qualifications required in art to pass the critics who, we read, were severe in their criticism this year for the Spring Exhibition at the Art Association, Montreal. To weed out poor work was their aim, we were led to believe.

One wonders if they are truly satisfied with the results. If so, why? True, the great number of bold, bad splashes exceeds those beautiful works of more earnest artists and does not represent the whole exhibition. Thank goodness for this, otherwise Canadian art would be in an awful, dilapidated condition.

But what puzzles a goodly number of visitors (judging by comments) is how did the bold, bad splashes get by when other good works that could have taken their places nobly beside those more worthy ones were rejected? It's nothing short of crime in the world of art, and very discouraging to those true artists who are honest.

This is not a personal grievance, for the writer has nothing to sell. But I have seen some that were turned down flat, and after visiting the exhibition and making comparisons it leaves one in a maze of wonderment. I am not alone in this.

Of course the decision of the judges is final, but a little light on the whys and wherefores of the results of the present exhibition would be of interest to a good many of its visitors. K. M. W.



Star. April 8th. 1941

## DEBASING ART

Sir,—I was glad to see the letter in your column, "Modern Art Debasing," signed K.A. Personally, after a visit to the Spring Exhibition I was quite in accord with the remark I heard a lady make on coming out—that such hideous distortions had hurt her soul.

This is in line with what your correspondent says, "The soul is being crushed out."

Now who is responsible for this? The builders of the Art Gallery took pains to design a building of beauty; surely a contradiction to what masquerades as art inside. But try to get a picture accepted for its beauty of subject or combination or delicacy of color, and you will see what I mean when I say that the fault is not so much with the artists as it is with those, whoever they are, who decide what pictures are to be hung. With the exception of the artists who have already made a name for themselves, an artist has very little chance on beauty alone to have his picture hung.

And I am saying, for the encouragement of some of those whose pictures were not accepted, that I went to the Art Gallery to hear one of the lectures purposely to try to find the reason for such a display. There I learned from the lecturer's own lips that pictures are chosen, not solely on merit, but because they happen to have the kind of frame or a certain predominating color that goes to build up the wall; which is, I consider, very unfortunate for those who have taken pains to do a good piece of work. And what, after all, does the build-up of a wall count for? The public who go to see an exhibition of paintings do not expect it. They look at each picture as an individual piece of work and not as they would at a wall, say, in their own home. It is quite different; and such a way of deciding for or against an artist's work is very unfair.

Also at the same lecture the lecturer claimed that to be an artist one should not be a normal person. Well, Winston Churchill is an artist and, thank God, a normal man. Hitler paints, too, but I have heard it said that he is not a normal man. Well, take your choice, Mr. Lecturer. You said it.

A PLEADER FOR ART.

12

Star - April 18th.

## WHAT IS "TRUE ART?"

Sir,—Your columns of April 8 carried an article signed "A Pleader for Art." Since I also attended the lecture to which "A Pleader" refers, I feel it my duty to clear up a number of conscious or unconscious distortions, which, conscious or unconscious, are distortions nevertheless.

In passing, may I refer to K.A.'s godly approach, T.B.'s physics approach, K.M.W.'s resentment and "A Lover of True Arts" sheepish

assent—all of whom, mind you, pose as lovers of true art. Since no ideology is a common factor to all, there remains sufficient techniques for another thousand correspondents. And since techniques are embodiments of ideology, the whole argument is a rather superficial one. May I, therefore, suggest "de gustibus non est disputandum." And let us remember that, had these people been on the judging committee, a similar howl would have arisen from another side. As to the comparison between Hitler and Churchill, I think it an unfair and disgusting exploitation of a world crisis.

Now, as to the actual lecture. The lecturer said that in the question of hanging, "alone", had color and size of frame and so on been taken into account. He said nothing whatsoever about the basis for judgment, which, incidentally, strikes me as being proof of the serious artistic endeavors and understanding of exhibition technique on the part of the judges. This also brings to mind the problem of G. Roberts' "Still Life, No. 2," which is killed by the pictures next it, as well as the many pictures painted in daylight and exhibited under artificial light. "A Lover's" statement about having a name before being able to get into the show is ridiculous, as a casual glance through the catalogue will reveal. Perhaps this is too difficult for "A Pleader", or perhaps a perfect literary solution to a plastic problem.

And lastly, as to the question of normality of artists. What the lecturer said was that "frequently" artists are not normal. Above, below, or otherwise, he did not state. He did not say that an artist must be other than normal to paint.

May I suggest to these people to organize a rejects show, or else keep quiet. I suggest a more rational approach, and less hot air on the hardest jobs on earth. Or perhaps we need better painters.

A. P.

13



## DR. F. M. G. JOHNSON DIES IN 59TH YEAR

April 8, 1941

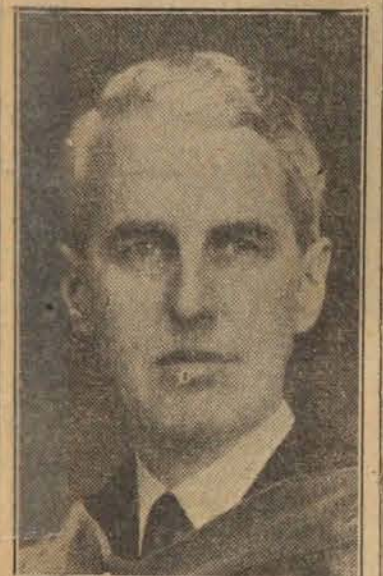
Retired Dean of McGill Graduate Faculty Had Brilliant Career

### OUTSTANDING SCIENTIST

Was Associated With University Over 30 Years, and Also Held Important Posts in Industry

Dr. Frederick Murray Godshall Johnson, M.Sc., Ph.D., F.I.C., F.R.S.C., for over 30 years associated with McGill University from which he retired as dean of the faculty of graduate studies and research in February, 1937, died yesterday morning at 10.20 in the Montreal Neurological Institute after a short illness. Dr. Johnson was in his 59th year.

In May, 1937 the Senate of McGill University paid Dr. Johnson the following tribute: "A graduate of the university he has served so well for more than 30 years, Dean Johnson has, by his ability as a chemist, his acute sense of proportion, his wise judgment of men, and his quiet and effective administration, contributed greatly to the present eminence of his department. His outstanding success as the first dean



DR. F. M. G. JOHNSON

of the science division of the faculty of arts and science has been repeated in the faculty of graduate studies and research, and the loss of a man of his calibre must be a serious blow to the university."

After his retirement Dean Johnson devoted most of his time to his hobby of painting, but when war broke out he became associated with the Allied War Supplies Board at Montreal. He left the supply board last fall.

The son of the late Mr. and Mrs. Charles R. G. Johnson of Montreal, Dean Johnson was born here in 1882, received his early education at local schools and graduated from McGill in 1904 with the degree of B.Sc.

### HAD BUSINESS EXPERIENCE

A year later he took his M.Sc. and then followed studies at the University of London and at Breslau, Germany. He received his Ph.D. degree from Breslau in 1908. During his student days a demonstrator at McGill, he became a lecturer upon his return from Europe in 1908, becoming assistant professor and associate professor, but left the university in 1916 to become assistant general superintendent of Curtiss and Harvey, Limited. He later became technical adviser to the British Chemical Company and chemist with the Dominion Rubber Company.

Returning to McGill in 1921, Dr. Johnson became professor of inorganic chemistry. In 1929 he succeeded the late Dr. R. F. Rutman as chairman of the department of chemistry and in 1930 became dean of the science division of the faculty of arts and science. In 1935 he was appointed dean of the faculty of graduate studies and research on the retirement of Dr. A. S. Eve.

Dr. Johnson was a distinguished scholar in his own field and published a large number of papers. As well as being a Fellow of the Royal College of Canada, a secretary of the Institute of Chemistry of Great Britain and Ireland, and a member of the National Research Council of Canada, he was a member of the Chemistry Society and the Society of Chemical Industry. His clubs were the University, the Pen and Pencil and the St. Maurice Fish and Game Club.

Dr. Johnson is survived by his wife, the former Pauline Forget, of Montreal, and two sons, Talbot Johnson and Dr. Louis Johnson, both of Montreal.

The funeral will be at 10 a.m. on Thursday at St. George's Church.

## Former Dean And Chemist Was Aged 58

McGill Graduate  
Had Noted Career;  
Talented as Artist

Ending a lengthy career as a chemist, administrator and artist, Dr. Frederick Murray Godshall Johnson, formerly dean of the faculty of graduate studies and research at McGill University, died yesterday in his 59th year after a short illness.

A Montrealer who received the greater part of his education here, Dr. Johnson was associated with McGill for more than 30 years. After graduation from the Montreal High School, he entered McGill as a student and in 1904 had conferred on him the degree of Bachelor of Science. He continued his studies in chemistry for the Master's degree and at the same time served as a demonstrator on the staff.

While working for the degree, he was awarded an 1851 exhibition scholarship, which took him to Europe. He studied for a year at the University of London and then went to the University of Breslau, where he gained his Doctor of Philosophy degree in 1908 after two years' study in chemistry.

In the same year he returned to McGill as lecturer in inorganic chemistry, and three years later was appointed assistant professor of chemistry. An associate professorship was granted him in 1914.

### HAD NARROW ESCAPES

For a time in the late war he directed the manufacture of explosives and had narrow escapes from death on two or three occasions. In one plant he had just left the powder factory and, hearing an explosion, he looked back to see the factory go up in smoke. After 1916 he also had experience as a chemist in large industries.

In 1921 he was named Professor of inorganic chemistry, and was appointed director of the department of chemistry in 1929, to fill the vacancy created by the retirement of Dr. R. R. Rutman. He took on an additional post in 1935 when he was appointed dean of the faculty of graduate studies and research, succeeding Dean A. S. Eve, retired. He served on McGill Corporation for a number of years and contributed in a marked manner to the administration of the university, a fact which was recognized by Senate when he resigned from the university in 1937.

After his resignation from university duties, Dr. Johnson returned to his work as an artist, which had at one time looked like a career for him. He painted with great facility. This was a talent which he had successfully employed in his early days, when, among other things, he drew sketches for a well-known Montreal newspaper.

### SERVED WITH BOARD

After the outbreak of war in 1939 he served for a time with the Allied War Supplies Board in Montreal. He left this board last fall.

Dr. Johnson was a Fellow of the Royal Society of Canada, honorary corresponding secretary of the Institute of Chemistry of Great Britain and Ireland, and a member of the Chemistry Society and the Society of Chemical Industry. He was also a member of various clubs, including the Arts, Pen and Pencil and the St. Maurice Fish and Game Club.

He is survived by his wife, formerly Miss Pauline Forget, of Montreal, and by two sons, Talbot Johnson and Dr. Louis Johnson, both of Montreal. The funeral will be private.

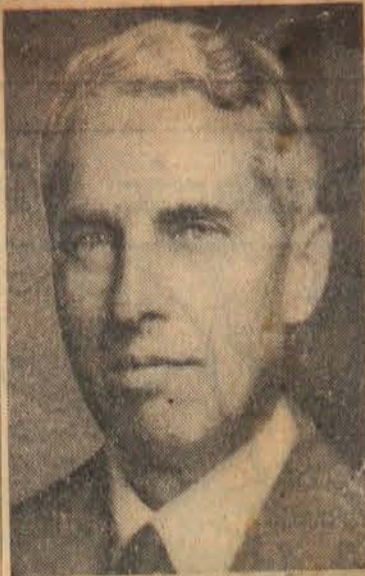
### TRIBUTE FROM DR. MAASS

Dr. O. Maass, former associate and close collaborator, and now head of the department of chemistry at McGill, stated today in tribute to Dr. Johnson: "From Breslau, he brought what were then modern concepts of physical chemistry at a time when there were relatively few physical chemists on this continent."

"Dr. Johnson recognized the importance of post-graduate training, which has given the chemist a professional standing. He had great originality as evidenced by his many publications. Forced into administrative duties, he proved to be a most capable organizer. As a member of the National Research Council of Canada he furthered research in chemistry not only at McGill but also at other Canadian universities."

"He was an inspiring teacher. He was interested in the personal welfare of the students, and later as chairman of the department of chemistry he had the interests of the staff at heart."

Dead



Dr. F. M. G. Johnson  
Former Dean of Graduate Studies and research at McGill, Dr. Johnson died yesterday after a short illness.

## April 19/41 Gazette Three Artists Show At Art Association

Frederick Taylor, Ernst Neumann and Sam Borenstein  
Offer Varied Works

Frederick B. Taylor, Ernst Neumann and Sam Borenstein are holding an exhibition of their work in two of the new galleries of the Art Association of Montreal, and there are a fair number of items which will interest the picture-lover. Taylor's group is the largest, but the major portion of his offerings are etchings, pencil drawings, woodcuts and wood engravings, all of which in the main show sincerity and no evident evasion of problems. His small oils are cheerful in spirit and capably painted, the province of Quebec being his sketching ground. In this section may be mentioned "Sawmill, Baie St. Paul"; a habitation house; a red cart; a hillside with trees in autumn leaf; a work of marked contrasts called "St. Hilarion"; and farm buildings and a settlement about the church at Les Eboulements.

Among the etchings are a number of skiers in action, and the old cannon on the lawn of the Chateau de Ramezay makes a good subject. From Ottawa are "The Peace Tower" of the Parliament Buildings; and a view of the West Block of that structure. The small "View of Hull" is also effective, as is "Morning on the River"—combined etching and aquatint—with figures on a log boom, a small tugboat and the Parliament Buildings across the water. "Soldier's Memorial Tower, Hart House" is a subject from Toronto. St. Adele, with its hill and cross, well expresses the winter season, and St. James Cathedral, backed by the Sun Life Building, as seen from Ste. Cecile street, is almost a ready-made subject for the etcher. In various media, there are evidences of travel—"Limehouse Reach," with barges; the Tower Bridge, both lithographs; a pencil drawing of water, shipping and buildings at Stockholm to mention a few, while besides many portraits in pencil there are works in charcoal of a young Negress and a young man labelled "Undergraduate." The west side of Victoria Square, with a glimpse of the Sun Life Building, is done in sepia wash, and there are some wood engravings of backyard scenes.

Ernst Neumann is less varied than usual in his subjects, the bulk of his offerings being portraits in oils of local sitters. These are treated with his usual careful attention to drawings, and the color is handled with discretion. There are some lithographic portraits, one of the most successful being that of Chief Justice Greenshields. The Hon. J. L. Ralston is also a sound effort. Pastel portraits of children are also done with understanding—clean in color and crisp in handling.

Sam Borenstein in his works in oil and in tempera shows his usual vigor and the structural solidity of his buildings is a bit more marked than is sometimes the case. The rather bleak spirit of his winter landscapes still persists, but he suggests the season in the rather painterly oil called "Summer," with its trees in full leaf. Paint has not been spared in "Interior," which features a typical Quebec heater, and in "Interior of Chicken Store," with the birds in cages and a very infirm stovepipe near-by. "Downtown Montreal," with some old shops, is distinctly grim, and Perce Rock is boldly brushed in. Bordeaux station is a winter subject done in a summary manner. Two still lifes with flowers are handled boldly and are effective in arrangement.

page on November 29, the work by Horatio Walker, R.C.A., N.A., which was donated to the Association by Mrs. F. S. Smithers, in memory of Charles Francis Smithers. In its present setting in the lower hall the work is seen to good advantage and it will be immediately clear to picture-lovers that it is an important addition to the permanent collection.

# Conference of Artists Called for June 26-29 At Queen's University

By ROBERT AYRE

"THE ARTIST no longer belongs to the community; he has gradually been shoved aside; his position, in relation to society, is remote, his influence practically nil. Yet in a country like ours, new and growing, what greater need than the creative mind of the artist?"

These are the words of Andre Bieler, formerly of Montreal, and for several years past Resident Artist at Queen's University, Kingston. "Is it the fault of the artists?" he asks. "Is it Art for Art's sake; or is it the changing condition of the world, materialistic and mechanistic?"

Facing the facts, asking himself and his fellow artists these questions, anxious to find the answers, to give direction to Canadian painting, to bring the artists in this widespread country closer together, to restore them to a place worthy of the contributions they have to make to mankind, he planned a conference. It is now taking shape and will be held in Kingston and Ottawa, June 26 to 29, under the joint auspices of Queen's University and the National Gallery, with the collaboration of the Carnegie Corporation. Artists from all parts of the Dominion will attend and there will be visiting lecturers from the United States.

Should such a conference be held in time of war? Why not? "If we look to the past," says Mr. Bieler, "we find that the greatest periods in art were in the most troubled times. We must carry on our work and prepare ourselves for greater achievement."

### East Meets West

Of the greatest value, it seems to me, will be the opportunity the conference will give for the artists of Canada to meet each other, to live with each other for a few days, to discuss problems and exchange ideas. Ontario and Quebec will be able to draw closer together, to know at first hand what is going on in the Maritimes, on the Prairies, away out at the Pacific Coast; the contact should be as stimulating for them as it will be for those who work far from these centres. Canadian art is certainly not Ontario and Quebec, though these provinces sometimes seem to think so, and there is danger in allowing geographical difficulties to divide the country into water-tight compartments. We may be big in miles, we may have local differences, but we are small in population and we are one people.

It is important, too, that we should know what is going on in the United States. "Our friends to the South," Mr. Bieler reminds us, "have put to public use the imaginative minds and skill of their painters in decorations, posters, frescoes, which have brought cultural freshness and benefit to many communities." Canada has much to learn, for instance, from the Federal Art Project and its diffusion of art through the country, kindling even the smallest centres.

### Technical Problems

IT IS hoped that discussions and demonstrations will help to clarify thought and dispel hesitancy as to the direction and purpose of art in Canada. In addition to these general questions of Canadian unity and the relation of the artist to society, to which critics and educators will contribute, the conference will tackle practical problems.

"Many of us"—I am quoting Mr. Bieler again—"feel the need of revising and adding to our technical knowledge. Modern scientific knowledge has made possible and available new discoveries in the technique and material of old masters. Just bring to mind the freshness of a Giorgione, a Rubens, a Van Dyck and look at the lamentable condition of a painting by Delacroix, darkened beyond recognition, a Courbet, the greens dulled a uniform grey, or some painting of our own Canadian school of only yesterday, values changing, cracks appearing. Research laboratories are finding the causes for these mysterious disintegrations. Sound technique and a thorough knowledge of materials and their properties alone will give to our painting some of the lasting quality of the masters."

At the conference, a laboratory will be set up where the mixing, grinding and testing of colors will be demonstrated. Experts and systems will show with examples artists with a thorough knowledge of the effects of defective painting for grounds, bad varnishes.

### An Exhibition

THE National Gallery is arranging for an exhibition, national in scope, so that discussions of contemporary tendencies and regional aspects will be actual as well as theoretical.

The delegates will be housed in the University residences and will take their meals in the women's dining room—where President Roosevelt lunched two years ago.

Travelling fellowships will be available for about four artists from each province but will not be given to residents within a 200-mile radius of Kingston. Details are now being worked out with the co-operation of artists groups.

## Canadian Artists To Hold Conference Gazette April 12/41 Meetings Being Planned for Kingston and Ottawa, June 26 to 29

Regarding the conference of Canadian artists to be held at Kingston and Ottawa, June 26 to 29, Andre Bieler, Resident Artist at Queen's University, Kingston, writes:

This summer, artists from all parts of Canada are invited by Queen's University to attend a three day conference.

A need has been felt and was expressed to me on my trip to the Pacific Coast last summer, that a gathering of artists from all parts of the Dominion would be timely and beneficial to all.

If we look to the past we find that the greatest periods in art were in the most troubled times. We must carry on our work and prepare ourselves for greater achievement.

Is it the fault of the artist; is it Art for Art's sake; or is it the changing condition of the world; materialistic and mechanical? At any rate the position of the artist in the course of the last century has been considerably altered. The artist no longer belongs to the community; he has gradually been shoved aside; his position, in relation to society, is remote, his influence practically nil. Yet in a country like ours, new and growing, what greater need than the creative mind of the artist? Our friends to the South have put to public use the imaginative minds and skill of their painters in decorations, posters, frescoes which have brought cultural freshness and benefit to many communities.

At the conference discussions and demonstrations will undoubtedly help to clarify our thoughts and dispel a certain hesitancy in our minds as to the direction and purpose.

Many of us feel the need of revising and adding to our technical knowledge. Modern scientific knowledge has made possible and available new discoveries in the technique and material of old masters. Just bring to mind the freshness of a Giorgione, a Rubens, a Van Dyck and look at the lamentable condition of a painting by Delacroix, darkened beyond recognition, a Courbet, the greens dulled a uniform grey, or some paintings of our own Canadian School of only yesterday, values changing, cracks appearing. Research laboratories are finding the causes for these mysterious disintegrations. Sound technique and a thorough knowledge of materials and their properties alone will give to our painting some of the lasting quality of the masters.

Experts from the United States are being invited to lecture; artists with a thorough knowledge of techniques will come to discuss their systems and give demonstrations. A laboratory will be arranged where the mixing, grinding, testing of colors will be demonstrated; an expert will show with examples the effects of defective painting, poor grounds and bad varnishes.

The National Gallery will arrange for an exhibition, national in scope, so that discussions of contemporary tendencies and regional aspects will be actual as well as theoretical.

## Move Exhibition To Honor Hall

The "City for Living" exhibition, an array of mural-sized posters showing an "ideal Montreal" which has been on exhibition for some time in a Sherbrooke street east museum is now on display in Concordia's Hall of Honor, where it may be seen week-days between 9 a.m. and 5 p.m. and on Saturday between 9 a.m. and noon. Next week it will be moved elsewhere.

Montreal's newly-created City Planning Department proposes to have the exhibit placed at various spots throughout the city, it says, in order that people may become better acquainted with one of the main purposes of the department—improvement in the general layout of Canada's metropolis.

## Gazette Dec. 13, 41 Treasure of the Week Is Donated Canvas

The Treasure of the Week at the Art Association of Montreal is "The Ice Cutters," reproduced on this

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Herald - June 3

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**LOOKING** at Hugh G. Jones' Dalmatian Coast photographs in the Fine Arts Gallery this week, I thought of Archibald MacLeish's American Letter for Gerald Murphy.

We dwell On the half earth, on the open curve of a continent.... Here it is one man and another and wide On the darkening hills the faint smoke of the houses. Here it is one man and the wind in the boughs.

Hugh Griffith Jones

I know the width and loneliness of the prairies; I know something of the unpopulated forest and I know what it is to hike and ride for miles through the Rockies and never meet another soul, unless you can call a marmot or a porcupine a soul. I think it is a good thing, this loneliness, this emptiness. What if we have no history? There are times when I'm convinced we're better off without it.

The Dalmatian Coast is smothered in history, piled up layer upon layer... Illyrians, Greeks, Romans, Byzantines, Slavs, Avars, Venetians, Hungarians, Croats, Bosnians, Serbs, Bulgars, Turks, Frenchmen, Englishmen, Austrians, scrambling over each other like crabs in a basket, only with more bloodshed, until at last there was an arrangement called Yugoslavia, full of hatreds—as Mr. Jones tells us in his valuable notes—and now the Germans. For all their history—or because of it—I don't think the people of that coast, wise in crime and old in sorrow, are to be envied. No, I like a country less crowded.

(Don't jump to the conclusion that I'm calling the Yugoslavians criminals. That would be absurd. On his travels, Mr. Jones has found them charming, hospitable folk.) He has photographed them in their peasant costumes, but Mr. Jones is an architect and when he goes to strange places with his camera he pays more attention to the monuments than to the men and women who inherited them. I cannot say "built them" in speaking of the Dalmatians. There is one new school building, smooth and white and modern. Nearly everything else is 15th and 16th Century, and some of it comes from as far back as the Romans.

Mr. Jones shows you a mountainous country with small clean-swept cities clustered about tiny harbors, snug within their walls or breaking through them; stone, brick and tiles; piazzas and porches, the square towers of cathedrals, the colonnades of palaces; the dramatic accent of the cypress. As you walk with him through Trau and Spalato (Julius's Temple or Diocletian's Tomb), Curzola, Cattaro, Zara, and Ragusa (or Dubrovnik)—it is one of the confusions of places cluttered with history that they have two or three names—you get a background for the news. It is a timely exhibition.

Now we need one for Greece. Though of course it is more familiar to most of us than Dalmatia.

#### New Shows

Mr. Jones' photographs will come down on Monday.

Tomorrow is the last day for Les Anciens des Beaux Arts and Neumann, Borenstein and Taylor. Friday will see the opening of

#### Evidence of Industry At Art Students Show

**COMMERCIAL ART SECTION IS INTERESTING, BUT PAINTINGS ARE NOT IMPRESSIVE**

The exhibition of work done by the students of the school of the Art Association of Montreal occupies two galleries of the west Sherbrooke street building, and while there is plenty of evidence of industry on the part of those directed by Will Ogilvie and Goodridge Roberts the collection would have been strengthened by a larger selection of work in the Commercial Art section. What is shown here is promising, varied and interesting. Several items, too, are timely—a Victory Loan showcard with white planes against a stretch of blue; an airplane carrier with water spilling from its deck is used

in the appeal to buy War Savings Certificates. Tanks are not overlooked and neither is commercial air travel. Animals are treated in effective decorative fashion, and the fashion drawings do not take excessive liberties with the human anatomy. It is a distinctly encouraging exhibit.

In the same room is a collection of drawings of the nude, which show varying degrees of strength and ability, but, generally speaking, grace is at a premium. The absence of this quality is evident in the paintings, which make a far from impressive array.

One of the new galleries holds the work done by the students of the School of Architecture of McGill University, the atmosphere of preciseness being relieved by a collection of pencil sketches and watercolors, besides a meritorious relief of a bison's head. Homes for evacuees have occupied the endeavors of some of the students, while fire station and ARP centre have not been overlooked. Development of a town centre and plans for a commercial airport are among the other subjects shown.

the annual exhibition of the students of the Art Association Schools and of a show by three young painters, Jeanette Gauthier, Francoise Pagnuelo and Severe Masse.

The McGill School of Architecture show also opens next week-end, and a town planning exhibition arranged by the Architectural Research Group will open either on Friday or Monday.

On May 17, the Greater Montreal Salon of the Montreal Camera Club.

On May 31, the display of the Art Association's children's classes.

#### Canadians in Brooklyn

Fifteen Canadian artists have a room to themselves in the Brooklyn Museum 11th biennial water color exhibition. The show has always been international but Europe being what it is it is largely, if not entirely, United States and Canada this year. Writing in the Art News, Doris Brian sees the Canadians as bidding fair to substitute for the missing Europeans.

Water color painting "has taken a spurt in Canada, too," she says. From Henri Masson's "traditional lumberjack pictures to B. Coghill Haworth's imaginative gouaches which fancifully single out things like seashells on a beach—the Canadian range seems to be almost

as inclusive as that in this country."

For Miss Brian the Canadian gallery was dominated by Carl Schaefer's "large and sweeping wheat stalk which piles the golden mass against a cerulean sky." Andre Bieler, Fritz Brandtner, Peter Haworth, Arthur Lismer and David Milne "are among the artists whom we could wish to see at fuller length."

We Canadians have always considered ourselves a sturdy people. Much of our poetry may be namby-pamby, but our painting at least is red-blooded enough and reflects something of our rugged country.

Let's not be too sure of ourselves. Emily Genauer, writing in the New York World-Telegram, found a difference between American and Canadian painting. In the Canadian gallery, she experienced a "general stepping down of color, intensity and vitality." Exceptions which stood out were Andre Bieler, Paraskeva Clark, Peter Haworth, Pegi Nicol McLeod, Louis Muhlstock and Carl Schaefer. The Times critic, Edward Alden Jewell, added Jack Humphrey. He found us "less adventurous and less exhilarating" than our neighbors.

Richard Taylor, whose "daff" cartoons in The New Yorker and elsewhere have made him famous, is included in the Brooklyn show but he seems to be accepted now as an American. I remember him when he earned himself a meal ticket in a Bloor Street beanery by painting murals on its walls—Mickey Mouse, Gandhi, Greta Garbo and other celebrities.

#### Gazette May 10/41 Show of Canadiana Now at Art Gallery

Oils, Watercolors and Lithographs Are From the William H. Coverdale Collection

An interesting collection of historical Canadiana—oil paintings, watercolors, sepia drawings, lithographs, topographical prints, portraits and military plans—is on view in one of the new galleries of the Art Association of Montreal, and, though small in size, merits attention. These items, not publicly shown before, have been selected from recent acquisitions for the William H. Coverdale Collection of Historical Canadiana, and are on view here before being sent down for the opening of the season at the Manoir Richelieu, Murray Bay.

Included in the oils is an exceptionally fine "Death of Wolfe," recently shown at the "Cartier to Confederation" exhibition at Toronto. According to Captain Percy F. Godenrath, curator of the collection, this painting is one of a half a dozen authenticated replicas of different sizes, executed for wealthy patrons by Benjamin West, the well known historical artist. Another important canvas is the "New Year's Day Parade" by Kriehoff. It is one of the largest and most spectacular works, painted in 1871, by this master craftsman of the Canadian scene, shortly before his death. Examples of the works of other contemporary painters, are those by A. W. Holdstock, W. S. Hutton, Henry Sandham, James Duncan, F. Holloway and Sir Daniel Wilson.

There is a complete set of nine small lithographs, rare views of Halifax and the vicinity by William Eagar, published in 1838. Also the set of four colored lithographs of Niagara Falls after Captain Henry Davis, done in 1848, together with a fine piece of topographical work from the brush of F. Holloway, showing the mouth of the Niagara River and the village of Lewiston as it appeared in 1840. A group of seven military plans done by engineer officers between 1850 and 1873, presented to the Coverdale Collection by Lt.-Col. Hugh C. Walkem, D.S.O., V.D., are worthy of study, as also of great local interest is the rare military plan of Montreal, used by an officer of General Amherst's staff.

Captain Godenrath stated that this exhibition brings to a close a successful series of similar displays held during the past six months. When the Manoir Richelieu closed last season 450 selected items from the Coverdale Collection were sent on tour. Exhibitions of watercolor and sepia were held in Montreal, Ottawa, Queen's University, Kingston, and Acadia University, Wolfville, N.S. At Toronto some 200 oil paintings, prints and portraits of topographical and historical interest, together with early maps, formed the background of the most comprehensive historical display of the settlement and development of the Canadas up to Confederation, that has as yet been attempted by the Toronto Art Gallery, under the direction of Martin Baldwin, the curator.

Plans are now being prepared for a continuation of this cultural work next season, when opportunity will be presented to citizens interested to view parts of the collection of 2,500 items of Historical Canadiana.

This exhibition lasts until May 16.

#### Three Young Artists Are Displaying Work

Francoise Pagnuelo, Jeannette Gauthier, Severe Masse Exhibit at Art Gallery

Francoise Pagnuelo, Jeannette Gauthier and Severe Masse are holding an exhibition of their work in one of the galleries of the Art Association of Montreal, and there are items of interest in this collection of variously sized works. The work of all these young painters is marked by freedom in handling and generally acceptable color, but any attempt to produce subtlety of values is not in evidence.

The offerings of Severe Masse are in the main direct and bold—qualities decidedly present in the painting of a sawmill, with its rambling buildings and water in the foreground, and in a nocturne with big barn and incidental structures under the light of the moon in winter. The latter subject presented opportunities for something a bit more poetic in spirit. From Georgeville comes a panorama of hills and lake, done with understanding, and among other items are three portraits—Miss Beryl Davis in pink; "Miss Berthe," seated, and "Young Violinist," which would have gained by having a more soundly considered background.

Jeannette Gauthier is varied in her contributions, some of her most agreeable color being present in her flower pieces—white peonies in a brown basket; poppies and delphiniums, and gladioli and delphinium which, considering the rather formal nature of these blooms, have been effectively arranged. There is a suggestion of a fresh breeze in "Little Bay, Ogonquit," with its rocks and foam, but a very matter of fact approach mark "Old Chateau" and "Old House on the Road to Quebec." There is merit in the head of an old man, and in the portrait of a Finnish girl, but a bit more could have been made of the thaw on the North River and in the snowy landscape with ski tracks. A distinctly attractive work of small scale is "Corner of the Farm."

Francoise Pagnuelo is fond of the winter and has a good subject in "Farm, Pointe aux Trembles." Of the same season is the landscape done at Ste. Adele, and the broad sketch of the Bourget statue, glimpse of the facade of the Basilica and the buildings eastward on Dorchester street on a far from agreeable day. "At Neuville"—the painting of a farmhouse built in 1775, seen on a bright day, is interesting, and she has undertaken an ambitious theme in the "Blacksmiths." "Lassitude" and "Eve" are respectively portraits of a young Negro and Negress, and the painting of "Nasturtiums" gave her a chance to "surg" in a bit of gay color. This "looking at a newspaper." This exhibition lasts until May 25.

#### Photography Show

Opened at Gallery Star/19/41

The annual exhibition of photography organized by the Montreal Camera Club opened in the Art Gallery, Sherbrooke street west, on Saturday, and will continue until the end of the month. The number of entries this year is very large, and from them a jury of three have selected 100 prints which cover a wide variety of subjects. Several are magnificent examples of the art. The exhibition committee comprises P. J. Croft, chairman; H. S. Norton, Oswald Markham, R. A. Snowball, Dr. F. J. Tees and Mrs. P. J. Croft, chairman, while the selection jury comprised T. H. Dupras, Russell King and Max Sauer.

#### "Three Ballet Girls"



One of the paintings in the annual exhibition of the students of the Art Association School.

## Win Praise for Zeal and Talent

By ROBERT AYRE

The students of Mr. Ogilvie and Mr. Roberts in the Art Association school give a very good account of themselves indeed in their annual exhibition, which opened yesterday. What impresses me most in their work is its largeness. There is nothing cramped or petty or squeamish about it. Gone are the days of laboriously copying plaster casts (in this school, anyway); these students draw and paint from life and with life: you'll be surprised at the diversity of temperaments revealed in a fairly narrow range of subjects. The young painters are not afraid to move; they have no scruples about being unfaithful to the orthodox ideal of The Female Form Divine; and if they are sometimes awkward it is much better than being slick. Free as they are, they do submit to discipline, and you will acknowledge a fine discrimination in color and composition, particularly in some of the still lifes and in the several dry, almost austere, landscapes.

I refrain from singling out individual works but I cannot help remarking on the grace of three ballet dancers in blue who have just lighted on the ground long enough to have their picture snapped, and on the little girl in pink next to them. She is of a superb snootiness.

The drawings—nudes, ballet dancers and men at work—are really impressive. Attitudes are lively, varied and natural, and the idea of grouping two or three figures in one drawing not only gives the students more problems to solve but makes the work more interesting both to them and to the spectators.

The commercial art section is small this year, occupying only one wall in the little square gallery. In addition to the fashion drawings, advertisements for cosmetics and the travel posters—a T.C.A. plane and a Laurentian skier—there are posters and newspaper layouts for the Red Cross and the War Savings and Salvage campaigns.

#### Three Painters

On the other side of the grand staircase a gallery is given over to the works of Francoise Pagnuelo, Jeannette Gauthier and Severe Masse. They allow themselves a good deal of latitude, in landscapes, streets, portraits and figure studies, flowers and still lifes; too much, I think, for while they are obviously sincere and enthusiastic students they are hardly ready for a big show.

#### Canadiana

The season opened, you may remember, with a selection from the W. H. Coverdale collection at the Manoir Richelieu. As it draws to a close—the June bugs are here already and the lilac is all but out—we have another show of Coverdale Canadiana. It is dominated by Benjamin West's "Death of Wolfe" and one of Kriehoff's merry-makings—a sleigh spilling at the door of an auberge on the frozen river. There is a portrait of Queen Victoria's father, with a wonderful

sweep of cheer. He was out here on some military mission. And a cartoon of Lord Brougham in icy water up to his armpits ("A Canadian Winter," dated 1838) saying, "I await the event with utmost tranquility."

There are maps and ground plans of forts and early views of Montreal, Quebec, Toronto (when it was York) and cities in the Maritimes. And just as in the show last

#### Students' Work

At Art Gallery

Star. May 13/41

Two exhibitions of work done by students are now open in separate galleries at the Art Association of Montreal.

One of these is the annual exhibition of the School of Architecture of McGill University, and it consists largely, of course, of plans and designs for buildings, in which, as seems proper, more attention is given to practical questions of use than to appearance. This is a rather smaller collection of work than in most past years, and the exhibits have evidently been strictly selected, so that all the work is decidedly good of its various kinds. The problems set to the students are all possible and useful ones, such as the planning of a fire station, a home for evacuees, an A.R.P. centre and other necessary buildings; and the designs are all the more practical in several cases because they have had to be made not for imaginary sites but for actual sites in Montreal, which might become available for new building. There is also a small quantity of sound work by the water color and sketching class.

The other exhibition is of work done in the Art Association's own classes. A large gallery contains the oil studies and a smaller one the drawings and commercial art work. There are some simple and quite effective advertising designs. The drawings, in which there is more accuracy than painting, are better than the oil paintings, of which few are good and some are distinctly bad. The exhibition could have been better if the works of those classes had been, like those of the School of Architecture, selected down to a much smaller number.

#### Star-June 5th, 1941

ARTHUR LISMER, A.R.C.A., will give a gallery talk on the exhibition of children's drawings at the Art Association of Montreal tomorrow at 4.30 p.m. Admission will be free to the gallery after 4 p.m.



# Architects Group War Upon Chaos And City Slums

Standard - Sat. 17th. 1941  
By ROBERT AYRE

SHORED up by unsightly timbers, a raw red staircase has been planted against the genteel facade of the Fine Arts Gallery on Sherbrooke street. It is as anomalous as something Salvador Dali might have thought up. It leads nowhere. If you could climb it—and it is blocked off—you would end by butting your head against a stone wall. Like the Surrealist's gestures, it may be symbolic—blind alleys, waste, the absurdity of formlessness—or it may be simply a trick to catch your eye.

Catch your eye it does, and when you stop to examine it you find that it is an advertisement for "City for Living," an exhibit by the Architectural Research Group. If you are curious enough to climb the steps that do lead to a door, and go into the lecture gallery, you will be rewarded. That is, if you are at all interested in yourself and that extension of yourself, your city.

The accent is on you throughout; you and we. Who are we? Where do we live? Where do we work? Where do we play? Is this the best we can do? You see Montreal as it was, as it is, as it might be. Your responsibility is brought home to you at every turn. Montreal can be planned, you are told as you leave the exhibition, and the last thing you see—"Here is the person to do it"—is your own face in a mirror.

The story is told, the sermon is preached, you are skillfully led forward step by step by means of photomontage, charts, pertinent questions and, for answer, terse statistics, boldly printed in the two languages, together with challenging texts.

"A healthy people must have a healthy environment." The worst of Montreal is before you in photographs. Jumbled slums, crowded streets, dirt, poverty, despair, shown not only in the dwellings but in the faces of the wretched who must live in them.

That is the introduction. It is followed by a long panel picturing the history of Montreal: First a green island, then a pioneer settlement, a growing town and, now, a chaotic metropolis.

## Is This the Best?

"We are a capable people." Photographs show a cross-section of the workers of Montreal. But where do we live? Three quarters of the population in flats. Too many in slums. "Is this the best we can do?" That question goes right through the graphic analysis of Montreal. Unhealthy working places. No compulsory education. Children on the street corners. A third as many playgrounds as are needed. Civic services lacking uniformity. "We must work together to solve our city problems."

After you have seen Montreal in all its chaos, you are shown Montreal as it should be: planned, from the individual dwelling right out through the region, for space, sun, convenience, air, privacy.

When you have been all around—and it is a comfortable exhibit to look at, packed as it is—you may make yourself comfortable in an easy chair, among the artificial flowers under the skylight, and mull it over in your mind, or read the leaflet which explains the functions of the Architectural Research Group.

This emphasizes that "The future of our democracy depends on the physical and moral health of the people. A healthy environment is the basis of a healthy democracy. A healthy democracy means a planned environment."

The exhibit is an appeal for community co-operation. "Perhaps the next step might be the calling of a conference of all interested persons, for the purpose of clarifying planning aims at this time..."

At this time? Some of you may ask. The Architectural Research Group says yes and I, for one, think its proposals are wise. "Major changes are taking place in Montreal, changes which have arisen from the war. If this development is uncontrolled, it will aggravate the existing chaos. Therefore we must plan now" . . . looking forward to peace, seeing far enough ahead so that precious time and money will not be squandered on ill-considered building and development programs.

The committee responsible for the exhibit consisted of J. Bland,

Miss Ethel Seath. The exhibition contains many interesting items, imagination is not lacking and in some ability in composition is revealed. Color on occasion is prone to be strident and in the treatment of the subjects there is too often the impression that the students, who range from ten to fifteen years, smother individual expression by painting in a set, uniform manner. The linocuts show more character, and the stencil prints in color have much to recommend them.

## Children's Art Is Exhibited

Star, June 4th. 1941

There is plenty of progress to be seen in the work, done in the Saturday classes for children at the Art Association, which is being exhibited in two of the Association's galleries. It may be that the work of the older children has been chosen for exhibition, but it is certainly more grown up, with a little less imagination and much more observation than the work shown in former years. Much of this work by children is, in point of fact, better than the work of some of their elders which has been seen in recent exhibitions.

Some of the best pieces of work are the large strips or friezes with designs of birds, leaves and flowers, which are good decorations, well planned and carried out. Many of the other paintings are in groups of special subjects. One group is of Indians and Indian life, another deals with the life of Canadian settlers, ancient and modern; in both there are small individual pictures and some larger ones which, like the friezes, may be combined work of several children; in any case, some of them are really good pictures, well thought out and well painted. Another good group is in black and white, of siders, with excellent observation of figures and movements. Some line cuts are also very promising works for first attempts.

The modelling is as good as ever. One big group of models is made up of Eskimos, with their igloos, kayaks, dogs and other animals, and many of these are very well done. There are also a few successful pieces of pottery.

A number of other applications of decoration have also been carried out in these classes, and some of the best of them, indeed some of the best work in the exhibition is in the printed cottons in which both the designs and the work are exceptionally good. Some designs for hook rugs show a sound sense of suitable pattern.

Harry Mayerovitch, Campbell Merritt and C. Woodard.

Some of the problems raised in "City for Living" are dealt with in the McGill School of Architecture exhibition upstairs. But in addition to nursery schools, housing projects and town centres, the students provide fire stations and A.R.P. centres, military hospitals and evacuee homes.

The exhibition which will continue through June 1st, will be open free to the public every evening, Monday to Friday exclusive, from 5 to 7 o'clock.

## Gazette, May 24/41 Prizes Are Awarded At Art Association

Go to Students in Various  
Classes of the School  
Of Art

In connection with the exhibition now being held of work by students of the School of Art of the Art Association of Montreal, the following prize awards are announced:

Robert Reford Prize, for best oil or watercolor painting, Miss Renee Papineau.

Kenneth Macpherson Prize, for outstanding merit in the Life and the Painting class, Alfred Pinsky.

William Brymner Prize, for the benefit of young artists in the Life class, Miss Betty Dawson.

Canadian Art Laboratory Prize, (fitted paint box), for outstanding work during the year, Miss Nancy Montefiore.

Robert Wood Scholarship, for outstanding merit in the Commercial class, Miss Marion Aronson.

Honorable Mentions: Painting class, Miss Helen Sharp; Painting class, Miss Denyse Gadbois; Commercial class, Miss Betty Dawson.

The Treasure of the Week, due to be hung on Monday, will be a Venetian scene by Antonio Canaletto, 1687-1768, a painter, famed in his day, whose works are highly regarded. This work comes from a private collection.

## Colour Drawings Of Wild Flowers Star, June 3/41

In the library of the Art Association on Sherbrooke street there is now being shown a very notable collection of water color drawings of Canadian wild flowers, made by the late John Hugh Ross, and lent for exhibition by the nephew of the artist. These drawings were reproduced in color and published in a series of eighteen booklets by the Montreal Star in 1895; complete sets of these booklets are now scarce.

Mr. Ross was evidently a good botanist as well as an able draughtsman. The flowers and plants, the collection contains a few ferns and other non-flowering plants, are drawn in their original size and the colors are very true, and the beauty of line makes the drawings into pleasant pictures as well as admirable illustrations of nature.

## Work by Janssens Is Treasure of Week

Art Association of Montreal  
Also Shows Work by  
Children's Classes

At the Art Association of Montreal the Treasure of the Week is a portrait by Cornelius Janssens, 1590-1665, of the wife of John De Witt, whose portrait from the same hand was shown as a "treasure" last month. The portrait of the woman is a dignified performance—the subject wearing an elaborate collar and lace-edged cuffs, treated with the close attention to detail which marked the work of the painters of the Dutch School at that period. She is dressed in black and is holding a gold-fringed glove.

Also being shown in two galleries is the work of the Saturday Morning Children's Classes, which are directed by Miss Anne Savage and

## Treasure of the Week Is Work by Hoppner Gazette - June 28/41 Portrait of a Lady by English R.A. Showing at Art Association

At the Art Association of Montreal the Treasure of the Week is "Portrait of a Lady," by John Hoppner, R.A., which comes from a private collection. From the same source, an example of the work of Daumier will later be placed on view. The portrait by Hoppner is engaging in subject and strongly painted—a dark-haired young woman in yellow toying with a string of pearls which is looped about her neck. She is bright-eyed and very much alive, and the typical landscape setting is deftly put in. Hoppner, whose color is generally attractive, rose high in the English School of portraiture. Born in Whitechapel in 1758 of German parents, he early became a boy chorister in the Royal Chapel. His mother, one of the German attendants at the palace, was in favor with George III., who made a small allowance to enable the boy to study art at the Royal Academy school in 1778. He was appointed portrait painter to the Prince of Wales in 1789, was elected A.R.A. in 1792 and R.A. in 1795. He painted many portraits of royalty and of the aristocracy, and died in London in 1810.

At The Art Association



An exhibition of children's work is being held in the Montreal Art Association Galleries on Sherbrooke street, of which this is representative. The legend with the painting says: "The hand-made cradle with its simple beauty was the centre of the settler's home."

## Gazette June 17/41 MONTREALERS WIN LOAN POSTER TEST

Nine School Pupils Take  
Major Honors in Province-  
Wide Competition

Nine Montreal high school and art school pupils won all major honors in the province-wide poster contest organized on behalf of the Victory Loan campaign. It was announced last night by Leo Cox and Lucien Pariseau, joint chairmen of the contest committee. Prizes consisting of war savings certificates have been awarded to the winners.

Hundreds of original posters were submitted by pupils in schools throughout the province, with the best poster in each school being selected by the principal and forwarded to the judges in Montreal for final decision. Commenting on the entries, Arthur Lismer, of the Art Association, Charles Maillard, L'Ecole des Beaux Arts, Jean Chauvin, L. V. Randall and William Ogilvie, contest judges, mentioned originality of work, surprisingly good technique and the evident clear understanding of the principles behind the Victory Loan.

Contest winners follow:

**Protestant Schools:**  
Grade 8: First prize, \$25, David McKenzie, Westmount Intermediate School; Grade 9: 1st prize, \$25, David Townsend, Westmount Intermediate School; Grade 10: 1st prize, \$25, Herb Phendler, Montreal West High School.

**Catholic Schools:**  
Grade 8 and under: 1st prize, \$25, Jean-Paul Migneron, Ecole St. Joseph de Mont Royal, Mount Royal; Grades 9 and 10: 1st prize, \$25, Carmen Poitras, Ecole Superieure Notre-Dame des Sept-Douleurs, Verdun; Honorable mention, Madeleine Doyon, Academie Notre-Dame de Bon-Secours, Outremont, Jacqueline Fortin, Notre-Dame des Sept-Douleurs, Marie Brunelle, Couvent des Ursulines, Quebec, and Denise Trotter, Couvent des Ursulines, Quebec; Grade 11: 1st prize, \$25, Henriette Guard, Notre-Dame des Sept-Douleurs; Honorable mention, Charlotte Sauviat, Couvent Mallet, Quebec, Maurice Mercier, Ecole Superieure Richard, Verdun.

**Art Schools:**  
1st prize, \$40, Irene Ross, Art Association of Montreal; 2nd prize, \$20, Jacques Bernice, Beaux-Arts; 3rd prize, \$15, Simone Dimitri, Art Association of Montreal; Honorable mention, Jean P. Ladouceur, Sir George Williams College Art School, and Hortense Binette.

## Star, June 18/1941 Arts and Crafts Exhibition

Number of Displays  
Of Particular Interest  
To Women

AMONG the sixty odd booths featuring exhibits at the Arts and Crafts Exhibition in the new building of the University of Montreal are quite a number of displays of particular interest to women of discriminating taste.

One booth has wool of all kinds, particularly for the Army, Navy and Air Force, complete with instructions as to the best methods of knitting garments. Women desiring to branch out into a wider field in the art of knitting and crocheting would be interested in seeing the display of hand-knitted dresses, suits, sweaters, in fact anything that can be turned out on a set of knitting needles.

The Canadian Labrador Medical Mission is represented. This Mission operates five hospitals in the Labrador Coast and Newfoundland. The unique feature of these hospitals is that the patients are taught all manner of carving in wood and ivory, as well as the painting of these hand-carved articles. When the patients return to their modest fisherman huts, they carry on the work. Amongst the hand-made displays were a large number of hooked rugs and mats of all shapes and colors. These rugs were made entirely of old silk stockings collected from all parts of Canada and sent by the Mission. If you've any old silk stockings, please mail them to the Canadian Labrador Medical Mission c/o The Sailor's Institute, Montreal, whence they will be forwarded to the inhabitants in these outlying districts.

## CHARMING SETTING

A striking display of old Canadian furniture, in a charming living room setting is further enhanced by a magnificent floral arrangement of iris and peonies of varying hues of pink and red, artistically set up by Mrs. J. W. McConnell.

There's an unusual display of hand-woven rugs, drapes and upholstery, hand-woven woollen ties for men in smart patterns and rich blending colors, and draperies, distinguished for their delicate color blending and harmony.

These are only a few of the many exhibits at the Arts & Crafts Exhibition for 1941 being sponsored by the Montreal Tercentenary Exhibition, with Major Paul E. Ostiguy as Director-General of the Fair and M. Guy Leroux, Secretary-Treasurer. The Fair is opened to the public every afternoon and evening until June 29th.



Star, July 9th, 1941  
Bell Camera Club  
Has Prints on Show

The Bell Camera Club's exhibition of 50 photographic prints is now on show in the Montreal Art Association's Gallery, 1379 Sherbrooke street west.

The photographs, the best of those submitted for exhibition, are nearly all enlargements from miniature camera shots.

First prize has been awarded to W. J. Palmer for his study "Winter Sunset." L. G. Rachiele took second, third and fourth prizes.

The exhibition will be open until July 19.



**SENTINELS OF THE NORTH**, a photographic study by Louis Rachiele, head of the Bell Camera Club, is one of the striking examples in the exhibition of work by members of this organization, being held in the Print Room of the Art Association of Montreal, and was awarded second prize. The first prize went to W. J. Palmer, of the staff of the Bell Telephone Company of Canada, for his print entitled "Winter Sunset"—a northern stream with glimpse of water, rafted ice and wooded shores in light and shadow—admirable in arrangement, balance and contrasts, but so subtle in its values that its merits would be lost in newspaper reproduction. Palmer's "After the Sleet" is another highly successful performance, while there is a sound sense of design in "The Brook."

**W. J. PALMER WINS  
IN CAMERA EXHIBIT**

Gazette 11/1941

Takes First Prize Among 52  
Bell Club Entries—Louis  
Rachiele Runner-up

W. J. Palmer of the staff of the Bell Telephone Company of Canada has been awarded first prize in the annual photographic exhibition of the Bell Camera Club, now on view at the Art Gallery on Sherbrooke street. Mr. Palmer's print, "Winter Sunset," a study in shadows and in early spring pastoral setting, was first among 52 entries.

Three other awards were granted by club judges, all to Louis Rachiele, head of the club, for "Sentinels of the North," "Symphony in Trees" and "Young Canada," in order of merit as listed.

"Sentinels of the North," with snow laden firs framing a trapper's hut in the background, tells a definite story and is well balanced for composition as is "Symphony in Trees." Complete symmetry between windblown trees and a wind-blown cloud background gives the latter particular appeal. The scene described by the picture and title of "Young Canada," where Mr. Rachiele's own son plays title role, is definitely a part of Canada's rural life: boy, hayfork and hayfield.

Pictures worthy of receiving honorable mention would probably include all those over the signature of J. W. A. Smith, whose "Mary and Theme," study of a gypsy girl, are among the best camera character and type studies. Included in this class would be Strachan's "Justina," and Rachiele's "Pro-Teen."

Strachan's "Statuette" was alone in representing the nude types. Nakash scored with his "Old Man," and Stevenson notably with "Fishing Trouble," and "Martyr," W. Gray with "Low Tide" and "Into the Sunset" and Thompson with "Abandoned."

Photographs entered by Nakash were sent in by invitation, for show purposes only, since he is an honorary member of the club.

Gazette Jul. 12/41  
Van Goyen Painting  
Is Treasure of Week

Dutch School Canvas at Art  
Gallery—Photos of Monu-  
ments Shown

Placid in spirit and high in finish is the river scene by Jan van Goyen which is the Treasure of the Week at the Art Association of Montreal. This painting of a tree-edged waterway with distant shipping and impressive building, glimpse of a church and, in the foreground, figures near boats which have cows as passengers is handled with meticulous attention to form and tone, the treatment of the spacious cloud-filled sky being characteristic of the early Dutch School.

Jan van Goyen was born at Leiden on January 13, 1596, and worked for a time in France. On his return to Holland he took finishing lessons from Esaias van de Velde. After a short sojourn in Haarlem he resided in his native city for several years, and in 1631 he went to The Hague where he died in April, 1665. He is best known by his paintings of the river, canal and coastal scenes of the Netherlands.

In the library of the Art Association is a collection of photographs of Montreal's monuments—a timely little group in view of the exhibition of Arts of Old Quebec, which is being held in one of the large upstairs galleries. This show, besides a few appropriate paintings, deals largely with ecclesiastical carvings, silver, handicrafts as well as furniture of an older day and should prove of more than ordinary interest to visitors to the city.

The photographs, which are ticketed with pertinent information, are effectively arranged in a library showcase and include Queen Victoria by the late Princess Louise, outside the Royal Victoria College—now the temporary home of Air Force members; John Cabot, by Guido Casini, in Atwater Park; Queen Victoria, on Victoria Square, by the English sculptor Marshall Wood; Sir John A. Macdonald, on Dominion Square; Robert Burns of the same square; King Edward VII by Philippe Hebert, C.M.G., R.C.A., on Phillip's Square, and from the same hand Maisonneuve, on Place d'Armes and Mgr. Bourget, outside the Basilica. The works by Henri Hebert, R.C.A., include the monument to LaFontaine, on Lafontaine Park, and the Outremont War Memorial, while by A. Laliberte, R.C.A., are the "Patriots' Monument," at the foot of Delorimier avenue, and Dollard des Ormeaux on Lafontaine Park. By George W. Hill, R.C.A., are the Strathcona Horse monument on Dominion Square and that of Sir Georges Etienne Cartier on Fletcher's Field. Among the other works are the Cenotaph, Dominion Square; Vauquelin by Eugene Benet, between the old Court House and the City Hall; and the stone shaft to the First Settlers, on Youville Square.

Work by De Patinir  
Is Treasure of Week

Art Association Shows Oil by  
Early Flemish Painter —  
Exhibitions Promised  
Gazette July 19/41

At the Art Association of Montreal the Treasure of the Week is a painting by the Flemish artist Joachim de Patinir (c 1475-1524), credited by authorities with being among the first landscape painters of the Netherlands. He was probably born at Bouvignes, and in 1515 joined the Antwerp painters' guild. In his most characteristic landscape work his scene is viewed from a height, a wide expanse of hilly country occupies his attention, and his rock formations are often fantastic. Such settings were employed for religious subjects, as in his day straight landscape as such had not established its place in art. Further it is recorded, following a custom of his time, the figures were sometimes the work of other hands. Few facts are known about his life, though it is known that he was visited by Durer in 1520 at his house in the Rue Courte l'Hopital at Antwerp, in which city he died in 1524. The painting going on view has a religious flavor—a man with arms outstretched near a meticulously painted bush, while close by sits a woman in the habit of a religious order. The country stretches to distant hills, the middle distance showing buildings amid trees, and beyond a rocky bay with water.

It is announced that the exhibition of work by the members of the Bell Camera Club, being held in the Print Room, has been extended till August 3.

The Art Association Bulletin, which contains an admirably condensed review of the growth, activities and achievements of the association, and also deals with the city's monuments and the special summer exhibition entitled "Arts of Old Quebec," now being held, further announces that besides the annual exhibition of the Royal Canadian Academy of Arts, the collection of drawings and paintings "Britain at War," now on view at the Museum of Modern Art in New York City, is due to come here, while early next year a large collection of old masters is to be shown.

It is also noted that during the present month and August the Art Association building is closed each Monday.

Star- July 17/41  
Summer Shows  
At Art Gallery

The Art Association of Montreal is carrying on exhibitions even through the summer months this year, and three collections are now being shown.

In two of the upstairs galleries there is a very representative collection of the arts and handicrafts, old and new, of Quebec. Some of the objects in these galleries belong to the Art Association; others have been lent for exhibition by the National Gallery of Canada, the Canadian Handicrafts Guild, the Ecole du Meuble and by a number of private owners. There are some fine pieces of old furniture and some statues and wood-carvings from churches of the province, including a fine pulpit from Baie St. Paul. The textile exhibits are many and good, both old and new; there are rugs, sashes and many other woven specimens. The silversmith's work is not a large collection but contains some remarkably fine pieces, and there are a number of good examples of pottery, mostly of recent make. With these are a few portraits by Plamondon and Suzor-Cote.

Downstairs in the library, there is an exhibition of photographs of public statues and monuments in Montreal. These, which have mostly been lent by the Standard, should be of interest to visitors, and there are photographs of several monuments which are possibly unknown to many people who live in the city. Some of them are among the best works of their sculptors, Canadian or foreign.

In the Art Association's Print Room the Bell Camera Club has its annual exhibition. It is a small collection of photographs, which are all good. There are portraits and town and country scenes; the exhibition has nothing very new or experimental, but the subjects are all well chosen and the technical work is excellent.

Arts of Old Quebec  
At Art Association  
July 7/1941 - Gazette  
Loan Exhibition Contains Ex-  
amples of Handicrafts  
Which Date Far Back

Of exceptional interest to tourists is the exhibition being held at the Art Association of Montreal under the title of Arts of Old Quebec. The items which have been loaned by the National Gallery of Canada, Ottawa, the National Museum, the Canadian Handicrafts Guild, the Ecole du Meuble, Paul Gouin and other Montreal sources do not lack variety and many of them date far back. The exhibition, the arrangement of which was done by Marius Barbeau, includes furniture, wood carving, rugs, bed spreads, pottery, weaving, metal work as well as silver. Much of the carving is ecclesiastical in nature, as is some of the silver.

The items are displayed to advantage, and space has been found on the walls to display paintings with a Quebec flavor, the works including three old portraits by Antoine Plamondon, some characteristic types by Brymner and Suzor-Cote and landscapes by Morrice, Gagnon, Jackson and Marc A. Fortin.

This collection has necessitated the removal of works from the Canadian Room, these paintings now being effectively hung in one of the new galleries.

Bulletin

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## In "Arts of Quebec" Exhibition at Gallery



"God the Father," between two of Louis Jobin's wood sculptures, the Virgin, on the left, and Saint John, in the "Arts of Quebec" exhibition in the Fine Arts Gallery.

### Art News and Reviews

## Native Arts of Quebec Come Into Their Own At Summer Exhibition

By ROBERT AYRE

I COULD go on talking about the Conference of Canadian Artists at Queen's University—give you a report of Walter Abell's fine address on Art and Democracy; try to pass on some of Edward Rowan's lambent spirit, or at least retail a few of his stories of (it is not his phrase) "the American Renaissance"; draw your attention to the problems of painters in the West; drop into your lap the apple of A. Y. Jackson's little speech; like an apple in its compactness and sweetness and juiciness; try to give you an idea of the man who organized the Conference, of the unique personality of Andre Bieler, and of that very moving demonstration of affection from all the delegates . . . but I mustn't forget what's going on in Montreal.

Don't, I counsel you, say, "I have seen enough pine cupboards and tufted bedspreads!" and keep away from the Art Association's special summer exhibition "Arts of Old Quebec." You may have seen any number of Quebec handicrafts, but many of the exhibits in this show are from private collections and have never before been available to the public; and even the familiar pieces look new, the exhibition is so well arranged, so handsome, so fresh. You should be proud to take your summer visitors to see it.

It was arranged by Marius Barbeau, a man who knows his subject, and he was able to draw from the riches of the National Gallery and the National Museum, from the Provincial Museum, Quebec, the Art Association itself, l'Ecole du Meuble, the Sorel Art Association, the Canadian Handicrafts

Guild and from the collections of Paul Gouin and other farsighted individuals.

#### No Christmas Cards

You won't find any of those hooked rugs that look like imitations of Christmas cards in the Canadian Artists Series. As a matter of fact, there aren't many hooked rugs; but the exhibition goes back into history, to the times of the best tradition, the best style. The walls are alive with quilts "cotonne" and bedspreads "a la planche" and "boutonnee," from Ile aux Coudres and now in the possession of the nation; with double-faced weaving in the orange peel pattern; with beautiful ceintures flechees and Assomption sashes; with fine catalogne. Simple in design—geometrical—bright and clean in color, they give the exhibition an air of gaiety.

Looking at these and at the magnificent wood-carving, you realize that the native arts of Quebec are not to be passed by or taken for granted. In them, we really have something.

There are stynzed but lively angels blowing trumpets; sentient little kneeling angels from a hearse; there are urns and ornaments, gilded lilies; there is a pulpit from Baie St. Paul; the St. Peter from the College de St. Denis sur Richelieu is a triumph of individuality; the four apostles attributed to Paul Jourdain are all but alive; the God the Father—more than two hundred years old—is a warm-hearted fatherly figure, although he does hold the orb and the crown, rather than a fearsome Jehovah; there are examples from the Cap Tourmente school, from the works of Jean Baptiste Cote and of others, known and anonymous, and above all, from the works of that great artist Louis Jobin, who carried the splendid tradition right into our own times. As Barbeau says in his book "Quebec: Where Ancient France Lingers," remembering a visit to the old man's studio in 1925, "Jobin was not really the peasant carver, untutored and self-taught, whom others had supposed him to be, but a regular master wood carver of the ancient Laurentian school." You have no doubts of his greatness when you gaze at the lovely Saint John and at the Virgin, and at the superb little sketches in this exhibition, all so tenderly felt and so unerringly expressed, so human and yet so far transcending the human.

There are cupboards and cabins and tables and at least one cradle; sturdy earthenware dishes and the most exquisite silver.

Throughout the exhibition are sprinkled paintings that are quite in keeping—old family portraits, Quebec folk by Brymner and Suzor-Cote, landscapes by Morrice, Gagnon, Fortin and A. Y. Jackson. (And when you take your out-of-town visitors to see the Arts of Old Quebec, don't forget to guide them into the galleries displaying the Association's collection of Canadian painting.)

This seems as good a time as any to pay tribute to Marius Barbeau, not alone for this exhibition but for his years of devotion to Canadian folklore. Collecting songs and sashes may be fun but there is plenty of work in it and behind his discrimination lies arduous study.

The Redpath Library of McGill University, by the way, is holding a summer exhibition of Quebec books and prints and handicrafts.

#### Treasure of the Week

The Treasure of the Week in the Fine Arts Gallery is a landscape and two monks of Joachim Patinir,

born just a few years before Columbus crossed the Ocean blue. History doesn't vouchsafe who the monks are and why they are on the hill, but it is an intensely felt little picture and it is interesting to study the landscape, just beginning to become important in northern painting.

## MONTREAL ARTISTS REPRESENT QUEBEC

Gazette—July 23/41

Paintings by Simpson and Hebert for I.B.M. Hemisphere Show

Two paintings by Adrien Hebert, A.R.C.A., and Charles W. Simpson, R.C.A., have been chosen to represent the Province of Quebec in the Exhibition of Contemporary Art of



CHARLES W. SIMPSON, R.C.A.

the Western Hemisphere which the International Business Machines Corporation has assembled for showing at this year's Canadian National Exhibition in Toronto.

Following its two weeks' display in the I.B.M. exhibit in the General Exhibits Building, the collection of 103 paintings from Canada, the 48 States and United States possessions, and Latin America, will make an extensive tour of the Dominion at the invitation of Canada's leading museums and universities. The exhibition represents the se-



ADRIEN HEBERT, A.R.C.A.

lection of art juries set up in each state, province or country for the purpose of choosing those canvases best reflecting the "art and character" of the region.

Adrien Hebert, son of the well-known sculptor, is best known for his paintings of ships and waterfront scenes. Born in Paris, he moved to Montreal in 1917 where he has maintained his studio ever since. In addition to his paintings, he is known (though to a smaller group) for his French cooking, his love of music and his incredible memory. "Jacques Cartier Square," the painting which represents Hebert in the Hemisphere collection, is a gay, busy scene, showing bargainers and gossips at market time.

Charles Simpson's varied career has embraced newspaper work as a staff artist on the Montreal Star, designing work for Lord Beaverbrook's War Memorials during the World War, illustrating for the Canadian Railways and executing a series of sketches for the Ladies Home Journal. His painting "Hillside Farm—Isle Jesus," is a mid-winter landscape of farm houses with a river winding its way through the ice.

Other well-known Canadian artists represented in the exhibition are: Ernest F. Lindner and Frederick Steiger, representing Saskatchewan; Mabel McCulloch Gass and George B. Read of Prince Edward Island; Miller Brittain and Stanley Royle of New Brunswick; Nickolas de Grandmaison and Bernard Middleton of Alberta; James W. G. MacDonald and William P. Weston of British Columbia; Franklin Arbuckle and Frederick Stanley Haines of Ontario; Edith A. Smith and Donald Cameron Mackay of Nova Scotia; Alexander J. Musgrove and Lemoine J. Fitzgerald of Manitoba; and Robert Pilot of Newfoundland.

## NATIONAL GALLERY TO SHOW CARTOONS

Canadian Work Among That from All Parts of

Gazette—Empire 9.8.41

Ottawa, August 8.—(P)—An exhibition of British Commonwealth war cartoons will open at the National Gallery here early in October and later will tour Canada from coast to coast. H. O. McCurry, gallery director, announced tonight. It will include hundreds of original drawings by artists of Great Britain, Canada, Australia, India, New Zealand and South Africa.

"Drawings are coming by air, sea and rail from all parts of the empire," said Mr. McCurry, who named the famous New Zealander, David Low, as the "most powerful cartoonist in this war." A number of Low's cartoons will be included.

"This most radical of all professions has aligned itself against the common enemy and on the points of the sharp-edged weapons of satire, ridicule and irony enemy personalities are exposed in all their weaknesses," said the director.

Thus the exhibition will show that just as Napoleon suffered at the hands of Spain's Goya and England's Gillray, Rowlandson and Cruickshanks, and the Kaiser from the pens of Raemaekers and Will Dyson, so today Hitler is under concentrated assault from empire artists.

Mr. McCurry said Canada will be represented in the exhibition by the cartoons of English and French-speaking artists. Among them will be Jack Boothe, Vancouver Province, Grassick, The Financial Post; Chambers, The Halifax Herald; Arch Dale, The Winnipeg Free Press; Mozel, The Winnipeg Tribune; Les Callen, Toronto Star; John Collins, The Montreal Gazette; Racey, The Montreal Star; and Robert la Palme who cartoons for La Presse and other French-Canadian journals.

The Australian school of black-and-white, described as "the most vigorous and vitriolic" of all such groups, will be represented by the work of 20 artists including George Finey, Norman Lindsay, Armstrong and Wep. India is sending the work of Enver Ahm Ed. Shanker and other native artists. The famous Egyptian cartoonist, Kem, now drawing in England will be represented by drawings and humorous posters.

## Painting by Daumier Is Treasure of Week

Gazette—16.8.41

Art Association of Montreal Also Shows Collection of Color Reproductions

The Treasure of the Week at the Art Association of Montreal is an oil by Honore Daumier entitled "At the Opera," which is a good example of his skill in depicting a variety of types. The figures though jammed together seem to be enjoying the performance, and in the painting of this small section of opera-goers he refrained from caricature. Daumier, 1808-1879, was among the more virile painters of the French School of his period, and is probably best known for his lithographs contributed to the press, some of which landed him in trouble with the authorities when he lampooned the highest in the land.

In the Print Room there is a selection of color reproductions of British and Continental artists. There are two marvellous facsimiles of watercolors by W. Russell Flint, R.A., "Gleams and Shadows"—mountains, trees in autumn leaf and water under a cloudy sky, and "The White Porch"—an old-world square with church, buildings and figures, fine in arrangement and tone. An oil "Low Tide, St. Malo," is from the same hand. By A. J. Munnings, R.A., is a hunting scene with horsemen and hounds, a row of old elms in the middle distance and a stretch of country and distant church, called "A November Morning." This example reveals this painter's marked talent in depicting the English countryside. By Paul Henry there is "The Blue Lake, Connemara," with white cottages, blue water, distant mountain and massive clouds, and by Cedric Morris is "Lilanelly from Penclawd," houses with purple roofs backed by a stretch of water, and a flower piece entitled "Yellow Iris."

By Continental artists there are "Vollier a Argenteuil," a boat under sail at sunset, by Claude Monet; a flower piece by Pierre Bonnard; "The Village Square," by Utrillo; "Le Moulin a Pointoise," by Cezanne; "Le Loing a Moret," by Sisley; "Two Dancers in Pink," by Degas; "Femme au Chapeau Noir," by Manet, and three works by Renoir—"Le Moulin de la Galette," "The Bathers," and "The Artist Sisley and his Wife."



## "Britain at War" Pictures Coming Here

Exhibit to Open Here in December—  
Then to Western Cities

OTTAWA, July 26—(C. P.)—The Collection of paintings, photographs, posters, cartoons and examples of camouflage known as "Britain at War" and now on exhibit in New York is coming to Canada, H. O. McCurry, director of the National Gallery, announced yesterday. "The exhibit will go to Ottawa as soon as it closes in New York," Mr. McCurry told The Canadian Press. "We expect it to open here in October and the High Commissioner for the United Kingdom (Rt. Hon. Malcolm MacDonald) will officiate."

"It will go to Toronto for November and Montreal for December, and it is hoped that after the first of the year it can go to some of the western cities."

### RECORD CROWDS

Sir Kenneth Clark, director of the National Gallery in London, organized the exhibition which has drawn record crowds in New York since it was opened by Lord Halifax at the Museum of Modern Art.

Canada contributed to the exhibition, a large part of the first floor of the museum being occupied by pictures drawn from the Canadian War Memorials collection developed by Lord Beaverbrook in 1918.

The collection will also tour American cities acquainting the people with the British war effort," Mr. McCurry said.

The exhibition has been described as an exhibit which shows "a cross-section of the life of a democratic people in time of war and also constitutes an anthology of the work that British artists have done in response to war needs."

Among them is Eric Kennington who painted "The Conquerors" in 1920, depicting the men of the 16th Canadian Scottish Battalion in a march from Arras to Amiens. Outstanding in the collection is his portrait of Able Seaman Povey of H.M.S. Hardy, one of the heroes of Narvik.

### ALL PHASES SHOWN

All phases of life in the armed forces—land, sea and air—as well as civilian life, air raid shelters, the wreckage of crashed planes and ruined buildings are to be found among the scores of photographs, watercolors, oils and sketches.

### PEACE ALTERNATIVE

Not the least beautiful and all the more interesting for their contrasting harmony and peace are such pictures as "The London National Gallery in the Moonlight" or one showing the dome of St. Paul's rising clear and remote above the smoke on the night of the great fire.

Cartoons include the work of Low, Finney, Samuel Wells, Sidney Strube and a collection from Punch.

One complete section is devoted to posters and examples of modern camouflage, with illustrations and full explanations.

Mr. McCurry said Canada is fortunate in being able to get this exhibition which was intended only for the United States when it was first conceived.

## Hand-woven Textiles Going On Exhibition

Gazette—Sept 6/41  
Collection From American  
Sources to Occupy Lecture  
Hall at Art Gallery

Coming to the Art Association of Montreal, where it will be placed on exhibition in the Lecture Hall, is a collection of American hand-woven textiles. It is expected that this showing will create much interest and draw a good attendance, especially since the holiday season is virtually over. Handicrafts have had an unusually good innings in Montreal this year, and negotiations for the showing of this group here have been under way for some time.

Announcement is made that the Art Classes of the Association will open on September 29, with Goodridge Roberts in charge of the life drawing and painting classes, these studies in common with other classes being under the supervision of Arthur Lismer, A.R.C.A.

A change of date has been made in the exhibition of paintings—largely still-life subjects—by Richard Jack, R.A., R.C.A., which was due soon. This will not be held until after the annual exhibition of the Royal Canadian Academy.

The Art Association, in announcing its classes for the coming term, states that William Ogilvie, who has been head of the art school for three years, has joined the Canadian forces for active service overseas, and that the Commercial Art Course will be suspended.

Goodridge Roberts is chief instructor and Arthur Lismer, A.R.C.A., is educational supervisor.

## Exhibition Plans Of Art Association Gazette Aug. 30/41 Royal Canadian Academy Show November 6—Britain At War December 28

Although early in the season, some interesting exhibitions have been definitely set by the Art Association of Montreal, the first of which will be held in October when there will be a memorial show of the paintings of Dr. F. M. G. Johnson, who died this year. In this month, too, there will be an exhibition of paintings by Richard Jack, R.A., R.C.A., of Montreal, which will reveal his marked skill as a painter of still life subjects. This phase of his art has been displayed before at occasional local exhibitions, and long ago won acclaim in his paintings of the interiors of the palaces of British monarchs.

There is also to be an exhibition of watercolors dealing with Ottawa, from the Coverdale Collection, which already this year, in the same galleries, was drawn on for an interesting show of early pictorial Canadiana.

On November 6 will open the annual exhibition of the Royal Canadian Academy of Arts, which can usually be counted on to present work of a high order.

The exhibition of "Britain At War," which during the summer has been shown in the Museum of Modern Art in New York, will, through the courtesy of the National Gallery of Canada, Ottawa, come to the local Association for showing from December 28 till January 25. This comprehensive and carefully selected collection of work by artists, officially commissioned by the British Government to make a pictorial record of the war, is rich in variety, and reproductions of some of the works have already appeared on this page.

## Gazette Sept. 13/41 Painting by Hoppner Treasure of the Week

Arts of Old Quebec Show  
Continues—Work by I. S. R.  
Langdale Exhibited

The Treasure of the Week at the Art Association of Montreal is "Portrait of a Lady," from the brush of John Hoppner, a sound and engaging painter of the English School. The dark-haired young woman, with bright eyes, is posed in a landscape. She is dressed in yellow and toys with a string of pearls about her neck.

There seems to be no waning in the interest shown in Arts of Old Quebec—carving, furniture, ecclesiastical figures and silver, and textiles, an exhibition which opened in July and is due to remain on view until the end of the present month.

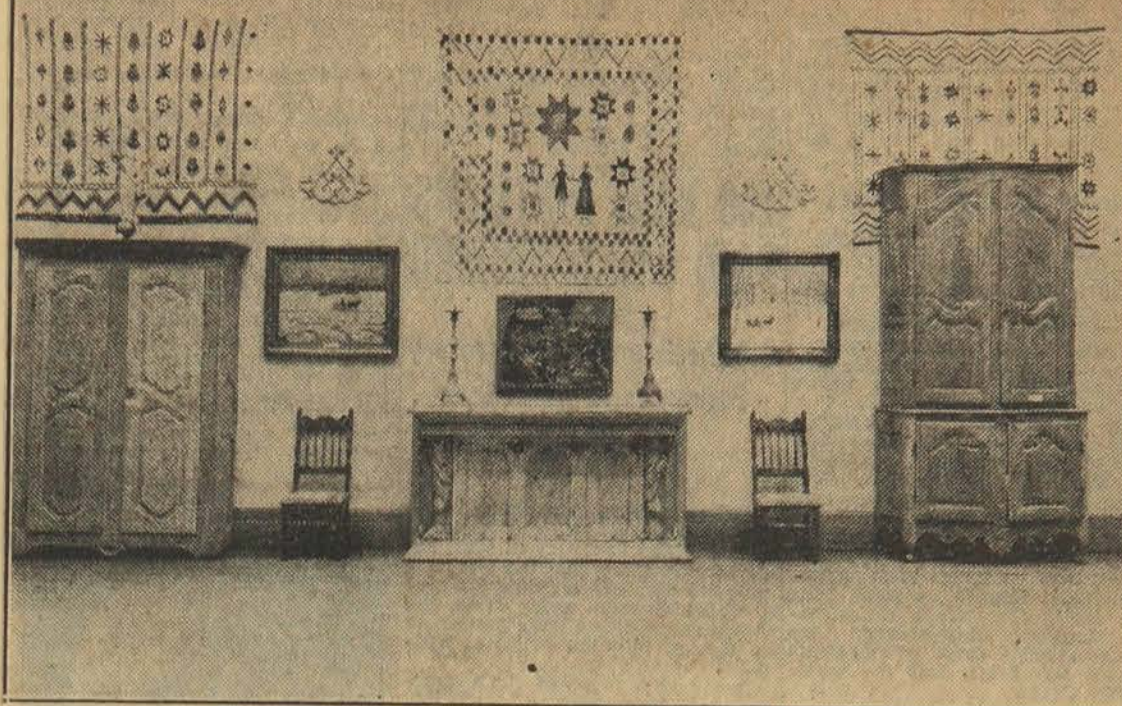
In one of the new galleries there is a collection of work by I. S. R. Langdale, of Victoria, B.C., who works in oils, charcoal and other mediums and by her subjects suggests that she has travelled far in search of subjects. There are several European scenes, some from Tunis and Arizona, as well as scenery done on the Pacific coast. Her work indicates a solid grounding in the art schools and she does not take any liberties with forms. She is successful in her moonlight scenes, and also finds charcoal a congenial medium.

The exhibition of contemporary American hand-woven textiles, due to open in the Lecture Hall on Monday, is scheduled to remain on view until the end of the month.

A change of date has been made in the exhibition of paintings—largely still-life subjects—by Richard Jack, R.A., R.C.A., which was due soon. This will not be held until after the annual exhibition of the Royal Canadian Academy.

The Art Association, in announcing its classes for the coming term, states that William Ogilvie, who has been head of the art school for three years, has joined the Canadian forces for active service overseas, and that the Commercial Art Course will be suspended.

Goodridge Roberts is chief instructor and Arthur Lismer, A.R.C.A., is educational supervisor.



ARTS OF OLD QUEBEC, an exhibition which has excited much interest at the Art Association of Montreal, is due to remain on view until the end of the month. The above reproduction shows a portion of the exhibits—a pine cupboard carved in low relief; front of church warden's pew with altar candlesticks, and a double tiered pine cupboard. Above in the centre is a relief "The Nativity," by Jean Baptiste Cote, flanked by characteristic paintings by J. W. Morrice, R.C.A.—on the left a sleigh on a river road, and on the right the old Holton house, which occupied the site on which the Art Gallery now stands. Hanging above are examples of tufted bedspreads.

### Coming Exhibitions

The Art Association's season has opened with a show of water colors and drawings by Miss B. R. Langdale of Victoria, B.C.

The exhibition of American handwoven textiles opens on Monday.

A memorial exhibition of the paintings of Dr. F. M. Johnson will go on view October 1.

At about the same time, a selection of water colors from the Coverdale Collection, illustrating Ottawa when it was Bytown.

The Royal Canadian Academy show comes to Montreal this year, opening on November 6.

At the end of the year, the famous "Britain at War" exhibition.

Standard Sept. 13

Art School 1941

The Art Association's School of Art will open on the 29th. William Ogilvie, who has been its head for several years, is now on active service overseas and the chief instructor this year will be Goodridge Roberts. Arthur Lismer is educational supervisor. The School of Art is under the direction of the Educational Department and co-ordinated with the other educational activities.

The commercial art course has been suspended but there will be classes of drawing from life, portrait and still life, painting and quick sketching from life, as well as teachers' classes and the children's Saturday morning classes.

### Poster Competition 9/41

The Art Gallery of Toronto announces a war poster competition, open to all artists resident in Canada, including students. It will close at midnight, Tuesday, November 4. First prize will be \$200. Another \$150 will be divided in whatever way the jury may decide, with no amount less than \$50. Apart from the stipulation that "The posters must serve our war effort," the artists will be free to make their own choice of subject matter. The importance of team work, determination to win, willingness to sacrifice, individual responsibility, civilian backing for military effort, and the future at stake are among the suggested themes. The jury consists of J. M. Lyle, President of the Art Gallery of Toronto, A. Y. Jackson and K. S. Lambert.

### Concert Series

At Art Gallery

Star. Oct. 11/41

A series of concerts will be again given in the gallery of the Art Association of Montreal this winter, under the direction of Miss Sarah Fischer. They will be given on Wednesday evenings at 8.30, and the first will be on October 29.

### British Art Exhibit

Is Opened in Ottawa

Star. Oct. 11/41

OTTAWA, Oct. 11—(C.P.)—More than 300 paintings, colors and portraits of artists went on at the formal "Britain at War" National Gallery.

Guests were received by Sir Patrick Duff, Deputy High Commissioner for the United Kingdom, and Lady Duff.

## Frank Wise Exhibits His Hand-Made Books

Gazette—Sept. 20/41

On display at the Montreal Art Association galleries for a two-week exhibition which opened yesterday, are a group of books made by Frank Wise of Montreal.

"I make everything but the paper," says Mr. Wise. He means it—not only are the pages hand-lettered, but he makes his own ink, his own water-color for illustrations and illuminated initials, tools his own leather and does the binding by hand. The result is a volume of unusual beauty.

Outstanding among the works on display is A Book of the Rose, which is an anthology of poetic references to the rose chosen by Mr. Wise, and illustrated with water-color drawings on each left-hand page. Among the items of information it contains is the origin of the phrase "sub rosa"—the rose was the flower of Venus, and her son Cupid dedicated it to Harpocrates, the God of Silence. Hence when a host hung a rose above his table, it was an indication to all present that the conversation would be strictly "off the record."

Other noteworthy volumes are a selection of psalms, an illuminated setting of a well-known hymn, numerous travel books and books of letters. Most of them were made to order, and have been borrowed back from the owners.

Mr. Wise, formerly associated with The Macmillan Company of Canada Limited, has been his own one-man publishing business for the past five years.

## Children's Drawings Will Be Shown Here

Gazette—Oct. 11/41

Collection From Britain Due at  
Art Association Gallery  
This Month

Announcement is made in the Bulletin of the Art Association of Montreal that during the present month an exhibition of about 200 drawings by British children, from three to 17 years of age, will be placed on view. This collection, which has been sent out from Britain by the British Council, will come to the local galleries through the courtesy of the National Gallery of Canada, Ottawa.

It is also announced that Miss Audrey Taylor has been appointed to the educational staff of the Art Association. Miss Taylor, who was principal in charge of the Children's Art Centre of the Art Gallery of Toronto, has, according to the Bulletin, very special gifts in the field of child and teacher training in art, and also with handicapped children.

The first of a series of illustrated lectures on "Art in Allied Countries" will be given by Professor John Alford, on Monday, October 27. John Alford, who is Professor of Fine Arts at the University of Toronto, will speak on "English Art." Other subjects in the series will be on "Greek Art," "Russian Art," "Art in Canada" and "Art in the Southern Dominions." All these lectures will be at 5 o'clock.

Coming exhibitions will include the Royal Canadian Academy show next month; "Britain at War," while in February there will be an exhibition of old masters from galleries and private collections.

The Treasure of the Week is "Pavilion," by Sir Joshua Reynolds—1723 to 1792—a chastely painted mature nude in a landscape setting.



# Britain at War Exhibition Opens Soon In National Gallery

By ROBERT AYRE

THERE is a strong Empire and war flavor to the new season now under way at the National Gallery. Perhaps the only exception among the exhibitions is the important show of children's painting now on view.

The "Britain at War" exhibition will open about October 10. In due course it will go to Toronto and then to Montreal.

The director, H. O. McCurry, hopes to have a Polish exhibition some time during the season. Just what is in it I don't know, but you can't think of Poland without thinking of the conflict between the nations.

An exhibition of Australian painting will open in the National Gallery, Washington, on October 1. It is booked for the Metropolitan in New York and will be in Ottawa in January. "It is quite a remarkable show," Mr. McCurry says, "and is part of the scheme which we initiated in 1936, with the aid of the Carnegie Corporation, for a continuous interchange of exhibitions between the various parts of the British Commonwealth, the United Kingdom and the United States. The plan is working wonderfully."

The National Gallery is also busy organizing an exhibition called "War Cartoons and Caricatures of the British Commonwealth." Material has been received from all over the world but the United Kingdom contribution is not yet complete. The opening will likely be in November.

## Handwoven Textiles

If you are interested in weaving you will find much to occupy you in the small exhibition now on view in one of the Art Association's upstairs galleries. Filling only half a gallery, it is small enough to be comfortably studied and big, and varied, enough to be worth your time.

About 80 of the items are American, assembled by Lou Tate of Louisville, Kentucky. The others are Canadian and are provided by the Handicrafts Guild, the Island Weavers of Victoria, B.C., the British Columbia Weavers Guild, the McKay Homecraft Studio of Montreal and several individuals.

In the foreword to his catalogue, Mr. Tate speaks of "a fine folk art growth during the 18th and early 19th centuries," which was arrested by the coming of power. At the turn of the present century, there were only a few survivals of weaving in the remote areas of the older sections of the United States. There was much stored away but the early knowledge had been lost and when the revival of handweaving began the weavers had to learn all over again. They made many mistakes and they weren't helped much by the tendencies to look upon a piece of handwork with awe. True craftsmen sprang up, however, and overcame even this unthinking adulation.

"Today," says Mr. Tate, "a new decade is unfolding and with it are coming new trends in handwoven textiles. There is a consciousness of purpose, an exchanging of ideas, a stimulation from viewing the attainments of fellow craftsmen, a sharing of experimental work—all of which is leading to greater proficiency in this vital folk art. Of significance are the facts that contemporary weavers work because they are enthralled by their craft, that techniques are regarded

only as the agents for reaching express results, and that a consciousness of purpose and a deeper study of design are going into contemporary American handwoven textiles."

In this exhibition you will find some of the results of delving not only into early American folk art but of drawing upon a study of the achievements of other peoples. You will find a bag in the Coptic technique, wool welt, cotton warp, a belt in the Chippewa Indian technique, interlocking arrows in four colors; a handsome rug after the Navahos; a rug and a wall hanging in the bright, oriental Khilim style; and examples of the techniques of Mexico and Peru, Norway and Sweden, Greece and Spain.

Experiments are being made in tapestry, though the designs are not always satisfactory. The most interesting, I think, are the two worked from sketches made in Mayan temples.

The coverlets and runners in abstract designs gave me more pleasure than the pictures: The "Summer and Winter, Nine Snowball," hickory homespun wool with white cotton warp; the "Single Snowball" in brown cotton, with linked figures like a sampler; the twill hanging in tan, brown and rust wools, in geometrical design, and the twill runner "Counterchange," of black cotton with white cotton warp.

The Canadian section shows French, Scottish and Indian influences, and there is a scarf, by Mrs. Douglass McGregor of Victoria, in Swedish Myggstil threads. The war enters with scarves and handbags in Artillery and Medical Corps colors, and tartans, exhibited by the McKay studio. Karen Bulow is represented by rugs and curtain materials and Cecile Barot shows ceintures flechees. There are upholstery fabrics, runners and scarves, cushion covers, belts, towels and strips of catalogue.

## Handmade Books

The Art Association Library presents an exhibition of quite another kind of handicraft, Mr. Frank Wise's books. It is all the more remarkable when you know that Mr. Wise is in his seventies and took up the craft on his retirement from business only a few years ago. He not only binds but does his own lettering and painting and even makes his own ink. He says he will tackle paper-manufacturing one of these days. Some of the books were written by himself; one of the handsomest is a volume he compiled on roses and illustrated with his own paintings; another is a collection of war-time letters from a nonagenarian uncle in Kensington, Thomas Wise. Transcripts of contemporary history like these should be preserved and the nephew has given them a worthy setting.

It is a cheering thought that in this world of violence it is still possible, in some places, to work quietly at the loom and to have time, and the inclination, to make beautiful books.

## Two New Offerings At Art Association Gazette Oct. 4/41 Paintings by Late Dr. F. M. G. Johnson and Historical Canadiana Are Show

Two shows of interest occupy galleries at the Art Association of Montreal—a collection of watercolors and drawings from the W. H. Coverdale collection of historical Canadiana, Manoir Richelieu, Murray Bay, and a memorial exhibition of paintings by the late Dr. F. M. G. Johnson, of Montreal.

Dr. Johnson, who died earlier this year, painted purely for his own amusement and painted very well. The group which occupies one of the new galleries reveals many engaging qualities—attention to drawing and design, harmonious color and the ability to capture and set down fugitive effects. Apart from a few portraits of moderate size, the landscapes are of smaller scale and any evidence of fussy detail is totally lacking. The attack is direct and confident and especially in the winter scenes the skill in handling subtle tones is marked. There are, too, some panels which reveal the experimental vein—a bolder pattern and a broader touch, but those shown do not possess the same charm as the bulk of the collection, which does not lack variety in subject matter.

The painter found subjects everywhere—stretches of country with distant hills at varying hours and seasons, off-shore scenes with shipping and quiet coves with anchored fishing craft, a snow-edged creek with trees, men harvesting ice under a leaden sky, barns under snow, bathers on a beach with a pink parasol supplying the high color note, a sugar camp in winter, farm buildings and fences at twilight, villages on snowy plains with hills in the background, winter roads barred by the blue shadows of nearby trees—subjects of the simplest elements observed with understanding and arranged with a clear knowledge of what makes a good picture.

The portraits, marked by the same care in drawing, are effectively placed and the color schemes are harmonious. This group includes a young man in a blue collar and brown coat, a dark-haired girl in a yellow evening gown, a girl in green, and a spirited portrait of a girl leaning on her ski-poles in a winter landscape.

In another of the new galleries, the selection from the Coverdale collection stresses earlier days in the Ottawa region and also features waterfalls and rapids in which the artists handled the watercolor medium in a clean and competent manner. There are also some items from about Montreal.

Outstanding among the items are three works by C. W. Jeffreys, R.C.A., with a capital pen and ink drawing of an old church and a gathering of country carriages and gossiping figures, entitled "After Mass", and two watercolors, set in the autumn season, called "Captain John Nairne at Malbaie, 1761," with Highland soldiers carrying supplies from a small ship at the beach, and "Philippe Gaultier at Malbaie, 1672", with figures in the uniforms of the period and woodsmen busy with their axes.

The items dealing with the Ottawa area include "Rideau Canal, Bytown"; "Rideau Falls Near Bytown"; "Buckingham Falls"; "Chaudiere Falls Near Hull"; "Gatineau Rapids"; "Suspension Bridge Across Chaudiere Falls"; "Rideau Falls From the River"; with buildings and lumber raft; "Rapids Above Buckingham"; "Chaudiere From Barrack Hill"; "Rapides des Chats Above Bytown", and scenes about the Long Sault and the Thousand Islands.

Among other offerings are views of the village of Cedars and of Caughnawaga; tobogganing near Montreal; ice shove in 1849, with St. Helen's Island nearby; artillery on ice; ice harvesting scenes; activities on the wood market; Montmorency Falls; falls on the Riviere du Loup; falls at the Huron Village near Quebec, and also views about Quebec.

# Canada of an Earlier Day Depicted in Art Association Show

Standard By ROBERT AYRE Oct. 4/41

JUST about this time last year, the Art Association gave us a show of Canadiana from the Coverdale Collection at the Manoir Richelieu, and now we have another. Perhaps it's becoming an annual event and it's not a bad idea, for while none of the 79 water colors and drawings now on view could by any stretch of patriotism be called great, or even very vital, art, it is interesting to see how Canada looked to the officers and gentlemen of a hundred and more years ago.

I understood the show was to relate chiefly to Bytown. This isn't so, but there is a fair amount of Ottawa's ancestor in it; not so much Bytown as its environs—the Gatineau Rapids, the Rideau Falls. Those old painters—as I observed a year ago—had a passion for water, and you will find Niagara Falls in this exhibition, and Montmorency and the Chaudiere, as well as steamers and rafts fighting the Long Sault. Frozen water, too—scenes of ice-cutting and the like. There is something of early Montreal; there are habitants and Indians.

Arriving too early to get a catalogue, I was a little handicapped, but I was able to pick out Major Harry Davis of the 52nd Light Infantry, whose landscapes look as if they were done for a lady's album, and the free and easy sketches of people by a man named Duncan. Among the antiquities appears the contemporary C. W. Jeffreys with several historical drawings and water colors, including Capt. John Nairn at Murray Bay in 1761.

## F. M. G. Johnson

I do not think F. M. G. Johnson ever exhibited during his lifetime. He may have been in one of the McGill Faculty Club shows arranged by Professor Gillson but if he was I missed it and I have not seen his work in any of the other exhibitions where it might have appeared. The posthumous show which opened this week in the Art Association's Gallery, XI does not give any reason for shyness. He painted for pleasure, in the midst of a full academic life, but his painting, modest as it is, is far from the fumbings of the amateur. His portraits are dexterously handled and—if I can judge from the one sitter I happen to know—are good likenesses. Most of the exhibition is taken up with small landscapes, fresh and spontaneous notes of happy experiences.

## Audrey Taylor Here

Arthur Lismer, director of the Art Association's educational activities, announces the appointment of Miss Audrey Taylor to his staff. Formerly principal of the Children's Art Centre of the Art Gallery of Toronto, she will assist in the courses for children and the teacher training courses.

## British Children's Show

Later in the month, the exhibition of British children's drawings, now on view in the National Gallery in Ottawa, will come to Montreal. There are about 200 drawings, the work of boys and girls from the North of Scotland to the Isle of Wight and ranging in ages from three to seventeen. The exhibition is sponsored by the British Council, which arranged the "Britain at War" show now on this side of the Atlantic.

ain at War" show now on this side of the Atlantic.

We have had exhibitions of British children's drawings in Canada before, but they have been mostly from the London County Council schools. The present collection covers all environments. We shall have an opportunity of seeing the youngsters' reactions to the war, but an interesting fact, I am told, is that the war pictures come from places remote from air raid areas. The children in the bombed centres seem to be as indifferent to war's alarms as the adults claim to be.

## Toronto Family Album

If you are in Toronto between October 17th and November 9th, you will be able to get a pictorial summary of that city's history in a show called "Growth of Toronto." The Art Gallery calls it "a family album." The Board of Trade and other organizations are interested. The story will be told in pictures, photographs, colored prints and engravings, maps and diagrams. It will begin in 1792, when Fort York was founded at a military and naval base; go on to 1834 when it became a city and, by Royal Proclamation, the Capital of Upper Canada; on to the era of railways, trade and commerce, in the sixties; to the street railway age, and the ages of the motor car and, finally, the airplane.

It won't resemble very closely, I think, the "City for Living" show set up in Montreal by the Architectural Research Group last May. That, as you will remember, was a direct appeal to citizens to get busy and do something about solving their problems and clearing the way for a sane and healthy future. "We make no suggestion for the city of tomorrow," says the Toronto Art Gallery, "but will place before you illustrations of those things which present a problem of change and construction. With this the 'Growth of Toronto' as an exhibition stops and continues in actuality with you."

The approach will be different but it looks as if you'll be able to read concern for the future between the lines. "It should be generally recognized that in the years ahead of us more care and guidance must be given to the development of a city in the interests of its people. To accomplish such an aim it is necessary to study what has gone before. This exhibition is therefore basically an analysis of the conditions of one city in particular—Toronto. What does the city inherit? What influences have entered to enrich or mar the surroundings? How did the old order respond to scientific progress? The background of fact has been most carefully studied. We are trying to show that Toronto did not 'just grow' as the moss does on the north side of the tree. It grew under certain controls and ideas and the whole scheme of the exhibition endeavors to show what the city grew from and what it is growing toward under such natural or scientific influences."

## Standard Oct. 11/41 Art Lectures

John Alford, Professor of Fine Arts in the University of Toronto, will open the series of illustrated lectures "Arts in Allied Countries," with a discussion of English art on Monday, October 27. Other lectures in the series will be concerned with the arts of Canada, the Southern Dominions, Greece and Russia.

Arthur Lismer, A.R.C.A., Educational Supervisor, will give gallery talks, Friday afternoons, on the various exhibitions.

The first meeting of the members' study group of the Art Association will be held on October 23. It will be held on Thursday mornings in the library, under Mr. Lismer's direction. Its purpose is to study and discuss works of art in relation to design, form, color and subject. The museum study group will meet Tuesday afternoon, beginning October 28. On Friday mornings, beginning, October 24, the practical art class will meet.

The Saturday morning children's classes are continuing under the direction of Miss Anne Savage and Miss Ethel Seath. Children from 10 to 13 only are admitted. Classes for younger boys and girls—5 to 9—are being arranged for Monday afternoons, and a junior course for children from 4 to 17 is being organized in school.

Lectures, here's course are given, noons, with practical classes. Wednesday evenings, Thursday afternoons and Saturday mornings. This course in art and art teaching is designed for school teachers and instructors and leaders in child training.



## More Items Added To Watercolor Show Gazette - Oct. 11/41

### Examples by Capt. Henry Rudyerd in Coverdale Collection At Art Gallery

Considerable new material has been added during the week to the current exhibition at the galleries of the Art Association of Montreal of early water-color drawings from the William H. Coverdale Collection of Historical Canadiana at the Manoir Richelieu, Murray Bay. The new pieces include a set of five very large water-color drawings by Captain Henry Rudyerd of the Royal Artillery, signed and dated 1788. The scenes depicted are fortifications, block-houses and military works. Three have to do with the defence of Montreal and vicinity, the other two of Ticonderoga. Interest here will centre in the one entitled "A View of the Block-houses and Barracks at Coteau Du Lac, with the locks constructed in 1779 to facilitate the passage of Batteaux to the Several Posts on the Lakes Ontario and Erie, etc." Another shows an excellent view of the Fort at Oswegatchia, on the River St. Lawrence. All are finely executed and recall incidents of the early struggle for supremacy on this part of the continent between French, American and English interests.

Another interesting group of drawings is the work of William Armstrong, little known here, but greatly esteemed and sought after by Toronto collectors. William Armstrong (1822-1894) came to Canada from Dublin as a young man, following his education as an engineer. He settled in Toronto in 1851. For years he worked on railroad construction in Ontario. In 1870 he was appointed chief military engineer to the Wolseley Expedition to put down an Indian uprising. This gave him his opportunity of making a large number of drawings of pictorial, topographical and military interest between the Sault Ste. Marie and western Manitoba. In later years he devoted himself to teaching in Toronto at the art schools. The quartette of his drawings now on view are dated 1869-1870 and were done during his military career in the Canadian forces.

Other extremely interesting items added since last week's review in this column, and worthy of inspection are the pair of water-color drawings from the brush of F. Coke Smyth. "Shooting the Rapids" Lachine, and "Niagara Falls" are the titles. This artist came to Canada with Lord Durham as a drawing master and during his brief visit took every opportunity to record his impression with pencil and brush. On his return to England 23 of his water-colors were reproduced in a portfolio, in colored lithography, entitled "Sketches in the Canadas." Little of his original work has found its way back to Canada, and so the pair mentioned may be regarded as exceptionally rare. Another rarity is the drawing by George Heriot (1766-1844) Postmaster General of British North America, titled "City of Quebec from Point Levi." This is believed to be the original sketch used by the author-artist of the aquatint reproduced in his book "Travels Through the Canadas" published in 1807. Holdstock, Sandham and Kilburn, all early Montreal artists, have representation in the new offerings.

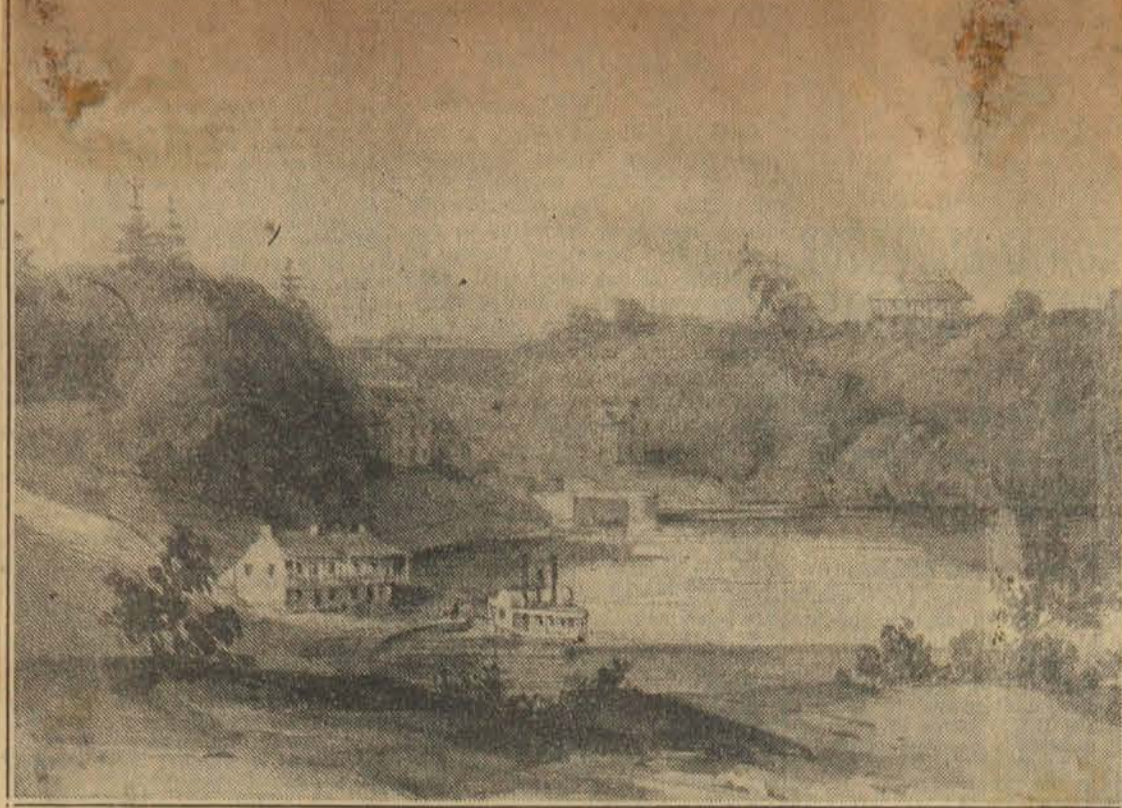
This display inaugurates the opening of a second season of loan exhibitions from the Coverdale Collection under the title "Pioneer Days in the Canadas" (1672-1872). A well-annotated catalogue of this exhibition of early drawings has been prepared by Captain Percy F. Godenrath, honorary curator of the Collection.

## Monday Lecture On English Art Star. Oct. 28/41

The weekly Monday afternoon lectures at the Art Association of Montreal began again this week, and the season opens with a series of lectures dealing with the art of the allied countries. In the first of them, on Monday afternoon, Professor John Alford, of the University of Toronto, spoke on English Art.

The lecturer dealt with the characters of English art, and chiefly of painting, and showed in what way the aims of English painters differed from those of the painters of Italy and France. In many examples of English, Italian, French and Flemish pictures, which were shown on the screen, he pointed out the desire of Englishmen to depict events and tell stories, in contrast to the interest in form of the classic painters; the examples included landscapes, in which human interest was combined with nature, and portraits of people in their own surroundings.

There will be no lecture next Monday; on the following Monday, Andree Bleier, Resident Artist at Queen's University, will speak on art in the United States.



THE RIDEAU CANAL, BYTOWN, is an interesting souvenir of the earlier days of Canada's present Capital. The watercolor done by John Duncan, of Montreal, in 1848, shows houses, including that of Colonel By, the last locks of the canal and a paddle steamer. This work is in the selection of water-colors and drawings from the William H. Coverdale Collection of Historical Canadiana now on view in the galleries of the Art Association of Montreal. Oct. 18. 41 Gazette

## Evening of Music At Art Gallery

Star Oct. 30/41

A new round of the concerts which Madame Sarah Fischer arranges at the Art Association of Montreal began on Wednesday evening. The purpose of these concerts is to bring before the public young Canadian musicians, and two were heard on Wednesday, a singer and a composer-pianist. Miss Medeleine Raymond is a clever pianist, who played three of her own works and some improvisations on themes given by members of the audience; her "Idylle" and "Ballade sur l'Eau" are well made music which, though not strikingly original in its ideas, shows excellent taste; "Donnacona" a musical picture of an Indian chief leading his tribe, is an ingenious study on suggestions of Indian music. Good taste was also much in evidence in the improvisations.

The singer, Miss Cecile Van Dette, has a voice of some promise and sings with sincerity, as she showed in her first group of songs by Mozart, Beethoven and Schubert. Both voice and singing were heard to much better advantage in a second group, in which were two songs by Chausson, Duparc's "Chanson Triste" and Grieg's "I love thee"; the singing and expression were best in the last two.

The more solid part of this concert was provided by Alexander Brott and Miss Marie Therese Paquin, who worked admirably together to give good performances of two violin and piano sonatas, Beethoven's in G major and Brahms' in A major, which began and ended this interesting program.

Madame Sarah Fischer, addressing the audience, suggested that one of the concerts of this series might be made up of Canadian compositions, and invited composers to offer their work for hearing.

## Treasure of the Week Lovely Work by Corot Gazette Nov. 1/41

### "Coin de Ferme" Is Luminous Painting in Vein Less Generally Known

From a private collection comes the beautiful work by Corot, entitled "Coin de Ferme," which is the Treasure of the Week at the Art Association of Montreal. The work is in a vein less generally known—lacks feathery trees and glimpse of water, but possesses that lovely silvery quality which marks his finest works. A building in shadow edges a path which leads to a house illumined by sunlight. Clouds move in a blue sky and in the garden a woman and child stand near a bush in blossom. Two fowls forage in the grass and a figure is entering the shadowed structure. Jean-Baptiste Camille Corot, who was twenty-two years of age before he began to follow his artistic inclination, was born of humble parents in Paris in 1796. After early years of poverty success came to him, and he received many medals of honor before he died in 1875. Incidentally "The Street at Auvers," a broadly painted small upright panel, and "The Fisherman," represent the work of this sterling painter in the National Gallery of Canada at Ottawa.

In the galleries of the Art Association the 62nd annual exhibition of the Royal Canadian Academy of Arts will open on Thursday with a private view.

## LOAN ART EXHIBIT IS PLANNED HERE

Gazette - Nov. 19/41

### Governor-General to Inaugurate Collection Aiding Allied Merchant Seamen

Two million dollars worth of masterpieces of painting will be shown in Montreal in February in an exhibition in aid of the allied Merchant Seamen, it was announced yesterday by officials of the Art Association of Montreal. Including some of the most valuable works from private and public collections all over the continent, the exhibition is being arranged for by a committee under the patronage of the Governor-General, the Earl of Athlone and H.R.H. the Princess Alice.

Famous paintings by Gainsborough, Rubens, El Greco and other old masters and the works of more modern painters of the French school including Seurat, Monet and Cezanne will be in the diversified collection seen at the Art Association galleries, Sherbrooke street west, from February 5 to March 8, with all proceeds of the showing to aid the seamen of the Merchant Navy.

The loan exhibition is expected to be an event of outstanding artistic and educational interest. For the first time in the history of Montreal, it is pointed out, it will be possible to see not only great works lent by museums and private owners in the United States and Canada but also many of the famous and priceless paintings which have been sent over here from European countries now under Nazi domination.

Under the distinguished patronage of Their Excellencies, who will open the exhibition on February 5, the committee is being headed by Mayor Adhemar Raynault, Sir Montagu Allan and Huntly Drummond, as honorary presidents; Hon. Hector Perrier, J. W. McConnell and Harry A. Norton as honorary vice-presidents and Mrs. Norman Bohn as honorary secretary.

Official announcement of the loan exhibition and its aim to benefit the allied Merchant Seamen was made yesterday afternoon by Dr. Charles F. Martin, president of the Art Association of Montreal, at a get-together meeting of the local press and some invited guests held in the Association's library. Remarks in similar vein were also made by Professor F. Allard.

## Second Concert At Art Gallery

Star. Nov. 15. 41

At the Art Association of Montreal on Wednesday evening, November 26th, Madame Sarah Fischer will give her second concert of the present season. There is a good program for this concert; there will be two-piano duets by Edna Marie Hawkins and Judith Carinov, violin solos by Mildred Goodman, who recently won the scholarship given by the Ladies' Morning Musical Club, with Harriet Prutsman as pianist, and songs by a new Montreal baritone, Philip Nielson.

## Film Society

### Opens Season

Star. Oct. 11. /41

THE Montreal Branch of The National Film Society of Canada will open the 1941-42 season on October 31st at the Art Association, 1379 Sherbrooke street west, with a presentation of "The Edge of The World."

The season will again comprise ten performances given on Friday evenings at 8.30 p.m. sharp. Dates are as follows:—Friday October 31, November 14 and 28, December 12, January 16 and 30, February 13 and 27, March 6 and 20.

AMONG films selected for the coming season are "Ansaga," an outstanding Swedish film, made in Lapland; "The Wave," made by Paul Strand for the Ministry of Education of the Republic of Mexico; "The Eternal Mask," a psychological study of a doctor; "Yanosic," a Czechoslovakian story of the seventeenth century; and "Flight For Life" by Pare Lorenz, producer of "The City," "The River," and "The Plough That Broke the Plains," all of which were shown last season.

## Press Members Entertained

### Plans Outlined For Coming Benefit Exhibition

A GATHERING of press representatives as well as a few invited guests met in the library at the Art Association of Montreal, yesterday afternoon, for a sherry party. The object of the occasion was the official announcement by Dr. Charles F. Martin, president of the Art Association of Montreal, that a loan exhibition of masterpieces of paintings is to be held under the distinguished patronage of His Excellency the Governor-General and Her Royal Highness Princess Alice at the Art Association from February 5 to March 8, for the benefit of the Allied Merchant Seamen. The exhibition, said to be the finest of its kind ever held in Canada, will be opened by His Excellency and H.R.H. Princess Alice, who will be present at the soiree.

The guests were received yesterday by Dr. Martin and Mrs. Norman Bohn, honorary secretary of the committee of the loan exhibition. Mrs. C. F. Martin and Mrs. Cecil McDougall, who is a member of the committee were also present. Professor F. Allard spoke in French on the object of the exhibition. On the committee are Mayor Adhemar Raynault, Sir Montagu Allan and Mr. Huntly Drummond, as honorary presidents; Hon. Hector Perrier, Mr. J. W. McConnell and Mr. Harry A. Norton as honorary vice-presidents and Mrs. Norman Bohn as honorary secretary.

## Art Display To Aid Seamen

### Loan Exhibition Here To Be Held for Benefit Of Merchant Marine

A loan exhibition of pictures, of many countries and times is to be held by the Art Association of Montreal next February, and the proceeds of it will be used for the sailors of the Merchant Marine and their families. This was announced on Tuesday afternoon by Dr. C. F. Martin and Professor Allard to a meeting held at the Art Gallery.

The exhibition, which will be open for a month, has the patronage of the Governor-General and H.R.H. the Princess Alice, who will open it at the beginning of February. Promises of the loan of many masterpieces of painting have been received from private owners, public museums and galleries and art dealers in the United States and Canada, and they leave no room for doubt that this will be the finest exhibition of its kind that has ever been held in Canada.

As the Art Association points out in a communication, the Merchant Marine is the "fourth arm of the fighting services," and it is owing to the heroism of merchant sailors that Britain is able to carry on the fight. Funds are urgently needed for the assistance of men who have been torpedoed and have lost everything, for the maintenance of the wives and families of sailors, for the support of the sailors' hostels in Montreal and for many other such purposes, which are cared for by the Navy League, the Royal Canadian Volunteer Naval Reserve and the Women's Auxiliary Naval Service. All these organizations have increased their operations enormously in the last year.

A strong ladies' committee is helping the preparations for the exhibition and subscriptions are invited for season tickets to it. Special tickets at a low price are to be issued for school children.



# Good Exhibition Of Drawings by British Children

By ROBERT AYRE

"THE MAIN purpose of the British Council, in sending such an exhibition to the New World during the greatest crisis in our history, is to give you, the visitors, a token of our vitality and hope. The children who have produced these drawings will be adults in a post-war world, and it is our faith that the sense of beauty and the enjoyment of life which they have expressed in their childhood will be allowed to expand in a world for ever free from tyranny and hideous war."

In these words Herbert Read introduces the exhibition of English children's drawings now occupying the Art Association's lecture hall. It is being circulated in Canada by the National Gallery.

There are 200 drawings, by children ranging in age from three to 17 and going to all types of school, from private schools and convents, Eton and Charterhouse and the elementaries in the East End of London. As Mr. Read points out in the excellent foreword to the catalogue—which every parent and teacher should digest—the psychological types of children are found evenly distributed over all environments and no specifically national character emerges.

Children are children the world over and in spite of local peculiarities "the child expresses universal characteristics of the human psyche, as yet unspoiled by social conventions and academic prejudices."

It is notable that the war has very little part in the exhibition. We know well enough what the war has done to the children of Britain: how it has dislocated their lives, how it has taken them from their homes and sent them among strangers; how it has made them orphans, destroyed their homes, killed them, burned them, maimed and blinded them. But this exhibition is a witness to their ability to keep their own little world going at the core of the whirlwind and, as Mr. Read says, a token of vitality and hope. It is a witness as well to the new trend of education—new? it goes back to Froebel, long before Cizek—which allows the child to realize what's in him instead of forcing him into a mould; which gives him space for his natural flowering.

## The Child's World

The child's world, as it is mirrored in this exhibition, consists of himself, enjoying the movement of the paint-loaded brush in his hand (Four Big Spots (And They All Ran) by Danny, aged three); enjoying and expressing the sensation of just being alive (Kitty in the Sun, by herself, aged five); it consists of his family, and his playmates, animals, birds, flowers and trees, color and action in the streets, ships and stars and circuses, fairy tales and Bible stories and stories from the newspapers and the movies. He expresses his world imaginatively, out of his fancy, out of a memory that keeps only what are to him the essentials, and, as he grows older, out of acute observation.

There are half a dozen artists in the four-year-old class and the subjects they have painted are Stars, Mother, Flowers, Ship, Four People Walking and Playtime.

You get similar subjects in the next age group, but a motor car comes in, and a train, and a tiger, and one little boy illustrates Jack and the Beanstalk. The most delightful of the five-year-old class paintings to me was Sky, Night and Little Birdies—a black sky, not too solid, with bursting grey blobs for the stars and vivid blue squiggles for the birds.

At six you are a little more ambitious. You paint a portrait, and a policeman holding up the traffic—he is all buttons and his formidable hand has six fingers—and an autumn landscape with leaves falling like confetti.

## "Child's Eye View"

Design becomes important at the age of seven; taste begins to show itself, in landscape compositions and organic abstractions. Terence Cobley of Leicester is only eight, but his little boy out for a walk with his umbrella is the real thing. Walking in the Spring, by Claire

King of Bristol, certainly gives you the child's eye view. Of the walker you see only the feet and legs; more important are the things seen: the flowers, the birds, the worm in the grass. I liked the St. Francis and the Birds from London. The saint has a face as round and red as the sun, he is dressed in a long plaid gown and the birds making a living curtain behind him are like tropical fish.

What a lift there is in Birds and Tree-Tops by G. Baker, nine, of Oxford! But I'm afraid I haven't room to go on like this, from group to group, pointing and remarking.

Industry and the war come in together with The Munition Factory by a ten-year-old from Worcestershire. From the same area, The Black Country, by an eleven-year-old, gives us the grim side of life, too. Yet in the same age group you will find Alice in Wonderland, Elephants and Peasants (in full peasant colors) and a cat like a cat in a dream, treading above pink flowers whose innocence make him seem the more malevolent.

Spontaneity and directness of statement you expect, joy in color and shape and movement, but the downright proficiency, the sense of form, the feeling for composition, the controlled drive, the taste, the style, the economy of means you will find in many of the paintings, particularly in those of the older children, are astonishing. If you like pictures that are alive, you will miss a thrilling experience if you don't share the sense of beauty and enjoyment of life these children express. The exhibition will be open until the end of the month.

## Diana Raphael

This is the last day of Diana Raphael's show in Morgan's. I found a cheering lightness of touch and freshness in her water color landscapes of England and Palestine—there is also one of the Beaver Lake on The Mountain—especially in her buoyant handling of trees. In oils, she seems to work harder, building up deliberately, foregoing the evanescent mood for solidity and permanence.

The new gallery of the Contempo Art Studios opens in Ottawa on Monday with an exhibition of paintings by Henri Masson.

Twelve hundred application forms have gone out for the war poster competition sponsored by the Art Gallery of Toronto. Some artists have already sent in posters. The closing date is November 4, midnight.

## Children's Drawings Now at Art Gallery Gazette Oct. 18, 41

On view in the Lecture Hall of the Art Association of Montreal is an exhibition of British children's drawings, which have come here through the courtesy of the National Gallery of Canada, Ottawa. This exhibition from overseas is the first of its kind to be organized by the British Council—a body formed in 1934 at the instance of the Foreign Office, with the objects of making the life and thought of the British peoples more widely known abroad, and of promoting an interchange of knowledge and ideas with other peoples. The ages of the artists range from four to 17 years. The show will last until the end of the month.

## Star, Oct. 24, 41 Gallery Talk at Art Association

At the Art Association of Montreal this, Friday, afternoon at 4:30 a gallery talk will be given on "British Children's Drawings" by Arthur Lismer. The public, parents and teachers are invited. There is no charge for admission and entrance to the galleries will be free after 4 o'clock.

## Gazette Oct. 25/41 Children's Drawings Are Exciting Interest

Collection From Overseas Is  
Drawing Good Attendance  
at Art Association

Those who are interested in the drawing and painting of the young will find plenty to intrigue them in the exhibition of work by British children on view in the Print Room of the Art Association of Montreal. This show, which came here through the courtesy of the National Gallery of Canada, Ottawa, has drawn a large attendance, and the general view is that the British Council did a good deed in sending this collection overseas for exhibition in the United States and Canada.

The group includes work by youngsters between the ages of four and seventeen, and in the main the efforts are praiseworthy. There is no lack of imagination and there are plenty of indications that the youthful artists plunged into their tasks without hesitation—the thought of failure apparently not occurring to them. There are works here reminiscent of efforts by some of the members of the School of Paris—but the youngsters must be credited with sincerity. It is on the whole a gay show, with some striking performances—"Tigers," by Audrey Chapman; "Wild Horses," and incidental scuttling rabbits, by Ann Rowan-Thomson being outstanding in its suggestion of speed; "Procession," by Barbara Priestley, with its suggestion of movement; "Autumn," by Michael Cawthorn, with trees moving in the wind, and a capably drawn "Air Raid Shelter," by R. M. Christie.

Herbert Read, D.S.O., M.C., who was editor of the Burlington Magazine from 1933 till 1939, in his introduction to the catalogue writes, in part: "Though the ultimate place of art in the educational system is far from being a settled question, it has won some degree of recognition as a subject, especially in the primary stages, and this recognition has been won largely as a result of the revolutionary reform which has taken place in the conception of art teaching in Europe and America. The history of this movement goes back some fifty years, to pioneers like Ebenezer Cooke and James Sully; but it was Professor Cizek in Vienna who first demonstrated both the aesthetic and psychological advantages of releasing the creative impulse which is present in all children; and it was he who had the difficult task of vindicating the aesthetic value of the drawings thus produced by children. During this same period of forty years, a growing appreciation of primitive art and revolutionary developments in modern painting have helped to bring children's art within the general range of aesthetic appreciation. . . . The new methods which have met with such success do not necessarily exclude observation and analysis. . . . But the aim of the new method is to secure at all costs the child's enjoyment of this plastic activity which is the handling of a pencil or brush and the exploitation of colors. This can only be done by allowing the activity to become an instinctive one—which means, in effect, allowing the child to discover its own potentialities."

## British Schools Send Pictures Star Oct. 23/41

Several interesting points come to light in the collection of drawings by British school children, which is now being shown in the lecture room of the Art Association of Montreal. This collection, which was put together by the British Council, whose purpose is to make "the life and thought of the British peoples more widely known abroad," is being circulated in the Dominion by the National Gallery of Canada. It is to be observed firstly that the war is not being allowed to interfere with the education of English children, secondly that the subjects of the pictures which the children have made are, in all but a few cases, in no way concerned with the war; thirdly it is clear that the new sort of art education is thoroughly democratic; the drawings, by children from three to seventeen years of age, come from every kind of school, some from the old and big foundations like Eton and Charterhouse and others from elementary schools in the poorest parts of London and other places, all but one of them in England.

The introduction to the illustrated catalogue of the exhibition explains the aims of the promoters and teachers of the newer kind of children's art classes, and they seem to use the work as much for studying child psychology as for art training. Some of the results are quite remarkable, even among the work of younger children; and among the older ones there are examples of true observation and a few of good imagination and design. Most of the work shown is by children of from 12 to 16 years, and some of their more remarkable pictures are one of tigers, one of a storm on the seashore, one of a chimney sweep and one of galloping horses. The connection between child art and some kinds of modern French painting is fairly clear; one landscape has a suggestion of Van Gogh and a seascape might easily pass for the work of Dufy. Something which the children have in them is evidently being brought out; it remains to be seen if it is or will be art. H.P.B.

# Art Show Planned To Raise Funds For Merchant Marine

By ROBERT AYRE

WITH Christmas still a month away, next February seems far in the future, but the time is not long for all the work that must be done in organizing a great exhibition such as is now being assembled to raise funds for the men of the Merchant Marine. Dr. C. F. Martin, president of the Art Association of Montreal, brought it to the attention of the Press this week, and Mrs. Norman Bohn, honorary secretary of the exhibition, was able to announce that the preliminary arrangements had all been made and that most of the pictures were on hand or were on the way.

But it isn't just a matter of waiting until the time comes for hanging the show. The catalogue must be prepared, and a strong foundation of public support must be built up. Season tickets are being sold to subscribers and special booklets of 20 tickets for schools, colleges and staffs of other institutions will be available. Heavy expenses for the transport and insurance of the pictures will have to be met before there is any money for the seamen.

The men are helped through the Navy League, the Royal Canadian Naval Volunteer Reserve and the Women's Auxiliary Naval Services, whose operations have increased enormously in the past year. Hostels and clubs have been maintained in Montreal, Halifax, Sydney and Victoria and facilities are required at Saint John and other ports. The work is carried on in close collaboration with the Naval authorities and the Director of Merchant Seamen.

## Fine Collection

No city should be more conscious of the importance of the Merchant Marine and sensible of the discomforts and hazards its men undergo in these war days than

Montreal and, apart altogether from the exhibition, public interest in the endeavor will without doubt be keen.

At the same time the public is promised a great deal for its money. We are told that the exhibition will be the finest of its kind ever held in Canada. Masterpieces have been loaned by the great museums of both this country and the United States, by dealers and by private collectors. Most of the paintings have never been shown here publicly. The show, I understand, will cover a wide range, from El Greco to Cezanne.

His Excellency the Governor General and H.R.H. The Princess Alice are giving the exhibition their distinguished patronage; the honorary presidents are His Worship, the Mayor, Sir Montagu Allan, C.V.O., and Mr. Huntly Drummond; the honorary vice-presidents, Hon. Hector Perrier, J. W. McConnell, and Harry Norton.

The Governor General and The Princess Alice will open the exhibition at a soiree on the night of February 5 and the pictures will be on view until March 8.

## British Children's Drawings Shown in Toronto Jan. 6, 1942 Star, Jan. 6, 1942

TORONTO, Jan. 5—(C.P.)—Only one of the sketches in the British council's exhibition of children's drawings on view at the Toronto art gallery would alarm the spectator anxious for the effect of the war on the children of Britain.

In the work of the older groups there are a few studies of soldiers and seamen, blackouts, fires, a home-coming airman, two wartime seascapes and one really dramatic and fully realized depiction of an air-raid scene with its sprawling dead and wounded.

With the exception of this last, the drawings of Britain at war executed by young artists from every environment throughout the British Isles conform to the accepted theory of child psychologists that the child sees the world of his elders as an extension of his own. It is a world in which grown-up children play at the games of their choice and live in a make-believe world only a little better realized than his own. The world of blackouts, camouflage and destruction as seen in this show fits with Jigsaw consistency into the child's pattern of adult games. To the child his elders are only playing a very realistic game of tin soldiers.

In all of the pictures exhibited there is the fresh sense of color and direct visual presentation common to the work of children the world over. The youngest artists have characteristically no static sense of form, but rather a realization of color and movement against the screen of their visual field.

The show thus contains several astonishing picassoesque portraits, surrealist closeups and studies of

jungle landscape like the style assumed by Henri Rousseau. In many of the drawings there is a by-the-directness which must be the envy of their creative elders. These children of Britain paint the naive dream world in which they and all children live and the factual terror of the outside world has no power to touch them—their world remains a dream world.



# R.C.A. Exhibition To Open Here On Thursday

By ROBERT AYRE

THE Art Association staff is now busy hanging the Royal Canadian Academy exhibition. It will be formally opened on Thursday evening.

Andre Bieler, Resident Artist at Queen's University and the originator of the Canadian Artists' Conference at Kingston at the end of June, will be the next Art Association lecturer. He will speak, Monday, November 10, on "Arts in the United States."

Goodridge Roberts, Chief

Instructor in the Art School, will have an exhibition, with Alan Harrison, at the Contemporary Art Studios, Ottawa, beginning the third week in November. He will show chiefly oils, painted at St. Alphonse this past summer.

In December, the Contemporary Arts Society will have an exhibition of drawings at Morgan's.

The Art Gallery of Toronto has a new idea this year—picked up, I imagine from San Francisco's World Fair, where Diego Rivera and others did it—demonstrations by artists in oils, water colors, pottery, wood and other mediums. The first to perform was Carl Schaefer, back home again after his year in the United States on a Guggenheim Fellowship. . . . I remember Orson Wheeler used to demonstrate his sculpture at the Made in Canada Exhibition here in Montreal.

The "Growth of Toronto" exhibition is now on. If you're in Toronto this coming week, you'll be in time to see the four man show of J. P. Lemieux, Peter Haworth, Tom Wood and Charles Goldhamer. And an exhibition of Post-Impressionists of the 20th Century. They are from the Archdale Collection, sent over to Canada for safe-keeping by the National Gallery. For the sake of contrast, Impressionists are also included in the show.

## "Provincial Acquisitions"

The Boston Museum of Fine Arts has an idea that might be useful to other public galleries. It has just opened its new "Provincial Acquisitions Gallery." The work of 20 living American artists is now on view and into this new—shall we call it "purgatory"—will go all future acquisitions of

contemporary art "not to become permanent until time and mature deliberation prove their worth." It will be as the Luxembourg to the Louvre.

No, it doesn't look as if the artists are asked to loan their works. W. G. Constable, Curator of Paintings, says the paintings are just as much possessions of the Museum as any other acquired object. "They will be regarded as on a somewhat different footing, in that they will include frankly experimental works, will represent very often the work of young or less known artists, and be selected to cover a wide range of contemporary ideas and activity in painting." The artists will be allowed to exchange their works for others that, as they mature, please them better, and this will naturally improve the quality of the collection.

Mr. Constable says that judgment of contemporary art is rarely easy. The fact that painting of today is part of the same world to which the spectator belongs, and is based upon the impact of similar experiences and conditions of life, prevents the spectator from detaching himself sufficiently from the painting to consider it objectively, and all sorts of personal and irrelevant considerations are apt to arise.

## Kokoschka Retrospective

What is regarded as the most comprehensive exhibition of the work of Oskar Kokoschka ever shown in America is now on view at the Buchholz Gallery, 57th St., New York, and will continue until Saturday, November 15. An Austrian long associated with the modern German school, Kokoschka is not in favor with Hitler. Without exception, his paintings were removed from all the German museums in 1937. Self-exiled from Germany in 1933, he now lives in England.

# Royal Academy Exhibition

This Year's Display  
Of Canadian Art  
Opens in Montreal

The sixty-second annual exhibition of the Royal Canadian Academy, which was opened at the Art Association of Montreal, on Thursday evening, seems to bear witness to the number of Canadian artists who are occupied with other things than their arts; some of them are serving their country, but several of these have sent works for exhibition. This exhibition is smaller than any other in recent years, and quite half the members of the Academy, as well as many other people who have generally exhibited, are absentees. There are many good works on the walls, but few, if any, of conspicuous excellence, and none of the very modern experiments which have been seen in other exhibitions.

Portraits and landscapes are in about their usual proportion this year. Two outstanding portraits are of ecclesiastics; Sir Wyly Grier's of Bishop Lennox Williams in his robes, and J. R. Tate's of the Lord Abbot of La Trappe, Quebec; two others are of heads of colleges; of Principal Fraser of Montreal by E. Dyonnet, R.C.A., and of Provost Cosgrave of Trinity College, Toronto, by Mrs. Torrance Newton, R.C.A. Alphonse Jongers, R.C.A., has a portrait of the Prince of Luxembourg, Geoffrey Grier two of children, Kenneth Forbes, R.C.A., two of his own family; and those by Katharine Shackleton, Frederick Steiger, Marion Long, R.C.A., A. Sherriff Scott, R.C.A., and Allan Barr, R.C.A., are notable. Other portraits of interest are by Dorothy Stevens, R.C.A., Mary Rosamond, Mildred Thornton, Oscar de Lall, T. C. Leighton, Freda Pemberton Smith and Edwin A. Holt.

A place of honour among the landscapes is held by a winter scene, the last work of the late J. W. Beatty, R.C.A. There are all kinds and seasons of Canadian landscapes; woods in autumn by G. A. Reid, a senior Academician; winter scenes by A. Y. Jackson, R. Pilot, R.C.A., and Frank Hennessey, R.C.A.; spring and summer by Stanley Royle, A.R.C.A., Frank S. Panabaker and H. R. Perrigard; colour effects by the President, Fred S. Haines, atmosphere by Jean Langlois, an old farm by Leonard Brooks, R.C.A., a very English scene by Harry Britton, R.C.A., and others of note by Jack Martin, Lieut. Eric Riordon, and D. I. McLeod. There are a number of successful pictures of town streets, buildings and docks, among them those by Edwin Holgate, R.C.A., and Mrs. M. A. Eastlake.

Subject and action pictures are few as usual. The most important is H. G. Glyde's remarkable modern-dress "Crucifixion," a composition of many figures; Kathleen Daly Pepper has an Indian or Eskimo mother and child. Ernst Neumann a very striking studio scene. Richard Jack, R.A., R.C.A., shows some admirable still life pictures and an interior.

Other exhibitors of pictures in oil and pastel are:—R. S. Alexander, John M. Alfson, Frank D. Allison, Francoise Archambault, Wilfred M. Barnes, A.R.C.A., H. Eric Bergman, Andre Bieler, Lorne N. Bouthard, F. H. Bridgen, R.C.A., Mrs. Henrietta Britton, George Broomfield, Mrs. I. Cook Broomfield, Winifred L. Brown, Frank Carmichael, R.C.A., A. J. Casson, R.C.A., R. L. Chadwick, Alberta Cleland, F. S. Coburn, R.C.A., Alex Colville, E. A. Dalton, Frank Denton, C. E. Desautels, Berthe des Clayes, Adrian Dingle, Ruth M. Dingle, Howard S. Edwards, Colin H. Falconer, Mimi Fogt, Mimi Forgues, M. A. Fortin, Stella E. Grier, A.R.C.A., Clara S. Hagarty, A.R.C.A., J. Russell Harper, Mrs. Elizabeth Harrison, Marion M. Hawthorne, Adrien Hebert, A.R.C.A., Miriam R. Holland, Alice A. Innes, A.R.C.A., Marthe Jamieson, Ronald Kerr, Mrs. Elaine Keefer, Andre Lapine, A.R.C.A., Agnes LeFort, Arthur Lismer, A.R.C.A., Mrs. Jane C. Luke, Manly Macdonald, A.R.C.A., J. W. Macdonald, J. G. MacGregor, Orval C. Madden, Sydney March, P. Moreland May, H. Mayerovitch, C. M. Mendell, Bruce Milne, Kathleen M. Morris, A.R.C.A., Rita Mount, A.R.C.A., Mrs. Alison Newton, Graham N. Norwell, L. A. C. Pantan, A.R.C.A., Maurice Paquette, H. W. Parker, George Pepper, Mrs. Phyllis M. Percival, H. G. J. Rainnie, Diana Raphael, Tom Roberts, Charles H. Scott, Marguerite Scott, Tom Stone, Frederick B. Taylor, F. H. Varley, W. P. Weston, A.R.C.A., Mrs. Eleanor Williamson, R. York Wilson, LeRoy Zwicker.

Water colors take a lower place, both in number and importance, this year than in most recent exhibitions. The most interesting of them are by Henry J. Simpkins, A.R.C.A., one of these a portrait, Hugh Robertson, Mrs. Winifred Petchey, W. J. Phillips, R.C.A., John Collins, Thurston Topham and Israel Malamud, H. McDonic, Alan Bain, Herman Blaser, Sam Borenstein, E. Grace Coombs, Mrs. Cryderman, Victor Friesen, D. H. MacFarlane, John B. MacLellan, Israel Melamud, H. McDonic, Alan S. Morison, Rowlev Murphy, and Mrs. Marjorie Winslow.

Prints and drawings are very few indeed. There are etchings by John J. Barry, Nicholas Hornyansky and S. H. Maw; a dry point by Paul Goranson, an aquatint by N. Hornyansky, wood cuts or engravings by W. J. Phillips, R.C.A., and H. Eric Bergman. Drawings by Arthur Lismer, A.R.C.A., Alban Atkins, J. L. Shadbolt and John B. MacLellan, and colour map by Kenneth H. Holmden.

The quite small collection of sculpture consists chiefly of busts, several of which are very good. Notable ones are by Mrs. Pauline Johnson, Phyllis Bronfman, H. McRae Miller, Armand de Palma, Sing Hoo, Orson Wheeler, A.R.C.A., and Mrs. Marjorie Winslow, with others by Mrs. Madeleine Barnett, Mrs. B. Dawson, Waldyne de Mers, Therese Dionne, Emanuel Hahn, R.C.A., A. Laliberte R.C.A., Byllee Lang, Frances Loring, A.R.C.A., Donald Stewart and M. Choquette; the low relief portraits by Florence Wyle, R.C.A., a figure study by Henri Bisson, Harry Marcheschi's ornamental horse and a relief decoration by Elizabeth Wyn Wood, A.R.C.A., are other good pieces in this collection.

Architecture is represented only by two photographs of buildings by Hugh L. Allward.

## Private View Of Exhibition Well Attended

Mr. and Mrs. F. S. Haines  
Receive Guests  
At Art Gallery

OVER four hundred guests attended the opening of the sixty-second annual exhibition of the Royal Canadian Academy of Arts, held in the Galleries of the Art Association of Montreal last night.

Receiving were: Mr. Fred S. Haines, president of the Royal Canadian Academy and Mrs. Haines, of Toronto, Mr. Percy E. Nobbs, vice-president of the Royal Canadian Academy and Mrs. Nobbs.

Among those present were: Sir Wyly Grier, of Toronto; Lady MacBrien, of Ottawa; Lady Marler, Rev. Dr. and Mrs. A. H. McGreer, Miss Lee, of Lennoxville; Baroness G. Wrangel, Colonel and Mrs. G. L. Ogilvie, Dr. and Mrs. C. F. Martin, Commander and Mrs. R. A. Brock, Mr. Allen C. Simpson, Dr. and Mrs. Francois Badaux, Mr. and Mrs. S. G. Dobson, Mr. J. C. Lallemant, Mrs. W. E. Butler, Mr. and Mrs. Frederick B. Taylor, Mr. Arthur F. Sanderson, Mr. and Mrs. John E. Ardron, The Right Rev. Lennox Williams, Mr. P. Tudor-Hart, Professor John Bland, Mr. and Mrs. T. Taggart Smyth, Mr. W. B. Blackader, Miss L. M. Hendrie, Rev. and Mrs. R. Gordon Burgoyne, Mr. and Mrs. D. J. Munn, Mr. F. M. Stevens, Mr. and Mrs. Richard Jack, Mrs. Victor Whitehead, Mr. W. H. Moore, Miss Eleanor M. Hickey, Miss Evelyn Alexander, Mr. Harold S. Pfeiffer, of Quebec, Mr. P. Roy Wilson, Mr. and Mrs. Charles W. Simpson, Mrs. F. H. Manley, Mrs. F. H. Sproule.

Mr. and Mrs. Kenneth Holmden, Mr. B. Waterman, Mr. and Mrs. J. Provert, Mr. and Mrs. Lucien Parent, Mrs. Henry Munderloh, Dr. F. D. Adams, Miss M. L. Finley, Mr. and Mrs. R. C. Vaughan, Mr. and Mrs. George A. Campbell, Rev. and Mrs. Daniel J. Fraser, Mrs. Alfred Monk, Miss Elizabeth Monk, Mrs. K. Howard Surrey, Mr. Louis Armstrong, Mr. and Mrs. Eric Fisher, Mrs. N. Giblin, Mr. and Mrs. C. H. McFarlane, Miss McFarlane, Mrs. G. H. Davidson, Miss Marjorie Allan, Mrs. Dunn, of London, England, Dr. A. H. Gordon, Miss Jean Gordon, Mrs. Allan Griffiths, Rev. Norton A. W. Deane, Miss H. M. Giles, Miss J. L. Reid, Miss J. L. McConnell, Miss Elizabeth Aitken, Mrs. H. Y. Russel, Mrs. S. C. Urquhart, of Toronto, Dr. and Mrs. Alfred Whitehead, Mr. and Mrs. Bernard Coghlin, Mr. and Mrs. A. Roy Coghlin, Mrs. Julius Griffith, Mr. Stanley B. Lindsay, Mr. and Mrs. H. E. . . .

Mr. and Mrs. Alexander Ferguson, Miss Elizabeth Ferguson, Mrs. Barbara Ferguson, Miss Sylvia Chacolin, Miss Marguerite Terroux, Miss Jean Mackay, Mrs. C. S. Cameron, Mrs. Mary Wheeler, Mr. Orson Wheeler, Mr. and Mrs. C. R. Turner, Miss Mildred Brown, Mrs. Lawler LeBlanc, Mr. D. Desmond, Miss Phyllis Bronfman, Mrs. Arthur Sassoon, of London, England, Mrs. A. C. Dawson, Miss Jean Bailie, Mr. Allan G. Day, Miss Mimi Fogt, Mr. Edmond Dyonnet, Miss Alice Lighthall, Mr. P. Moreland May, Miss Bette May, Miss Edith M. Luke, Miss Annie C. Reynolds, Miss Nina Clements, Miss Christine Stewart, Miss Florence J. MacKenzie, Miss Frances B. Sweeny, Miss Irene Adshear, Mr. and Mrs. Arthur Lismer, Miss Ruth Dingle, Mr. Stanley Royle, Dr. and Mrs. J. A. MacMillan, Mr. E. F. Sise, Miss Rachel Reed, Miss Hilda Wright, Miss Ruth Park, Miss Eileen Andrew, Miss M. K. Holt, Miss Barbara MacDonald, Mr. and Mrs. E. N. Mercer, Mrs. David Ballon, Mr. and Mrs. Eric Redford, Mr. W. S. Rugh, Miss Helen Rugh.

Mrs. A. P. Pinhey, Miss Juanita Cronyn, Mrs. Gavin L. Creed, Mrs. James B. Pringle, Mr. Armand de Palma, Miss Doreen Clapperton, Miss Lois Campbell, Dr. and Mrs. W. Boyd Campbell, Miss Mary Margaret Blue, Miss Ethel M. Pinkerton, Miss Audrey Taylor, Mr. Gordon LeClaire, Miss Ruby Walsh, Mr. W. G. Ayling, Miss M. F. Hadrill, Mrs. Norman Bohn, Miss Monique Bohn, Mr. Vernon R. Mustard, Dr. H. Walter, Miss Rose Montgomery, the Misses Sophy L. and Mona Elliott, Miss Marguerite Routh, Mr. Murray Paquette, Mr. Roger Gill, Miss Adelaide Peacock, the Misses I. M. Brittain and M. A. Brittain, Miss C. L. Wells, Miss Molly Frame, of Vancouver; Miss Louise Shaw, Mr. Alban Flanagan, Mr. Louise Lange, Mr. and Mrs. A. Morrison, Mr. and Mrs. Geoffrey Grier, Miss Rosemary Grier, Mrs. Ella Morrison, Miss Ida . . . Mrs. W. H. Estano, Miss Grace H.

Prescott, the Misses M. and Marion K. . . . Mr. Hubert Plomer, Mrs. Harry Plant, Miss Plant, Mrs. Laurence B. Fuller, Mrs. Ruth S. McLean, Mrs. P. L. Walker, Mr. A. Guy Ross.

Mr. and Mrs. Gaspard Archambault, Miss H. T. Lambert, Mrs. W. P. Ladd, of New Haven, Conn., Mrs. Graham Mayberry, Mrs. E. Williamson, Mrs. Jane Harris, Mrs. van Gelder, Miss Davis, Mrs. Charles Fletcher, Mr. J. F. Wilkes, Mr. P. S. Fisher, Mr. and Mrs. James H. Davidson, Mr. and Mrs. J. O'Connor Lynch, Miss C. A. Levin, Mr. Matthew Martirano, Miss Henriette Fautoux, Mr. Thurstan Topham, Miss Esme Topham, Mrs. C. L. Henderson, Miss Ernestine Knopf, Mr. Oscar De Lall, Mrs. James M. Dever, Mrs. T. B. Earle, Mrs. A. C. Percival, Miss Beate Frankenberg, Mr. and Mrs. Krumming, Mr. and Mrs. Sam Borenstein, Miss Jessie W. Johnstone, Mrs. Blackwell, Mrs. Walrond.

Dr. A. Gould, Mrs. F. Gould, Miss Yvette Bisson, Mr. H. Bisson, Mrs. Thomas Ferguson, Miss F. E. Currie, Miss M. E. Currie, Mrs. Emmie Frankenberg, Mrs. Stuart Smith, Miss Piggot, Mrs. Karl Forbes, Miss Norah L. Smyth, Miss Rita Mount, Miss Marie Mount, Miss Francoise Pagnuelo, Mr. Severe Masse, Mrs. D. S. Evans, Mr. B. Bradley, Miss Ivy Pegram, Miss Ida MacGregor, Miss E. Davis, Mr. C. Stuart Malcolm, Miss Helen Malcolm, Mrs. F. H. Tippet, Miss Connie Shaw, Mr. and Mrs. H. A. Bush.

Mr. and Mrs. W. Bruce Taylor, Miss Betty Taylor, Mrs. Agnes C. Adams, Mr. Charles Adams, Mrs. W. Parker Dickson, Mr. and Mrs. J. Wathen, Mrs. F. W. . . . Mr. and Mrs. Robertson Gibb, Mr. Goodridge Roberts, Mr. and Mrs. J. A. Mann, Miss Jean Wylie, Mr. and Mrs. R. J. Kayser, Mrs. Wheeler, Mrs. Diana Raphael, Miss Claire Raphael, Mrs. Samuel Hart, Mrs. C. Y. Dawson, Dr. and Mrs. D. Grant Campbell, Miss Ethel Seath, Miss Winifred L. Brown, Miss Nancy L. Brown, Miss Marguerite Bissonnet, Miss Haidee Fiddes, Dr. J. W. A. Hickson, Mr. and Mrs. J. D. Johnson, Miss Mary Rosamond, Mr. Andre Morency, Miss Isabelle Biron.

Mrs. Harold G. Dawson, Miss Mary E. Campbell, Miss Hazel I. Murchison, Miss Muriel Murchison, Mr. D. K. MacDonald, Mr. and Mrs. Paul A. McFarlane, Miss Paddy West, Miss Esme Liebhich, Mrs. E. B. Luke, Mrs. E. G. Chadwick, Mr. and Mrs. Morley C. Luke, Miss Ruby Le Boutillier, Miss Olive Le Boutillier.

Miss Esther Helfield, Miss Edith Swanton, of Washington, D.C., Miss Helen Cummines, of Stelarton, N.S., Miss Margaret Worcester, Mrs. Robert M. Gueugnier, Mr. Gueugnier, Mrs. U. W. T. Estano, Miss Dora Aranson, Miss Ethel F. Wiesman, Mrs. Godson, Mr. and Mrs. R. Ronald Kerr, Miss Athol Carter, Mrs. F. H. Davies, Mr. Svdney March, Miss Edmee Hone, Miss Pascale Hone, Miss Ruth Bouchard, Mr. Roch Bouchard, Mr. S. Bronfman, Mr. H. Herschorn, Mrs. Cyril Cunningham, Miss Isabelle Archibald, Mr. Albert C. Guthrie, Mr. David L. Lockery, and Miss Margaret Robinson.

mand, De Palma, Therese Dionne, Emanuel Hahn, R.C.A., Sing Hoo, Mrs. Pauline Johnson, A. Laliberte, R.C.A., Byllee Lang, Frances Loring, A.R.C.A., Harry Marcheschi, McRae Miller, Donald Stewart, Orson Wheeler, A.R.C.A., Mrs. Marjorie S. Winslow, Elizabeth Wyn Wood, A.R.C.A., Florence Wyle, R.C.A.

Drawings, Etchings and Design: Alban Atkins, John J. Barry, Eric Bergman, Paul Goranson, Kenneth M. Holmden, Nicholas Hornyansky, Arthur Lismer, A.R.C.A., John B. MacLellan, S. H. Maw, W. J. Phillips, R.C.A., and J. L. Shadbolt.



## Royal Canadian Academy's Show Is Opened with Annual Reception

Mr. Fred S. Haines, president of the Royal Canadian Academy and Mrs. Haines, of Toronto, Mr. Percy E. Nobbs, vice-president of the Royal Canadian Academy and Mrs. Nobbs, received last evening at the opening of the sixty-second annual exhibition of the Royal Canadian Academy of Arts, held in the Galleries of the Art Association of Montreal.

Among those who attended were: Sir Wyly Grier, of Toronto, Dr. and Mrs. C. F. Martin, The Right Rev. Lennox Williams, Mr. P. Tudor-Hart, Professor John Bland, Mr. and Mrs. T. Taggart Smyth, Lady MacBrien, of Ottawa, Mr. W. B. Blackader, Miss L. M. Hendrie, the Rev. and Mrs. R. Gordon Burgoyne, Mr. and Mrs. D. J. Munn, Mrs. F. H. Sproule, Mr. F. M. Stevens, Rev. Dr. and Mrs. McGreer, Miss Lee, of Lennoxville, Mr. and Mrs. Richard Jack, Mrs. Victor Whitehead, Colonel and Mrs. G. L. Ogilvie, Commander and Mrs. R. A. Brock, Mr. Allan C. Simpson, Dr. and Mrs. Francois Badeaux, Mr. and Mrs. S. G. Dobson, Mr. J. C. Lallemand, Mrs. W. E. Butler, Mr. and Mrs. Frederick B. Taylor, Mr. Arthur F. Sanderson, Mr. and Mrs. John E. Ardron, Mr. W. H. Moore, Mrs. Eleanor M. Hickey, Miss Evelyn Alexander, Mr. Harold S. Pfeiffer, of Quebec, Mr. P. Roy Wilson, Mr. and Mrs. Charles W. Simpson, Mrs. F. H. Manley.

Mr. and Mrs. Kenneth Holmden, Mr. B. Waterman, Mr. and Mrs. J. Provost, Mr. and Mrs. Lucien Parent, Mrs. Henry Munderloh, Dr. F. D. Adams, Miss M. L. Finley, Mr. and Mrs. R. C. Vaughan, Mr. and Mrs. George A. Campbell, Rev. and Mrs. Daniel J. Fraser, Miss Elizabeth Monk, Mrs. Alfred Monk, Mrs. K. Howard Surrey, Mr. Louis Armstrong, Mr. and Mrs. Alexander Ferguson, Miss Elizabeth Ferguson, Miss Barbara Ferguson, Miss Sylvia Chaplin, Miss Marguerite Terroux, Miss Jean Mackay, Mrs. C. S. Cameron, Mrs. Mary Wheeler, Mr. Orson Wheeler, Mr. and Mrs. C. R. Turner, Mrs. Mildred Brown, Mrs. Lawlor LeBlanc, Mr. D. Desmond, Miss Phyllis Bronfman, Mrs. Arthur Sassoon, of London, England, Dr. and Mrs. Alfred Whitehead, Mr. and Mrs. Bernard Coghlin, Mr. and Mrs. A. Roy Coghlin, Mrs. Julius Griffith, of Vancouver, Mr. Stanley B. Lindsay, Mr. and Mrs. H. E. Rawlings.

Mr. and Mrs. Eric Fisher, Mrs. N. Giblin, Mr. and Mrs. C. H. McFarlane, Miss McFarlane, Mrs. G. H. Davidson, Miss Marjorie Allan, Mrs. Dunn, of London, England, Lady Marler, Dr. A. H. Gordon, Miss Jean Gordon, Mrs. Allan Griffiths, Rev. Norton A. W. Deane, Miss H. M. Giles, Miss J. L. Reid, Miss J. L. McConnell, Miss Elizabeth Aitken, Mrs. H. Y. Russell, Mrs. S. C. Urquhart, of Toronto, Mr. and Mrs. Arthur Lismer, Miss Ruth Dingle, Mr. Stanley Royle, Dr. and Mrs. J. A. MacMillan, Mr. E. P. Sise, Miss Rachel Reed, Miss Hilda Wright, Miss Ruth Park, Miss Eileen Andrew, Miss M. K. Holt, Miss Barbara MacDonald, Mr. and Mrs. E. N. Mercer, Mrs. David Ballon, Mr. and Mrs. Eric Redford, Baroness G. Wrangel, Mr. W. S. Rugh, Miss Helen Rugh, Mrs. A. C. Dawson, Mrs. C. Y. Dawson, Miss Jean Bailie, Mr. Allan G. Day, Miss Mimi Fogt, Mr. Edmond Dyonnet, Miss Alice Lighthall, Mr. P. Moreland May, Miss Bette May, Miss Edith M. Luke, Miss Annie C. Reynolds, Miss Nina Clements, Miss Christine Stewart, Miss Florence J. MacKenzie, Miss Frances B. Sweeny, Miss Irene Adshead.

Mrs. Gavin L. Creed, Mrs. James B. Pringle, Mr. Armand de Palma, Miss Doreen Clapperton, Miss Lois Campbell, Dr. and Mrs. W. Boyd Campbell, Miss Mary Margaret Blue, Miss Ethel M. Pinkerton, Miss

Audrey Taylor, Mr. Gordon LeClaire, Miss Ruby Walsh, Mr. W. G. Ayling, Miss M. F. Hadriell, Mrs. Norman Bohn, Miss Monique Bohn, Miss Gertrude Holland, Mr. Vernon R. Mustard, Dr. H. Walter, Miss Rose Montgomery, Miss Sophie L. Elliott, Miss Marguerite Routh, Mr. Murray Paquette, Miss Mona Elliott, Mr. Roger Gill, Miss Adelaide Peacock, Miss I. E. Brittain, Miss M. A. Brittain, Miss C. L. Wells, Miss Molly Frame, of Vancouver, Miss Louise Shaw, Mr. Alban Flamand, Mr. Louis Lange, Mr. and Mrs. A. Morrison, Mr. and Mrs. Geoffrey Grier, Miss Rosemary Grier, Mrs. Leila Morrison.

Miss Ida Beck, Mrs. W. H. Estano, Miss Grace H. Prescott, Miss M. Snowdon, Miss Marion K. Snowdon, Mr. Hubert Plomer, Mrs. Harry Plant, Miss Plant, Mrs. Laurence B. Fuller, Mrs. Ruth S. McLean, Mrs. P. L. Walker, Mr. A. Guy Ross, Mr. and Mrs. J. O'Connor Lynch, Miss C. A. Levin, Mr. Mattheu Martirano, Miss Henriette Fauteux, Mr. Thurstan Topham, Miss Esme Topham, Mrs. C. L. Henderson, Miss Ernestine Knopf, Mr. Oscar De Lall, Mrs. James M. Dever, Mrs. T. B. Earle, Mrs. A. C. Percival, Miss Beate Frankenberg, Mr. and Mrs. Kruming, Mr. and Mrs. Sam Borenstein, Miss Jessie W. Johnstone, Mrs. Blackwell, Mrs. Walrond.

Dr. A. Gould, Mrs. F. Gould, Miss Yvette Bisson, Mr. H. Bisson, Mrs. Thomas Ferguson, Miss F. E. Currie, Miss M. E. Currie, Mrs. Emma Frankenberg, Mrs. Stuart Smith, Miss Pigot, Mrs. Rita Mount, Norah L. Smyth, Miss F. Francoise, Miss Marie Mount, Miss F. Pagnuelo, Mr. Severe Masson, Miss D. S. Evans, Mr. B. Bradley, Mr. Ivy Pegram, Miss Ida MacGillivray, Miss E. Davis, Mr. C. Stuart Macdonald, Miss Helen Malcolm, Mr. Harold G. Dawson, Miss Mary E. Campbell, Miss Hazel I. Murchison, Miss Muriel Murchison, Mr. D. K. MacDonald, Mr. and Mrs. Paul A. MacFarlane, Miss Paddy West, Miss Esme Liebich, Mrs. E. B. Luke, Mrs. E. G. Chadwick, Mr. and Mrs. Morley C. Luke, Miss Ruby LeBoutillier, Miss Olive LeBoutillier.

Miss Esther Helfield, Miss Edith Swanton, of Washington, D.C., Miss Helen Cummings, of Stellarton, N.S., Miss Margaret Worcester, Mrs. Robert M. Guegnier, Mr. Guegnier, Mrs. U. W. T. Estano, Miss Dora Aronson, Miss Ethel, F. Wiesman, Mrs. Godson, Mr. and Mrs. R. Ronald Kerr, Miss Athol Carter, Mrs. F. H. Davies, Mr. Sydney March, Miss Edmee Hone, Miss Pascale Hone, Miss Ruth Bouchard, Mr. Roch Bouchard, Mr. S. Bronfman, Mr. H. Herschorn, Mrs. Cyril Cunningham, Miss Isabelle Archibald, Mr. Albert C. Guthrie, Mr. David L. Lockerby, Miss Margaret Robinson, Mr. and Mrs. W. Bruce Taylor, Miss Betty Taylor, Mrs. Agnes C. Adams, Mr. Charles Adams, Mrs. W. Parker Dickson, Dr. and Mrs. J. Wathen, Mrs. F. W. Tenzer, Mr. and Mrs. Robertson Gibb, Mr. Goodridge Roberts, Mr. and Mrs. J. A. Mann, Miss Jean Wyllie, Mr. and Mrs. R. J. Kayser, Mrs. Wheeler, Mrs. Diana Raphael, Miss Claire Raphael, Mrs. Samuel Hart, Dr. H. E. MacDermott, Dr. and Mrs. D. Grant Campbell, Miss Ethel Seath, Miss Winifred L. Brown, Miss Nancy L. Brown, Miss Marguerite Bissonnet, Miss Haidee Fiddes, Dr. J. W. A. Hickson, Mr. and Mrs. J. D. Johnson, Miss Juanita Cronyn, Mrs. A. P. Pinney, Miss Mary Rosamond, Mr. Andre Morancy, Miss Isabelle Biron, Miss Shaw, Mrs. Tippet, Dr. Frank S. Dorrance, Miss H. T. Lambert, Mrs. W. P. Ladd, of New Haven, Conn., Mrs. Graham Mayberry, Mrs. E. Williamson, Mr. and Mrs. Gaspard Archambault, Mr. and Mrs. Roger Bertrand.

## R.C.A. INAUGURATES 62ND ANNUAL SHOW

Gazette Nov. 7/41

Nearly 250 Works on View  
at Art Association of  
Montreal

### VARIETY IN EXHIBITS

Portraiture Is Worthily Represented and Landscapes Continue to Remain Most Favored Subjects

There is no lack of variety in the nearly 250 works at the 62nd annual exhibition of the Royal Canadian Academy of Arts which with a private view opened last night in the galleries of the Art Association of Montreal. There are about the usual number of portraits, the seashore has not been neglected and, as ever, landscapes make the strongest showing. The collection contains much work done on sound lines as well as some examples which, for want of better definition, can be described as strongly individual.

Among the portraits there are some good performances — the clergy being well in the van. Sir Wyly Grier, R.C.A., has as his subject the Rt. Rev. Lennox Williams, D.D., former Lord Bishop of Quebec, in ecclesiastical robes, which is a strong, dignified work. A sympathetic portrait of Rev. Daniel J. Fraser, M.A., D.D., LL.D., Emeritus Principal of the Presbyterian College, Montreal, is from the brush of Edmond Dyonnet, R.C.A., while by Lilla Torrance Newton, R.C.A., is the portrait of the Rev. F. H. E. Cosgrave, D.D., LL.D., Provost of Trinity College, Toronto, a work of quiet tones, with a red book supplying the high color note. The portrait of a woman in a figured gown, called "Black and Gold" is the offering of Allan Barr, A.R.C.A. Kenneth K. Forbes, R.C.A., sends two — "My wife and Valesquez," a fragment of a painting by the Spanish master in the background supplying the title, and "My Daughter June," two works done with the usual attention to detail and his skill in simulating the surface of fabrics. Marion Long, R.C.A., has a striking work in "The Green Cape." Alphonse Jongers, R.C.A., sends a portrait of H.R.H. the Prince of Luxembourg, while Stella E. Grier, A.R.C.A., is represented by a portrait of J. B. O'Brien. Dorothy Stevens, A.R.C.A., has one item — a portrait of Lt. Commander Haakon Jorgensen, Royal Norwegian Air Force.

A Sherriff Scott, A.R.C.A., has a good subject in C. C. Jennings, M.A., M.C., and Geoffrey Grier is effective in "Rosemary," a happy-looking girl in blue, and in "Treble," a portrait of a choirboy. Oscar De Lall has portraits of the Hon. T. B. Bouchard and of Lt. Col. Charles Adams, and "Portrait in a Mirror," a girl's head, is the contribution of Diana Raphael. Katharine Shackleton has a broadly handled pastel portrait of J. P. Vinette, a C.P.R. lineman, and Ernst Neumann has a large and ambitious work — "Artist and Model." "Portrait of a lady," a pastel, is a confidently handled work by Freda Pemberton Smith, and by J. R. Tate is a portrait of the Rt. Rev. Dom Pacome Gaboury, Lord Abbot, Cistercian Monastery, La Trappe, Que.

"Winter, Bowen Island," a landscape with sun-flushed trees in the foreground, a stretch of frozen lake and a bold snow-covered mountain in the background, has a place of honor in the main gallery as representing the art of J. W. Beatty, R.C.A., who died earlier this year.

Richard Jack, R.A., R.C.A., is admirably represented as a portraitist and as a painter of still life. "The Scarf" — a woman knitting with her back to a window is fine in lighting and arrangement, while a room interior and two still lifes show the absolute command he has over his brush. Stanley Royle, A.R.C.A., has four works which show his sound and rapid development — a fine view of Perce with the famous rock in sunlight, boats on the beach and a well painted foreground; a sky study of good values, a painting of the St. John River, N.B., and a work in tempera called "Drowned Fisherman" which shows good drawing. Frank Hennessey, A.R.C.A., of Ottawa, reveals increasing confidence and greater breadth in handling in his canvases, in which he favors the winter and spring seasons. "Winter Landscape," "The Setting Sun," "Laurentian Landscape" and "Edge of the Forest" all show new strength, spaciousness and appreciation of tone.

The harbor front continues to interest Adrian Hebert, A.R.C.A., who in "Le Port," shows equipment for unloading coal, a stretch of river, and, in the foreground, laden carts coming up an incline. In "La Petite Ecole," he reveals his ability as a painter of noble trees. R. W. Pilot, R.C.A., is represented by a small work called "Early Spring, at Sauveur, P.Q.," with tawny water rushing between snow-clad wooded banks, and Edwin H. Holgate, R.C.A., has a work with a wartime flavor, "At an Eastern Port '41," a destroyer at a quay with incidental figures. Harry Britton, R.C.A., besides a winter scene, shows "Somewhere in England," fishing boats in a harbor. F. H. Brigden, R.C.A., besides an oil, has two good watercolors, "In the Bow Valley," and "March in the Laurentians," which reveal his skill in the medium. Frank Carmichael, R.C.A., in "Autumn" shows an expanse of rolling hilly country in a variety of colors, and A. J. Casson, R.C.A., has a decoratively treated wood and water scene called "The Little Bay."

F. S. Coburn, R.C.A., has three good winter scenes, "Rollway," with men working with logs in deep snow; "Bucking Firewood," two men putting their backs into the task of sawing logs in the bush, and "Winter Afternoon," with the characteristic team hauling logs in a snowy landscape with a fine distance.

Broadly handled landscapes are the offering of Fred S. Haines, President of the Royal Canadian Academy, with "Northern Landscape" — pines, rocks, water and distant hills being good in design and broad in handling. "Haliburton Maples," with sheep cropping about their bases, affords opportunities for bright color, and "The Dead Jack Pines" is a typically Canadian scene. G. A. Reid, R.C.A., the veteran Toronto artist, sends "Autumn on the Indian Trail."

Wilfred M. Barnes, A.R.C.A., shows his interest in cloud forms and atmosphere in "Silver Morning," and in "Golden Afternoon," and Leonard Brooks, A.R.C.A., displays confidence in "Old Ontario House."

Clara S. Hagarty, A.R.C.A., reveals her usual skill in the painting of flowers, and Alice A. Innes, A.R.C.A., shows considerable power in her landscape "Spring, Northern Ontario." "Grey Day," is the offering of Andre Lepine, A.R.C.A., and Manly MacDonald, A.R.C.A., continues to find inspiration along the Moira River at Belleville. Kathleen Morris, A.R.C.A., has a typical work in "Old Buildings, Quebec City," with glimpse of church and nuns walking in the snow, and Rita Mount, A.R.C.A., choosing a more clement season, shows the angle of Jacques Cartier Square and St. Paul street, in her work called "Bonsecours Market." L. A. C. Panton, A.R.C.A., has a work entitled "Rock Patterns," and Hal Ross Perigard, A.R.C.A., sends scenes of the snowy season — "Springtime in the Country," with barns and winding brook, and "Blacksmith's Holiday," with the closed foreground banked about by snow. Charles H. Scott, A.R.C.A., has a Cariboo landscape, and Peter C. Sheppard, A.R.C.A., reveals strength in "Repairing the Ship." Henry J. Simpkins, A.R.C.A., displays confidence and good values in his three watercolors, and W. P. Weston, A.R.C.A., sends scenes from British Columbia. Like love of province suggested the title "Saskatchewan," the painting by Frederick Steiger, of Saskatoon.

Lorne Bouchard in "Souvenir," has houses in a winter landscape, a sleigh in the road and the driver gossiping with a man at a gate. Mrs. Henrietta Britton is effective with her sunlit rocks and sea, called "Near Parrsboro, N.S." Alberta Cleland paints ponies with understanding, and Berthe Des Claves shows a log-hauling scene. Adrian Dingle has good action in a group of skaters, and Miriam R. Holland finds interest in "Rock Formations, N.B." The atmosphere of winter is truthfully expressed by Mrs. M. A. Eastlake in "Stormy Day," which shows an expanse of roofs.

A. Y. Jackson sends typical offerings — "Village in the Laurentians," and "Gem Lake," and Arthur Lismer, A.R.C.A., finds ready-made pattern in his coast scene with shipping called "Derelict Pier." Rowley Murphy sends two — "Dry Dock," with the stern of a steamer seen from below, and "On Deck, Canadian Destroyer, 1940," a watercolor with good waves and sky. Frank S. Panabaker has a good thing in "A Mountain Farm, Quebec," and Walter J. Phillips, R.C.A., in "Rainbow Falls" reveals his sound qualities as a watercolorist. Eric Riordon has a typical winter scene in "Morning Sun, Mulet River," and Thurstan Topham displays new force in "North River, Showery Weather." Frederick H. Varley has bergs in an Arctic sea and in "Summer in the Arctic" shows figures in a grim, rocky country. Tom Roberts finds inspiration in white elevators in his work called "Grain Boats, Collingwood," with the carriers iced in for the winter.

Two forcefully handled watercolors are the offering of John Collins — a street scene with bus and autos which impede the home-hurrying pedestrians, and "Coffee and Rum, 5 a.m.," a cabin interior with hunters apparently guarding against pre-dawn chills. The grouping is effective and the brushwork summary and confident.

Other notable offerings are by: anderson, John, A.R.C.A., Archambault, B. H., Eric Bergman, Andre Bie-Bain, H. Eric Bergman, Sam Borenstein, Herman Blaser, Sam Borenstein, George Broomfield, Mrs. Isobel Broomfield, Cook, Winifred L. Brown, R. L. Chadwick, Alex. Colville, Grace Coombs, Mrs. M. Cryderman, E. A. Dalton, Frank Denton, Chas. E. Desautels, Ruth M. Dingle, Howard S. Edwards, Colin H. Falconer, Mimi Fogt, Mimi Forques, M. A. Fortin, Victor Friesen, H. G. Glyde J. Russell Harper, Mrs. Elizabeth Harrison, Marion M. Hawthorne, Edwin A. Holt, Martha Jamieson, Mrs. Elaine Keefer, Roland Kerr, Jean Langlois, Agnes Leland, Thos. C. Leighton, Mrs. Jane C. Luke, J. W. G. Macdonald, D. H. Macfarlane, Jas. G. Macgregor, John B. MacLellan, Orval C. Maden, Israel Malamud, Sydney March, Jack Martin, Moreland May, H. Mayerovitch, H. McDonald, D. I. McLeod, C. M. Mendell, Bruce Milne, Alan S. Morrison, Mrs. Allison Newton, Graham Norwell, Maurice Paquette, H. W. Parker, George Pepper, Mrs. Kathleen Pepper, Mrs. Phyllis M. Percival, Mrs. Winifred Petchey, Hedley Graham, James Rainnie, Hugh Robertson, Mary Rosamond, Marguerite Scott, Leslie H. Smith, Tom Stone, Frederick B. Taylor, Mildred Valley Thornton, Mrs. Eleanor Williamson, York R. Wilson, Mrs. Marjorie S. Winslow, Le Roy Swicker.

Architecture section: Hugh L. Allward.  
Sculpture: Mrs. Madeleine L. Barnett, Henri Bisson, Phyllis Bronfman, Marcel Choquette, Mr. B. Dawson, Waldyne De Mers, G.

## Last Sending Day For R.C.A. on Saturday

Gazette Oct. 18/41

Saturday next, October 25, is the last sending in day of works for the 62nd annual exhibition of the Royal Canadian Academy of Arts, which will open in the galleries of the Art Association of Montreal on November 6.

Entry forms, filled and signed, must be returned to the secretary of the Royal Canadian Academy, E. Dyonnet, R.C.A., 1207 Bleury street, Montreal, not later than October 25, and the works for submission must on the same date be delivered to the Art Association of Montreal, 1373 Sherbrooke street, west, Montreal. Works sent in after this date will not be received.

## Treasure of the Week Is Portrait by Goya

Painting Selected Is From Collection of Art Association  
of Montreal  
Gazette Nov. 15, 41

At the Art Association of Montreal the Treasure of the Week is the portrait of a man by Goya from its permanent collection. The subject is painted in an oval and on the margin beneath is the following inscription in the artist's hand: "Goya, to his friend Altamirano, Judge of Seville." Goya, 1746-1828, lived in troubled times and being a man of independent views took a few hurried trips for the good of his health. It was in Madrid in 1775 that he began to follow his profession with industry, among his activities being the painting of canvases for the tapestry factory at Santa Barbara. His talent was recognized by the king who commissioned him to design a series of frescoes for the Church of St. Anthony of Florida, Madrid. In 1799 he was elected a member of the Royal Academy of San Fernando, and appointed First Painter of the Court. He retired to Bordeaux in 1826.

Following are the coming lectures at the Art Gallery in the series entitled "The Arts of Allied Countries":

November 17—Professor Walter Abell on the art of Greece. The speaker is Professor of Fine Arts at Acadia University, Wolfville, N.S.

December 1—Professor Stanley Hart on Canadian painting. The speaker is Professor of Fine Arts at McMaster University, Hamilton.

December 8—Arthur Lismer, A.R.C.A., on "Art in the Southern Dominions." The speaker is educational supervisor at the Art Association of Montreal.

All these lectures are set for 5 p.m.

## Survey of Art In the Empire

Star Dec. 10, 1941

The final lecture of a series which has been given at the Art Association on art in Allied nations was given on Monday afternoon by Arthur Lismer, A.R.C.A., whose subject was "Art in the Southern Dominions, namely, South Africa, Australia and New Zealand." Mentioning that the original purpose was to give an account of the background which the countries in question made to the arts, as much as to the arts themselves, Mr. Lismer devoted a large part of his remarks to the landscapes and the inhabitants, with many illustrations of scenery and of natives and their customs in all three countries; there were also some illustrations of native art particularly that of the Maoris. In these southern Dominions, Mr. Lismer pointed out, the white population have imported

European, and chiefly British, ideas and methods in art, and have, so far, created little art of their own countries, and are, in this respect, less advanced than Canada.

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## PAINTERS HONORED AT R.C.A. MEETING

Adrien Hebert, Frank Hennessey and Stanley Royle  
Are Elected Academicians

ROWLEY MURPHY A.R.C.A.

Two Associate Architects  
Chosen—Fred Haines Back  
as P.R.C.A. and Other Officers Are Unchanged

At the annual meeting of the Royal Canadian Academy of Arts, held yesterday afternoon at the Art Association of Montreal, all the officers were re-elected with Fred S. Haines, R.C.A., as President, Percy E. Nobbs, R.C.A., as vice-president, Chas. W. Simpson, R.C.A., as treasurer, and Edmond Dyonnet, R.C.A., as secretary, a post he has held for 31 years.

Three Associates were elected R.C.A. in the persons of Adrien Hebert, of Montreal, Frank Hennessey, of Ottawa, and Stanley Royle, of Sackville, N.B. One Associate painter was elected, the honor going to Rowley Murphy, of Toronto.

Two Associate architects were also elected—Hugh L. Allward, of Toronto, and Andrew R. Cobb, of Halifax.

Council was elected as follows: Archibald Barnes, R.C.A., Frank Carmichael, R.C.A., Kenneth K. Forbes, R.C.A., W. L. Somerville, R.C.A., Lillias Torrance Newton, R.C.A., and Herbert S. Palmer, R.C.A.

Frances Loring, A.R.C.A., was elected associate advisory member of council.

The meeting adopted a resolution of condolence on the death of J. W. Beatty, R.C.A., of Toronto. Mr. Beatty, who had been an R.C.A. since 1913, died earlier this year.

### ADRIEN HEBERT, R.C.A.

Adrien Hebert, R.C.A., son of the late Philippe Hebert, C.M.G., R.C.A., the eminent Canadian sculptor, was born in Paris, France. He was educated in Canada and at an early



ADRIEN HEBERT, R.C.A.

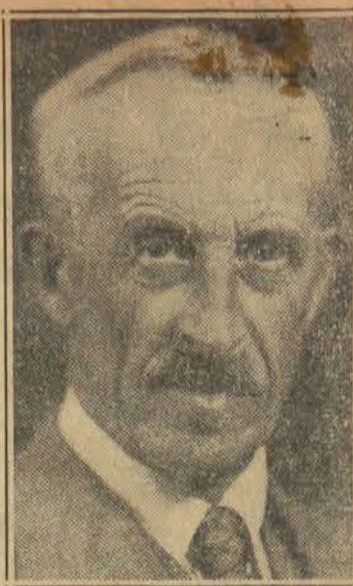
age showed a taste for drawing, later attending the classes of the Council of Arts and Manufactures, held in the Monument National, under Edmond Dyonnet, R.C.A., and Joseph St. Charles, A.R.C.A., and later under the late William Brymner, C.M.G., R.C.A., at the school of the Art Association of Montreal. He went to Paris in 1911 to attend the Ecole des Beaux-Arts, returning to Montreal in 1914 when he opened a studio here. In art he favors the waterfront with its shipping and elevators, is partial to historical buildings and finds much that is interesting in market places. His art is represented in the Museum of Le Havre and Nimes, France; by "The Convent Garden" in the National Gallery of Canada at Ottawa, while a market scene was acquired by the Art Association of Montreal for its permanent collection. He has held periodical "one man" shows, contributes to the Spring Shows of the Art Association of Montreal and is a regular exhibitor at the exhibitions of the Royal Canadian Academy. He was elected A.R.C.A. in 1932.

### FRANK HENNESSEY, R.C.A.

Frank Hennessey, R.C.A., was born in Ottawa and is self-taught in art. When he was fourteen years of age he accompanied Captain J. E. Beatty on one of his trips into the Canadian Arctic when he secured specimens of animals, birds



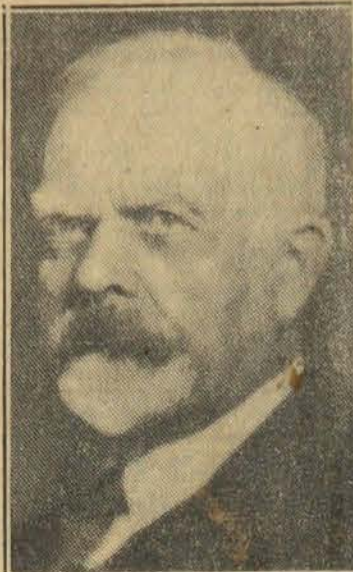
FRED S. HAINES, P.R.C.A.



PERCY E. NOBBS, R.C.A.



CHAS. W. SIMPSON, R.C.A.



E. DYONNET, R.C.A.

and plants which now have their place in the National Museum. But these activities did not cause him to lose sight of his goal—to become a competent artist. He was educated at St. Patrick's School, Ottawa Collegiate and Albion College, Al-



FRANK HENNESSEY, R.C.A.

bion, Michigan, from which institution he graduated with the degree of Bachelor of Arts. For some years he has been employed in the Division of Entomology, Science Service, Department of Agriculture, Ottawa, where he produces illustrations of insects, birds, mammals and botanical specimens, much of this detailed work being done through the aid of microscopes—though in the breadth and vigor of his landscapes in oils and pastels there is nothing to suggest the steady official routine of meticulous reproduction and high finish. Among his works were the illustrations to the Birds of Canada, in 1916, and the Birds of Western Canada in 1919. As a painter he finds congenial material at all seasons, though winter and the spring break-up seem to take the lead. The Gatineau region has long been one of his favorite sketching grounds and has produced some fine subjects. His pastels are handled with confidence and the color is clean. In both this medium and in oils he is quick to spot the pattern value of shadows on snow, invests the bush with just the right tone and is particularly successful in depicting the deep ruts of a sleigh on a snowy road. He likes the outdoors, is a keen fly fisherman, and is at home on skis in the frigid season. Three of his paintings are in the National Gallery, Ottawa, including his well known "Wolf Crossing a Lake." His art is also

represented in the Mappin Gallery, Sheffield; the Hall of Nations, Ashbury Park, New Jersey, and the Bishop Suter Art Gallery, Nelson, New Zealand. He was elected a member of the Ontario Society of Artists in 1932, and an Associate of the Royal Canadian Academy in 1934.

### STANLEY ROYLE, R.C.A.

Stanley Royle, R.C.A., R.B.A., A.R.W.A., was born in Lancashire, England. He received his early training at the Sheffield College of Art, where he won the King's Prize and the silver medal. He had three pictures accepted by the Royal Academy while still a student. He painted for some years outside Leeds, made many sketching trips and became known for his snow scenes and paintings of old English villages. In 1920 he was elected a member of the Royal Society of British Artists, and in 1928 became an Associate of the Royal West of England Academy. In 1936 he was elected an Associate of the Royal Society of Arts, London, in the same year being elected Associate of the Royal Canadian Academy.

Royle came to Canada in December, 1930, as painting master at the School of Art in Halifax and returned to England in 1933. The following year he was appointed director of the Owens Art Museum and College of Art, professor of drawing and painting and lecturer in art at Mount Allison University, Sackville, N.B., a post he now holds.

His paintings are in the permanent collections of the galleries of Bristol, Blackpool, Oldham, Derby, Newcastle and Sheffield. His art is also represented in the Nova Scotia Museum of Fine Arts. A painting of Peggy's Cove, N.S., was his contribution to the Century of Canadian Art Exhibition held in the Tate Gallery, London, in the autumn of 1938. The Art Association of Montreal in March, 1939, acquired his winter scene entitled "Lumber Wharf, Halifax," for its permanent collection.

### ROWLEY MURPHY, A.R.C.A.

Rowley Murphy, A.R.C.A., has spent most of his life in Toronto, where he is an instructor at the Ontario College of Art. He received his art training in that city and at the Pennsylvania Academy in Philadelphia where he won a travelling scholarship. Of late years he has been a regular contributor to various exhibitions and recently was elected a member of the Ontario Society of Artists. Ships and sailing have long interested him and when occasion offers he finds congenial subjects for his brush along the eastern seaboard. In the present Royal Canadian Academy show he is represented by a scene in a dry dock, and by a watercolor of a Canadian destroyer on patrol.

### HUGH L. ALLWARD, A.R.C.A.

Hugh L. Allward, A.R.C.A., architect, practices his profession in Toronto. Among his executed works are the residence of Major James E. Hahn, Royal Trust Building, and the residence of Mr. and Mrs. A. H. C. Proctor. He is the son of Walter S. Allward, R.C.A., creator of the Canadian War Memorial on Vimy Ridge.

### ANDREW R. COBB, A.R.C.A.

Andrew R. Cobb, A.R.C.A., is a Halifax architect, whose executed works include the King's College group, Halifax, and the Dalhousie Health Centre, in Halifax.

## "Status Quo Inc." Suggested as New Name for Academy

Standard Nov. 15, 1941  
By ROBERT AYRE

"THE R.C.A.," says the Bulletin published by the Art Association of Montreal, "is a national institution; it rides serene, above storm and criticism, or like a sound business concern with its roots deeply planted in a society which, in its own way, it interprets and serves."

"Sound business concern"! Now there's a thought for you! And what is the business of the Academy, riding so serene? Maybe it should come out with a new name, more frankly expressive of its functions. Status Quo Inc., or National Monuments Preservation Limited, or National Heritage Company, or, simply, National Flattery Inc.

And the society which it in-

terprets and serves? Well look at the portraits in the 62nd exhibition. Beautiful ladies in sumptuous raiment, reverend doctors in black gowns with white tabs, or in scarlet and snowy white, colonels and honorables, and—the war has broadened us—an exiled Norwegian airman and a real Prince.

Now pray don't misunderstand me. I like looking at lovely ladies and I mean nothing disrespectful to college dignitaries and bishops. In their beautiful costumes, they are more photogenic than most of us. I am not criticizing that well-established firm or the society that nourishes it—it would be as futile, I realize (it rides serene above) as passing remarks about the equator; what I am trying to do is get clear in my own mind just what it is the Academy has to sell. All business concerns have something to sell, whether it be bonds or insurance, chilled wheels or binder twine, guns or butter.

### Business As Usual

It is business as usual with the old firm this year. The war has reduced the output a little but has had small effect on its character. The portraits I have mentioned are for the most part up to the standards of Grier, Dyonnet, Barr, de Lall, Forbes, Jongers, Long, Newton, Scott and Stevens. The president, Mr. Haines, displays his sweet arrangements of trees; Mr. Bridgen his vistas; Mr. Coburn his team in sparkling snowy woods, Miss Hagarty her flowers, Mr. Jack his jewelry; Mr. Casson and Peter Sheppard give us faint echoes of the Group of Seven. W. P. Weston's screwy fairland still makes me shudder. (I don't know what's the matter with the people out at the Coast. J. W. G. Macdonald's Mount Hungabee looks like some kind of a sundae to me.)

Frank Hennessey, the tragic news of whose death followed so closely on his election as an academician, and Leonard Brooks have much in common in their way of looking at the Canadian scene and expressing it. Theirs is not the glorious celebration of its rhythm and color but the cold affirmation of its strength and, sometimes, its grimness, laid down in slabs. Stanley Royle, on the other hand, is mellow and placid, working in molecules. His tempera, "Drowned Fisherman", is a story picture that has feeling; it would have been stronger, I thought, without the distraction of the cat stealing the fish. The other new academician, Adrien Hebert, is represented by two typical canvases, a sober port scene and a juicy green landscape.

All these I have been mentioning, and G. A. Reid, and the late J. W. Beatty, and Walter Phillips, are the mainstay of the Academy, supported by such painters as Barnes, Britton, Perrigard, Pilot, Riordan, Simpkins and Topham, each in his own way, and with apprentices coming along.

### Other Elements

That, roughly, is the National Heritage Company; solid, respectable, trustworthy, ethical, conservative, taking no liberties with its clientele, doing nothing that might cause uneasiness.

Nevertheless, circumspect as it

is, the Academy allows itself a measure of generosity in its annual exhibitions. It opens its doors to men who are not in entire agreement with it, to men who, like Jackson, Lismer and Varley, are, so to speak, a little off centre, and to younger painters who are, from its point of view, more than a little off centre.

You will find in the 62nd, for instance, portraits that, while academic enough, are of subjects who have no medals or degrees. Marion Long paints an unemployed man; Frederick Taylor, a shrewd "Zotique Marcellin" in shirtsleeves; Frederick Steiger, a Saskatchewan farmer.

I like Jackson's "Gem Lake" better than his "Village in the Laurentians", perhaps because it has more subtlety of mood; it is remote without being cold and inhuman. There is nothing forlorn about Arthur Lismer's "Derelict Pier". It plunges into the sea with as much assurance as if it were still in active service. Like the tree trunk, "The Survivor", it strikes a major chord and music rings around it, the waves in the one picture corresponding with the green and yellow trees in the other. Lismer's exultation in the Canadian scene is topic. Not so positive and stimulating is Varley. With his "Summer in the Arctic" and "Arctic Sea" he lures you into the depths of mystery. I think of his iceberg as Moby Dick which, as you remember, was something more than a whale. All three painters are very personal but Varley is the most introspective.

Edwin Holgate is the antithesis of introspection. His "At an Eastern Port", painted last March, is built as an engineer might build, substance and power presented as well-integrated facts, the composition at once pointed and lightened by the presence of a group of sailors. The only other painter essentially concerned with the war is Rowley Murphy, who also deals with the Navy.

### Crucifixion

With one notable exception, "social significance" has no place in this exhibition. The exception is "Crucifixion" by H. G. Glyde of Calgary who brings to the foothills ideas from contemporary English painting. Calvary is surrounded by skyscrapers and grain elevators; the victim on the cross is a young man in modern dress; Indians and cowboys and soap-box orators are in the crowd. I don't feel that it is successful. Much of it seems posed and unmotivated; the painter has left undone things he ought to have done. But it was a good try.

Another ambitious picture that doesn't quite come off as far as I am concerned, is Ernst Neumann's immense salon portrait of Goodridge Roberts in his studio with a nude model leaning over his shoulder. It has its good passages but the postures of the figures are too uncompromising.

Improvement in the work of both George Pepper of Toronto and his wife Kathleen Daly Pepper is noticeable in this show. John Alfson's "Blonde Model" has more warmth than most of the orthodox portraits; there is individuality in Martha Jamieson's man with the green eyes; in Charles Scott's landscapes, though they are a trifle uncertain; in Eric Bergman's rather stiff, almost allegorical feathered sky, "Hail Clouds"; in Charles Desautels' "Couteau", a still life in a semi-surrealist key.

### Sculpture

Sculpture, I fear, gets short shrift in Canada, so I remind you that in the Academy exhibition there are nearly 30 pieces. La-liberte shows a lively bust of Senator Dandurand and Hahn a graceful portrait of Elizabeth Malcolm; Elizabeth Wyn Wood, a relief for a garden wall that uses Canadian motifs skilfully and with perfect taste; Orson Wheeler, a portrait of his mother; there is a Churchill, of course, by Marcel Choquette. Most of the works are portraits. Byline Lang's Manitoban is outstanding for its vigor and Phyllis Bronfman's woman's head for sensitive handling and revelation of character.



MONTREAL, WEDNESDAY, NOVEMBER 26, 1941.

(Continued from Page 13.)

## ART GALLERY'S AID TO SCHOOLS WIDENS

Schedule Being Drawn to Provide Study Opportunities for Children

HAVE PRACTICAL WORK

Eager Youngster Given Chance for Self-Expression as Well as Appreciation of Art

By DONALD C. MacDONALD

With the completion a few days hence of an extensive schedule whereby each day some 150 Protestant school children, in visiting groups accompanied by their teachers, will have morning and afternoon classes at the Art Gallery on Sherbrooke street, a further step will be made toward transforming this "conservative, dignified, but much neglected" organization into a democratic institution making a real contribution toward the well-rounded education of Montreal's coming citizens.

Groups of 60 children have been visiting the Art Gallery regularly for some weeks now but as a result of present steps being taken by the Montreal Protestant School authorities, a definite schedule is being drawn up which will provide the opportunity for thousands of children to see and acquire some appreciation of an ever changing series of exhibitions, such as the Royal Canadian Academy Exhibition, which has been featured this month, "Britain at War," in December; Older Masters' Exhibition in February; and spring exhibitions.

This phase of educational work is not something imposed upon disinterested children. The avid interest of groups of children, ranging from five to 18 years of age, who may be seen at the various Art Gallery "work rooms" at many hours during the week, including Saturday, is striking proof to the contrary. And for reasons which are readily apparent, the work is practical; the children are constructing, creating, sketching—any one of a dozen forms of activity which provide them with an opportunity for self-expression as well as appreciation.

HEADED BY ARTHUR LISMER.

Arthur Lismer, Educational Supervisor of the Art Association of Montreal, brings to the program personal enthusiasm and ability and a wide experience in developing such work in Toronto, later in South Africa and Australia, and more recently in Ottawa.

Merely looking around an art gallery is in itself an educative process, Mr. Lismer says—"but the new idea is to get between the spectator and the thing he is looking at, and tell him something about it."

In that way, it is his contention, there can be made "a creative living institution out of one which has been a very conservative, dignified, but much neglected."

It is into an extensive program which is translating this theory into fact that the new schedule of Montreal Protestant school children's visiting groups will fit. From an original creation of a few persons, the Art Association has now grown to have a sustaining membership of 1,500—the basis from which this educational program has grown.

It includes not only study groups, museum study groups, practical art classes for members, lecture series and gallery talks, but children's classes for members' families. It is from that point that expansion is being rapidly made into the educational world.

There is a teachers' course in art and art teaching with children. The current work of this nature includes practical courses in clay modelling, soap carving, paper technique and model making, etc.; designing with different materials, line-cutting, block printing; illus-

(Continued on Page 19, Col. 1.)

trations of pictures, murals, posters, color composition; and drawing and painting from models and objects, action sketching, oil and water color techniques.

TWO ART CENTRES FORMED.

Besides the regular morning and afternoon visits of school children there are two Art Centres, established through local initiative affiliation with the Art Gallery. The first of these, at Roslyn School, drawing children from many neighboring communities, is in its second year with an enrolment of 100. The second, at Willingdon School, established through a committee of interested persons, members of the Willingdon Home and School Association, started last Saturday, and has an enrolment of 140.

Meanwhile, the Educational Department of the Art Association has set up a working library of textbooks, reproductions and reference material, etc., which may be loaned out to the schools on advance notice of at least two days, at a negligible cost.

"The aim of the Educational Department is to come into helpful relationship with schools, children and teachers," states Mr. Lismer.

## WE IS OPENED FOR ART EXHIBITION

Gazette Dec. 4/1941

Campaign Launched for Showing of Masterpieces Here in February

A collection of famous paintings, termed the most splendid ever shown in Montreal and probably in all Canada itself, was promised by Dr. Charles A. Martin, president of the Art Association of Montreal, yesterday afternoon when he launched the subscription campaign of the Loan Exhibition of Masterpieces of Painting to be held here in February in aid of the men of the Merchant Navy. He spoke at a meeting at the home of Mrs. J. W. McConnell, honorary vice chairman of the subscription committee.

Dr. Martin described the magnitude of the exhibition which will be opened in February by His Excellency the Earl of Athlone, the Governor-General, and Her Royal Highness the Princess Alice. It will include leading examples of the great French, English, Dutch and other schools, on loan from celebrated public and private collections of Canada, the United States and Europe. Some of the paintings

to be seen here were those sent to this continent for safe-keeping from Nazi desecration.

The co-operation with which the loan exhibition committee was being met by collectors and trustees of collections was stressed by Dr. Martin. He gave special mention to the help received from the Metropolitan Museum of Art in New York, and the museums in Boston and Worcester. In some instances even the transportation and insurance was being taken care of by these institutions.

Dr. Martin introduced to the 150 ladies present, Mrs. Norman Bohn, the originator and prime mover of the enterprise, by which the Art Association takes its first step in the war activity. Mrs. Bohn, who is honorary secretary of the loan exhibition committee, comes to Montreal from London, England, where her town house is now headquarters of the Norwegian Red Cross while her country residence has been placed at the disposal of Canadian soldiers.

Other speakers at this initial meeting were Major the Rev. Dr. G. G. D. Kilpatrick, principal of the United Theological College and chaplain of the McGill C.O.T.C., who spoke of the invaluable work being done by the men of the Merchant Navy, to whose cause the exhibition was being devoted. "The men of the Merchant Navy don't wear uniform and are because of it, usually unnoted, unnoticed and unsung," declared Dr. Kilpatrick, in emphasizing the worthiness and need of this branch of the Empire's defence.

Emile Vaillancourt also spoke, on behalf of the Loan Exhibition Committee. He pointed out that it would be shown here in the year of Montreal's Tercentenary and expressed a hope that it might be included in the celebration of that event.

## Meeting And Tea

Srae Dec. 3/41

Plans for Sale of Tickets for Exhibition To Be Outlined

A MEETING and tea at which a large group of representative Montreal women will be present is taking place tomorrow afternoon at the residence of Mrs. J. W. McConnell. The purpose is to outline the campaign plans for the sale of subscription tickets for the loan exhibition of masterpieces of paintings, which is to be held at the Art Gallery from February 5th to March 8th, under the distinguished patronage of His Excellency the Earl of Athlone, Governor-General of Canada and H.R.H. Princess Alice. The proceeds of the Loan Exhibition are to be used for the benefit of the men of the Allied merchant navy.

The subscription campaign is headed by the following: hon. chairman, French section, Madame Joseph Edouard Perrault; hon. vice-chairman, Madame Hector Perrier; hon. secretary, Madame E. deB. Panet; hon. treasurer, Madame de Gaspé Beaulieu.

In the English section, the hon. chairman is Mrs. J. W. McConnell; hon. vice-chairman, Mrs. Charles F. Martin; hon. secretary, Mrs. Harry Thorp; and hon. treasurer, Mrs. W. Durie McLennan.

Dr. Charles F. Martin, president of the Art Association, and chairman of the Loan Exhibition, will give a short address on the pictures to be shown at the Loan Exhibition. Major, the Rev. Dr. G. G. D. Kilpatrick, Principal of the United Theological College and chaplain of the McGill C.O.T.C., and Mr. Emile Vaillancourt, well-known author, will speak on the subscription campaign plans.

## Woman First Saw Possibilities Of Loan Masterpieces Exhibition

Mrs. Norman Bohn, in Canada With Her Daughter For 'The Duration,' is Serving as Honorary Secretary of Art Association Venture

Gazette 8.12.41

Credit for first suggesting the possibilities of the Loan Exhibition of Masterpieces of Painting which will be held in the galleries of the Art Association of Montreal from February 5 to March 8 for the benefit of men of the Allied Merchant Navy, goes to Mrs. Norman Bohn. She is serving as honorary secretary of the exhibition.

A year ago Mrs. Bohn left her home at 27 Cadogan Square, London, and with her 13-year-old daughter came to Montreal. Her husband is working for the British Air Ministry and her home in London is headquarters for the Norwegian Red Cross. So far Number 27 has not been damaged by air raids but two houses in the square have been practically demolished.

Because of her interest in art, Mrs. Bohn, shortly after her arrival in Montreal, made the acquaintance of Montreal artists and of the directors of the Art Association. From the art dealers in London, Mrs. Bohn received information concerning the whereabouts of many of the great masterpieces of painting on this side of the Atlantic.

She found that many of them had been purchased by museums or by private citizens. Another group, which had been exhibited at the World's Fair and at the San Francisco exhibition, she learned were now stored in vaults for safe-keeping in America rather than returned to their native countries to fall into the hands of the Nazis. Mrs. Bohn saw in this situation a possibility that might never occur again. She felt that Montreal should see some of these masterpieces. Such an opportunity, she felt, could also be used to provide funds for a branch of war service.

Mrs. Bohn approached Dr. C. F. Martin, president of the Art Association of Montreal, with her idea and found him interested. F. Cleveland Morgan, one of Montreal's generous patrons of the arts, was consulted. As she had hoped, Mr. Morgan saw the possibilities at once.

The next procedure was to organize a committee to get in touch with governments and museums and obtain permission to have the pictures brought into the country.

The following committee was formed as a basic unit: Dr. C. F. Martin, chairman; D. Forbes Angus, Gerald W. Birks, Mrs. Norman Bohn, Elwood B. Hosmer, Dr. J. W. A. Hickson, Mrs. J. Cecil McDougall, Cleveland Morgan, Robert Reford, Lady Howard de Walden, R. P. Jellott, Hon. Athanas David, Charles Maillard. When plans were actually made officers were chosen as follows: Honorary president, His Worship the Mayor of Montreal; Sir Montagu Allan, C.V.O., Huntly Drummond, Honorary vice-presidents, Hon. Hector Perrier, J. W. Mc-

Connell, Harry A. Norton, and Mrs. Bohn, as honorary secretary.

Mrs. Bohn, Chevalier de la Légion d'Honneur and Chevalier de l'Ordre de la couronne de Belgique, is a Frenchwoman by birth, a Norwegian by marriage and has lived most of her life in London. She arrived in that city at the age of 19 and with influential encouragement founded the Institut Français, an organization which has been one of the strongest links in the chain of Anglo-French friendship and is now closely associated with General de Gaulle's Free French movement in London.

Many years later, Mrs. Bohn founded the Anglo-French Art and Travel Society in London. It was under the auspices of this society that five years ago she organized an exhibition of nineteenth century French painting which was an outstanding success in a London in which distinctive exhibitions were plentiful.

## Star. Dec. 10, 41 Guarantors Announced

Leading Citizens Sponsor Art Exhibition in Aid Of Merchant Seamen

The guarantors for the expenses necessary for the transportation, insurance and guardianship of the millions of dollars worth of pictures being brought to Montreal for the Loan Exhibition of Masterpieces of Painting for the benefit of the men of the Allied merchant navy being held in the Art Gallery from February 5 to March 8 are the following: D. Forbes Angus, W. F. Angus, Senator Charles Beaulieu, de Gaspé Beaulieu, Allan Bronfman, Samuel Bronfman, Mrs. Arthur Berthiaume, Hon. C. C. Ballantyne, Gerald Birks, Mrs. G. Ruthford Caverhill, Miss Marjorie Caverhill, Dr. C. W. Colby, Harold Crabtree, Sidney Dobson, Lady Davis, Mrs. Arthur Drummond, Bernard Dufresne, Norman Daves, Albert Dupuis, Senator Raoul Dandurand, Huntly Drummond, William C. Finley, Mr. Justice E. Fabre, Surveyor, Dr. J. W. A. Hickson, Miss O. Hosmer, Duncan Hodgson, Mrs. F. W. G. Johnson, R. P. Jellott, Mrs. Rodolphe Lemieux, Jean Lallemand, G. Gordon Lewis, Dr. Charles F. Martin, Lawrence McFarlane, Gordon McDougall, J. Cecil McDougall, Ross McMaster, J. W. McConnell, Lady Meredith, Mrs. Edward Maxwell, Mrs. Herbert Molson, Gen. Arthur Meighen, F. Cleveland Morgan, W. J. Morrice, Mrs. W. R. Miller, J. B. Norris, S. B. Noble, Harry A. Norton, Mrs. John O. Oppe, Mr. and Mrs. Geoffrey Porteous, Howard Pillow, J. C. Perrault, Vicomte de Roumefort, Mrs. Robert Reford, H. E. Rawlings, F. M. Southam, H. Stevenson, Mrs. C. F. Sise, P. S. Sise, Mrs. T. T. McG. Stoker, Arthur Terroux, Alfred Tarut, Mrs. J. C. E. Trudeau, H. Walker and P. R. Walters.

## Jo. Michotte's Exhibition

Star Dec. 16th. 1941

The little collection of work by the Belgian painter, Jo. Michotte, which is now to be seen at the Art Association of Montreal, contains some remarkable oil pictures, most of which are evidently outdoor sketches. Two or three of these are of tropical scenery, but the most striking are of the sea and still more of skies above the sea, in which there are some beautiful effects of pattern and color. The more important part of the exhibition, however, is the group of brush drawings in Indian ink, which are mostly of towns and buildings. There are views in Malines and other places in Belgium, a number of streets and houses in Morocco, a few of the West Indies and one of London. These are all admirable in their effective composition, the simplicity of their painting and, above all, in the truth of their atmosphere; Mr. Michotte makes the warmth of the sunshine quite different in London and Brussels and in Morocco and Jamaica. The drawings of a lane in Brussels, an alley in London, a rainy day at Malines, some buildings at Medina and a courtyard in Dominica are a few of the best of these excellent pictures and convincing illustrations.





**THE ICE HARVEST**, which has been purchased by the Art Association of Montreal for its permanent collection, was painted by Maurice Cullen, R.C.A., in 1914 and exhibited at the Spring Show of the Association in March of that year. A work of subtle values—the transparency of the carted ice, the smoky smother that almost obscures the distant buildings, and the clouds that almost shut out the lowering sun are all convincingly realized—the canvas was painted before this Montreal artist discovered just what he wanted in the Laurentian region.

## Big Canvas by Cullen For Art Association

Acquisition Makes Fourth Painting by This Artist in Permanent Collection

Acquisition by the Art Association of Montreal of "The Ice Harvest", by Maurice Cullen, R.C.A., brings to four the representation of this painter's art in the Association's permanent collection. It is by all standards a worthy choice and is an important example of the type of subject which interested this Montreal painter before he went overseas during the Great War to do pictorial records for the Canadian War Memorials, as an official artist. Effective in design, it is painted with breadth and decision and the impression of distance and space are convincingly conveyed. The arrangement of the horses and sleighs at the loading platform is good, and the departing teams lead the eye to the distant city, which is almost obscured in smoke.

The other works from this brush in the Association's permanent collection are a view of Quebec from Levis—a winter scene in fading light, with the buildings of the Ancient Capital seen across water dotted with ice floes; a group of old Montreal buildings under snow at nightfall—ancient structures which used to stand opposite the old Court House on Notre Dame street east, this canvas being a gift from the Hon. Marguerite Shaughnessy; and a scene on the North River, showing a bend in the rapid stream, high bank with snow-capped hills beyond, a work of the period when he found the Laurentians a sketching ground which furnished him with subjects until his death in 1934.

### Examples By Moderns

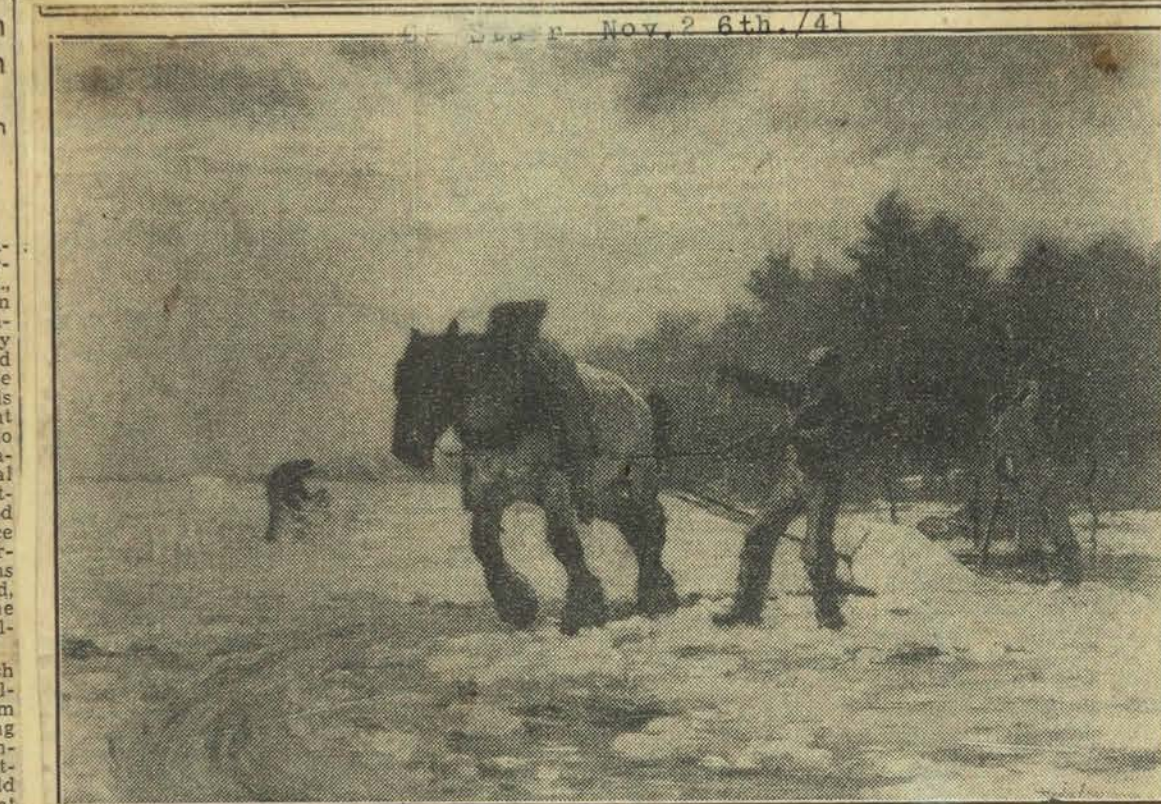
The Archdale collection of modern French and British art is now on view at the Art Association of Montreal, coming here through the courtesy of the National Gallery of Canada, Ottawa, to which institution the works were sent from Birmingham for safe keeping. It is a varied collection containing items which are certain to evoke the enthusiasm of those who are "stimulated" by this type of painting. Rouault, Modigliani, Utrillo and Picasso are represented by characteristic works and Matthew Smith shows his usual bold brushwork.

Gazette Dec. 13/41

## Protestant Schools Show Drop in Pupils

A decrease of 190 in elementary grade pupils and a decrease of 52 in the high school grades were noted at a meeting today of the Montreal Protestant Board of School Commissioners under the chairmanship of Very Rev. Dr. Malcolm Campbell. The enrolment in both divisions for November was 27,656.

Another night school class was closed on account of decreased attendance. The class was held in Aberdeen School. Recognition of the important part played by the Montreal Art Association in instructing school students of the city was made in a report from the



**THE ICE CUTTERS**, a good example of the virile brushwork and sound color of the late Horatio Walker, R.C.A., N.A., has been presented to the Art Association of Montreal by Mrs. F. S. Smithers, of Greenwich, Conn., in memory of Charles Francis Smithers, at one time a president of the Bank of Montreal. Fine tone marks this canvas depicting a Canadian winter industry under a sunset sky which threatens more snow. The horse, with its rolled red blanket as the high color note, is really pulling the block of ice clear of the open cutting where a man is aiding in the task. In the middle distance another man trims other blocks which are painted with a convincing impression of transparency.

## Permanent Collection of Gallery Enriched

Oil by Horatio Walker Given Art Association of Montreal

By Mrs. F. S. Smithers  
Star Nov. 27/41

For two Saturdays in succession it has been a pleasure to record in these columns the enrichment of the permanent collection of the Art Association of Montreal. Last week it was the announcement of the acquisition by the Association of the large canvas "The Ice Harvest" by the late Maurice Cullen, R.C.A., of Montreal, and now record can be made of the generous gift of "The Ice Cutters," by the Canadian painter Horatio Walker, R.C.A., N.A., from Mrs. F. S. Smithers, of Greenwich, Conn., in memory of Charles Francis Smithers. This work, done in 1904, is typical of the artist who for so many years had his studio on the Isle of Orleans and drew his inspiration from the rural districts of the Province of Quebec. A draughtsman of power and a harmonious colorist, the sweep of Walker's art was admirably exemplified a few years ago in the exhibition which opened a series of such shows held in the Ecole des Beaux Arts, on St. Urbain street, Montreal, the other artists, both Montrealers, showing later, being Maurice Cullen, R.C.A., and A. de S. Suzor-Cote, R.C.A. Although born in Ontario, Walker truly captured the spirit of the Quebec bush and farms—its lumbermen, its farmers, its reverent figures before the wayside crosses on the country roads, and these works won wide acclaim in the United States where for many years his work was better known. Indeed, Montrealers had their first opportunity of appreciating his abilities as a painter in a exhibition which

This gift of a winter scene reveals another phase of his talent, as there are already in the galleries of the local association two other works from his brush—"Horses at the Trough," with a man at the well sweep and another emptying a bucket, while two noble white horses stand nearby, a work presented by Miss H. Norton, in 1934, while the other canvas, showing a lusty sow with white piglets near a trough and a man in the shadowed background forking straw, called "Mother and Pigs," has been loaned to the Association by Harry A. Norton.

Horatio Walker, who was born at Listowel, Ont., was a member of the National Academy of Design and was elected R.C.A. in 1918. He died in 1938. He is represented in the National Gallery of Canada, Ottawa, by "Oxen Drinking."

The following exhibitions have been set for December at the Art Association galleries: A group of oils by Richard Jack, R.A., R.C.A., which will reveal his marked skill as a painter of still-life subjects; the paintings assembled and purchased by the International Business Machines Corporation, headed by that enthusiastic patron of contemporary art, Thomas J. Watson, a collection which attracted favorable attention in the Fine Arts section of the Canadian National Exhibition in Toronto will also be shown, and the Archdale Collection of modern works, entrusted to the National Gallery of Canada, Ottawa, for "the duration," comes here through the courtesy of that institution.

This group, some thirty odd oils, watercolors and drawings formed by James Archdale of Birmingham, England, includes works by Sir James Lavery, Utrillo, Friesz, Vlaminck, Rouault, Modigliani, Laurencin, Camoin, Ger de la Fresnaye, Braque, Picasso, Gromaire and Matthew Smith.

# Art Association Gets Paintings By Walker, Cullen

By ROBERT AYRE

Nov. 29/41

TWO new acquisitions are announced by the Art Association. In memory of the late Charles Francis Smithers, formerly president of the Bank of Montreal, Mrs. Smithers, of Greenwich, Conn., has given Horatio Walker's "Ice Cutters." Purchase of Maurice Cullen's "Ice Harvest," painted in 1914, was made possible by a gift from A. Sydney Dawes.

On Monday, at five o'clock, Stanley Hart, Professor of Fine Arts, McMaster University, Hamilton, Ont., will lecture on Canadian Painting, as part of the series, "The Arts of Allied Countries." Arthur Lismer will close the series the following Monday with a lecture on "Art in the Southern Dominions."

With a private view, the Contemporary Arts Society exhibition of drawings, prints and sculpture opened today in Henry Morgan's fifth floor gallery.

### Britain at War

Last week, in Toronto, I had a preview of the Britain at War

exhibition which will be here later on. I don't want to "scoop" myself and I'll have more extended remarks to make when it becomes local news, but I can't help telling you in advance that you will find it a decidedly interesting show. The painters include such well-known men as John Armstrong, Eric Kennington, Paul Nash, Frank Dobson, Henry Moore and Roland Pitchforth, all being themselves very much as usual.

I think it was John Alford, Professor of Fine Arts in the University of Toronto, who found the paintings too introspective. For the really documentary stuff, however, you have an excellent collection of photographs, and a section of vital interest (and one that requires close study) is that devoted to the science of camouflage. Posters are also shown and a number of war cartoons, the best of which are by Low. He hits hard.

## Exhibit of Paintings By Belgian Artist Here

Gazette Dec. 14/41  
Jo. Michotte Shows Collection in Oils and Chinese Ink at Art Association

Jo. Michotte, a Belgian painter, who after war service for his country managed to get to England and, following a mission abroad, is now in his city, is holding an exhibition of his oils and wash drawings in Chinese ink at the Art Association of Montreal. Members of the committee of the Belgian War Relief Fund have shown great interest in this event and issued the invitations for the private showing which inaugurated the affair on Friday. Michotte who is devoting his art for the benefit of this fund, exhibited a number of his paintings in Scotland, and last spring at London and Cambridge.

He has drawn largely on his native land for subjects, which he has handled in a distinctly capable manner. His wash drawings in Chinese ink on a warm tinted paper are particularly effective—free and fluid in treatment, good in value, apt in the selection of pictorial material and marked by sound draughtsmanship. He has found congenial subjects in Malines, the quaint buildings and narrow thoroughfares and canals of Bruges have appealed to him. Brussels has supplied some good items, and he introduces boats and reflections in the work done at Ostend. One of the most effective works, on a cool grey paper, is a rainy day in Malines at the moment when the sun is beginning to illumine the buildings after a heavy shower and pedestrians have left shelter and are on the move again. The warm-toned paper is a decided asset in the subjects from farther afield—Casablanca; Nouvelle Medina, Morocco; Jamaica landscape, and a bit of country with palm and hut done in the Dominican Republic. In his oils, the paint being applied with a palette knife, he shows a partiality for the sea at varying hours and under varying weathers, other works in this medium including subjects done in Haiti. This show is due to remain on view until December 24.

## Start Dec. 10/41 Two Exhibitions At Art Gallery

In one of the upper galleries of the Art Association of Montreal two small exhibitions are now being shown, in which the pictures are about as different in their ideas and methods of painting as it is possible for such works to be.

One half of the gallery contains works by Richard Jack, R.A., R.C.A. Among these are two portraits; one, a small one, is of Mr. Winston Churchill, apparently not a very recent portrait; the other, which is much more interesting as a picture, is of an officer in uniform. With these are some small landscapes, of the Laurentians and other places, with the vividness and cheerfulness of color, with which Mr. Jack's landscapes are filled; but even more notable are the pictures of still life and flowers, which are fine examples of very accomplished painting, and one, in some ways the best of all, of a room interior, with delightful color and truth of lighting.

As a complete contrast to these, at the other end of the gallery, there is a number of pictures from the Archdale collection, which are lent through the National Gallery of Canada. These are works by modern French painters, which are singularly free from older conventions of drawing and painting,

and they will have more appeal than Mr. Jack's work for lovers of modernism in art. Two of the more conventional are of streets with white houses by Utrillo; others, which are freer in their intentions, are portraits and a nude by Modigliani, and portraits, figure subjects and still life pictures by Braque, Marie Laurencin, Picasso, Rouault, and other advanced painters of the modern school.



## English Works of Loan Exhibition ...

9.



THE GRAHAM CHILDREN by William Hogarth (1697-1764)  
Loaned by National Gallery, London, England. Now at Museum of Arts, Montreal, Loan Exhibition of Masterpieces of Painting.

### THE HUNTINGDON CLEANER

#### What's in the Wind

by PAULA DICKS

##### The Business of Art

In the lull before the storm of lunch-time at Woolworth's new St. Catherine Street store I stood and watched whipped cream dripping from a lip in a porcelain and nickel-plated machine that looked like an out-sized frigidaire. When the pail was filled the young lady attendant removed it. She twisted a couple of dials, picked up another two-gallon can and poured the liquid cream into the mouth of the machine. Setting a clock on the top she turned around to take my order for coffee and a ham-roll sandwich.

Answering my questions, the girl told me that the whipping machine consumed eight two-gallon cans of Ernest Cousins' cream every morning. Two gallons are whipped up in twenty minutes. This was in turn supplied to the various counters in the store where desserts and salads are made nourishing as well as tempting by this addition.

This gives a slight idea why certain milk distributors contrive by every means, fair or foul, to get cheap milk from which to get the fluff that attracts the customers.

Half an hour later I was in the Museum of Fine Arts admiring a Gobelin Tapestry of Napoleon with Mrs. David Rankin Director of Publicity, English Section, for the Exhibition of Masterpieces of Art. As we glanced down the grand staircase a group of young school children were pouring in the door. Every day in the year children from the schools of Montreal come in droves to see the paintings and other souvenirs on exhibition. In this matter there is a great deal more appreciation shown by the French than the English.

"The Milkmaid" by Jan Vermeer (1632-1675), the property of the Dutch Government, was exhibited at New York World's Fair, and shows a woman of buxom proportions pouring what may be cream from an earthen vessel into a bowl. I could not help thinking of the 1942 version—the girl in Woolworth's!

##### A Voyage of Discovery

Personally, I was greatly thrilled to see with my own eyes many pictures painted by masters who lived in Europe during the great and stirring times of discovery of the

was noted for his pictures that tell a story. He died the year after the Treaty of Paris in 1763 gave the possession of Canada to England. "The Graham Children" reproduced on this page, shows two little girls and a baby sister, with animated faces, keeping time with their feet to a music-box tune played by their brother, the cat and canary looking on with approval. An 18th Century moving picture with sound effects!

In the Dutch collection are the famous portrait "Patronella Buys" by Rembrandt; The Young Cavalier and Michel De Wael by Franz Hals.

It means little to make a list of other outstanding examples of paintings now being exhibited. They may be seen by the public until March 8th. Guide lectures and gallery talks will be given daily. Admission is only fifty cents and the proceeds are to be used for the Allied Merchant Marine.

##### Governor-General Opens Exhibition of Masterpieces

I returned at night for the formal opening by His Excellency, The Earl of Athlone and H. R. H. The Princess Alice. It will go down in history as one of Montreal's classic events, in a brilliant setting.

The Governor-General said that he did not think it at all out of place to hold such an exhibition at this time. "It is right that in the midst of war we should be reminded of the arts of peace. It is right that we should have before our eyes the things for which we are fighting—the free expression of men's thoughts, the crafts of men's hands, the things that have inspired men to weave the fine tapestry of civilization. True art is not a hothouse plant that flourishes only

in times of peace. Many of our finest art treasures were created in times of extreme violence.

Perhaps their makers were encouraged by contemporary acts of heroism which brought out the noblest qualities of mankind; there is no doubt that the works of artists often inspired those engaged in the heat of battle and helped them face with courage the dangers which beset them. I hope our young artists will remember that, for they have an important part to play in this as in every other war."

Referring to the fact that the Merchant Navy is to benefit from this Exhibition, His Excellency said: "More than anyone else our merchant navy has been the means of giving our people on this continent the privilege of seeing these masterpieces of a venerable world culture. The fact that these pictures are here is a reminder of what they have done for us in the past. It encourages us to look forward to what they will do for us and for the whole world in the future, when the fleets of all nations can once more sail the seas in freedom and security."

A crowd of about 2,000 attended the opening reception. The huge

halls and rooms provided ample space for them to move about and visit in groups. I received a sidelight on art from Mrs. Allan Bronfman, who was wearing a very stunning costume in Chinese red. The dinner dress was in silk jersey and the long-sleeved zippered jacket of exactly matching wool material. Both dress and jacket were trimmed with colored bead work in an attractive Chinese design. The dress was designed and made by "Marie-Louise" of Montreal. The pattern for the bead-work was drawn by her sister who is a student at Les Beaux Arts. Mrs. Bronfman was wearing shoes of a new transparent plastic material.

I relate this incident one of my own brief contacts, for the purpose of illustrating the necessity for a wider appreciation of art. It is needed everywhere and by everybody. Museums of Art are not being maintained just to satisfy the idle curiosity of the rich. They are absolutely essential in the progress of our cultural existence and most business men know it.

Dr. C. F. Martin, the President and officers of the Art Association of Montreal are doing a great public service in seeking to publicize the Museum by holding outstanding exhibitions that are patronized by the King's representatives.

To Mrs. Norman Bohn of London, who has had a great deal of experience in organizing art exhibitions, goes credit for inspiring and executing the present undertaking as well as the fact that many of the outstanding pictures are "refugees" on this continent for the duration.

##### The Mechanical Side of the Picture Gallery

I arrived early enough to get some insight into the mechanics of holding such a large soiree. Checking coats and overshoes is a big problem. Several women were getting checks prepared in advance. Miss Colby, one of the veterans called for such events, told me that she had been attending "openings" for donkey's years, even when the Galleries were on Phillips' Square.

I got the absolute low down on the business when Mrs. Erskine, daughter of Mr. E. B. Johnson, Superintendent of the buildings, took me on a tour of their very attractive living quarters on the ground floor. Mrs. Johnson told me that she had been a guest of Mrs. McCracken in Huntingdon and Mrs. Goulding said she had spent a vacation at Cloverleaf Farm, home of the Ritchies.



# Voluntary Workers Meet

Dr. C. F. Martin Among Speakers Explaining Aims of Naval Benefit

OVER one hundred and fifty women, voluntary workers for the Loan Exhibition of Masterpieces of Paintings to be held in the Art Gallery from February 5th to March 8th in aid of the men of the Merchant Navy, met yesterday afternoon in the residence of Mrs. J. W. McConnell, honorary chairman of the subscription committee English section.

Dr. Charles F. Martin, president of the Art Association of Montreal, and chairman of the Loan Exhibition addressed the meeting on the aims of the project. He spoke first of Mrs. Norman Bohn, prime mover in the enterprise, and of her work in the past with such exhibitions in London. He explained that Mrs. Bohn had left her town house in London as headquarters of the Norwegian Red Cross, had placed her country house at the disposal of Canadian soldiers, and, for the sake of her young daughter, had come to Canada.

Dr. Martin outlined the magnitude of the exhibition, which will include examples of the great French, English, Dutch and Spanish schools of the past. Most of these pictures are coming from the museums of the Eastern United States, the Metropolitan Museum of Art in New York, the Boston and Worcester Museums, while others are stored in vaults on this Continent for safe keeping from the Nazis. He explained that the co-operation of these great museums had been remarkable, some of them having gone so far as to pay transportation and insurance charges. Dr. Martin pointed out that these were the sort of expenses that had to be met before the Exhibition opens—making it necessary to launch a subscription campaign at once.

He answered the criticisms of the project which had been made by some members of the Art Association who could not understand why they should have to pay entry at any time to their gallery, pointing out that this is the first time the Art Association of Montreal has been able to do anything as a war effort, and that the opportunity should be regarded as a privilege.

He also pointed out that the doors of the Gallery would never be closed to members; that admittance would be required only to those galleries upstairs in which the priceless collection, probably the finest ever to have been brought together in Canada, is to be guarded.

Major the Rev. Dr. G. G. D. Kilpatrick, Principal of the United Theological College and Chaplain of the McGill C.O.F.C. spoke amusingly of subscription campaigns in general, and eloquently of the worthiness of the present issue. "The men of the Merchant Navy," said Dr. Kilpatrick, "are the toughest, the stoutest-hearted, the most devoted of all our services. They are the men who keep the life-line to England free, but they wear no uniform, have no glamor, and therefore, are frequently unhonored, unnoticed and unsung. They are, in other words, the forgotten men of our services."

Mr. Emile Vaillancourt, noted author, spoke in French, striking a patriotic note. He pointed out that in the collection, there were to be some of the great French masters, examples of that art which was the base of French-Canadian culture. He made the suggestion that as such, the Loan Exhibition might very well be included as part of the Tercentenary celebrations next year. This is a subject always dear to the heart of Mr. Vaillancourt, and his idea met with a ready response from his audience.

The executive of the Loan Exhibition, which will be opened on February 5th by His Excellency the Earl of Athlone, Governor-General of Canada and H.R.H. the Princess Alice, are as follows: hon. presidents: His Worship the Mayor of Montreal, Mr. Adhemar Raynault, Sir Montagu Allan, C.V.O., Mr. Huntly Drummond; honorary vice-presidents: Hon. Hector Perrier, Mr. J. W. McConnell, Mr. Harry A. Norton, and Mrs. Norman Bohn, honorary secretary. The honorary chairman of the English section of the subscription committee is Mrs. J. W. McConnell, and

of the French section, Mrs. Joseph Edouard Perrault.

Assisting the hostess to receive the guests yesterday were Mrs. Norman Bohn and Mrs. Joseph Edouard Perrault. Tea was served in the hall and in the dining room, those assisting being: Mrs. Charles F. Martin, Mrs. Winthrop Brainerd, Mrs. C. C. Ballantyne, Mrs. James Eccles and Mrs. F. N. Southam.

## Gazette Dec 13/41 103 Canvases Cover Wide, Varied Field

Contemporary Art of the Western Hemisphere Shown At Art Association

Just over one hundred canvases—103 to be precise—in the International Business Machines Corporation's collection "Contemporary Art of the Western Hemisphere," go on view in the galleries of the Art Association of Montreal and remain on show until December 29. This exhibit is interesting and varied and is an extension of the idea conceived by Thomas J. Watson, president of the company, of making a vast collection of paintings representative of each country of the Western Hemisphere, each state in the United States and each province in Canada. In 1939 selections were shown at the New York World's Fair and at the Golden Gate Exposition. Following this experiment, a collection of contemporary American art and twenty paintings representative of the provinces of Canada were added, and this wealth of pictorial material was first shown in the Dominion at the Canadian National Exhibition in August and September of this year.

"In presenting contemporary art of the Western Hemisphere in this year 1941," writes Mr. Watson, in part, in his foreword to the catalogue, "we once more affirm our faith that through the language of the artist, people will be better able to recognize those traits common to all men which bind humanity together in universal kinship."

Examples by Canadian painters are reproduced on this page, while other artists, with the country they represent, are: Argentina, Fernando Ayllon, Antonio Berni, Ramon Cornejo; Bolivia, Victor Fabon; Brazil, Funchal Garcia, Manoel Ribeiro, Gilberto Livramento, Lucy Ferreira, Orlando Teruz; Chile, Luis Strozz, Benito Rebollo; Colombia, Ignacio Jaramillo; Costa Rica, Esmeralda Lorin de Povedano; Cuba, Antonio Morey; Dominican Republic, Jorge Morel; Ecuador, Antonio Bellolio; El Salvador, Jose Vides; Guatemala, Carlos Merida; Haiti, Petion Savain; Honduras, Maximiliano Eudeca; Mexico, Doctor Atl, Angelina Vertiz, Luis Sahagun; Nicaragua, Leon Aragon; Panama, Roberto Lewis; Paraguay, Pablo Alborno; Peru, Julia Cedesido, Enrique Brent; Uruguay, Cesar Castro; Venezuela, Manuel Cabre.

Canada: Alberta, Nickolas de Grandmaison; Bernard Middleton; British Columbia, William P. Weston, James W. G. Macdonald; Manitoba, Lionel Fitzgerald, Alexander J. Musgrove; New Brunswick, Stanley Royle, Miller Brittain; Nova Scotia, Donald C. Mackay, Edith A. Smith; Ontario, Frederick S. Haines, Franklin Arbuckle; Prince Edward Island, Mabel McCulloch, Georgie B. Read; Quebec, Adrien Hebert, Charles W. Simpson; Saskatchewan, Frederick Steiger, Ernest F. Linder; Newfoundland, Robert W. Pilot.

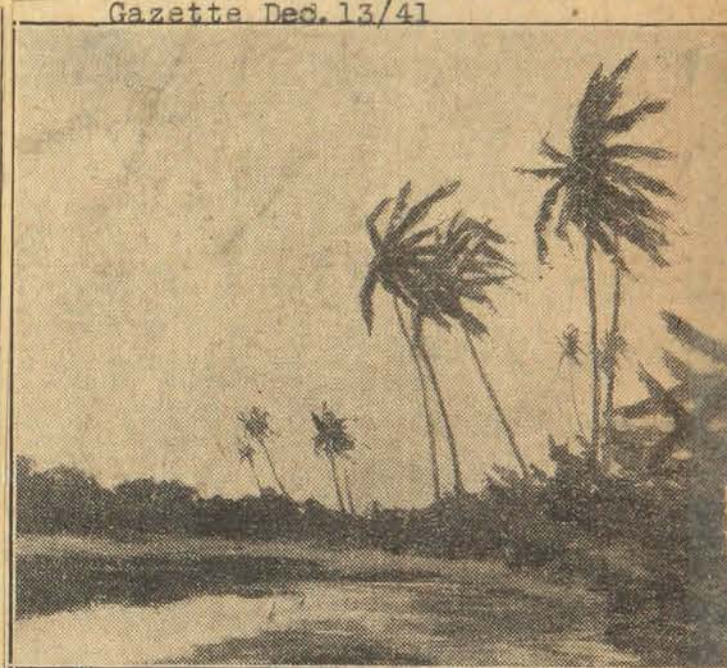
Paintings from the United States and its possessions: Alabama John Fitzpatrick; Alaska, Sydney Lawrence; Arizona, Lew Davis; Arkansas, H. Louis Freund; California, Maynard Dixon; Colorado, Boardman Robinson; Connecticut, Kenneth Bates; Delaware, N. C. Wyeth; District of Columbia, Nan Watson; Florida, Katharine Merrill; Georgia, Lamar Dodd; Hawaii, Madge Tennant; Idaho, Olaf Moller; Illinois, Dale Nichols; Indiana, Clifton Wheeler; Iowa, Grant Wood; Kansas, Glenn Golton; Kentucky, Mary Nay; Louisiana, Caroline Durieux; Maine, Stephen Etnier; Maryland, Eleanor De Ghize; Massachusetts, Frank Benson; Michigan, Jean Slusser; Minnesota, Arthur Kerrick; Mississippi, Wm. Hollingsworth, Jr.; Missouri, Frederick Shane; Montana, Leroy Greene; Nebraska, Barbara Ross; Nevada, Robert Caples; New Hampshire, Paul Sample; New Jersey, John Grabach; New Mexico, Kenneth Adams; New York, Georgia O'Keeffe; North Carolina, Claude Howell; North Dakota, Paul Barr; Ohio, Robert Chadeayne; Oklahoma, Nan Sheets; Oregon, William Givler; Pennsylvania, Everett Warner; Puerto Rico, Luisa Geigel; Rhode Island, John Frazier; South Carolina, Anna Taylor; South Dakota, Melvin Anderson; Tennessee, Francis Ryan; Texas, Alexandre Hogue; Utah, Henry Rasmussen; Vermont, Philip Cheney; Virginia, Marion Junkin; Virgin Islands,



**THE GRAHAM CHILDREN** by Hogarth (1697-1764), one of the treasures of the National Gallery, London, which was loaned to the New York World's Fair, is now due to be seen in Montreal in February next when, in the galleries of the Art Association of Montreal, a Loan Exhibition of Masterpieces of Painting is to be held for the benefit of the men of the Merchant Navy. It is announced, too, that works by the following artists have been promised: Italian School: Bronzino, Canaletto, Raffaelli di Garbo, Guardi, Magnasco, Marieschi, Mantegna, Tiepolo, Veronese, Longhi; French School: Boucher, Boudin, Cezanne, Chardin, Corot, Daumier, Degas, Fragonard, Lancret, Le Brun, Claude Lorrain, Manet, Monticelli, Nattier, Poussin, Redon and Robert; Dutch School: Franz Hals, Sir Antonio Moro, Rembrandt, Rubens, Van Dyck, Van Orley; Spanish School: El Greco, Goya, Picasso, Valesquez; English School: Constable, Gainsborough, Hogarth, Lawrence, Oliver, Romney, Turner.

## Accomplished Work By Richard Jack, R.A. Gazette Dec. 13, 41 Varied Collection at Art Association Includes Portrait of Winston Churchill

The skill and sound taste which mark the art of Richard Jack, R.A., R.C.A., are evident in the collection of his work on view in the Art Association of Montreal. In every item is revealed his high accomplishments as a draughtsman and colorist and the complete co-ordination of hand and eye which uniformly mark his work. It is refreshing to see art approached in a serious manner and the result, attained by years of work allied to great natural talent, so generally successful. There are three examples of portraiture—Winston Churchill, a portrait of a young officer and also of a woman knitting in the light from a window, all good subjects done with the sympathy and skill that we have come to expect of this English painter. The landscapes are Canadian done at different seasons and very true of the country they are—especially the winter vistas with skiers in the snow. There is a fine interior revealing his skill in handling light and in painting those incidental treasures which embellish a home, and the series of still life subjects show a marvellous appreciation of subtle values—glass gleams and is transparent, copper glows, silver shines, while the texture of bowls both Oriental and otherwise is convincingly simulated with directness and breadth. In this group are a big black bottle and plate of gourds; a tea urn; cocktail shaker which catches the distorted reflections and colors of fruit on a plate, to mention a few, and his ability to paint flowers is evident in zinnias, peonies, and pansies and roses. His paintings of carved figurines set a high note, especially in the seeming simplicity with which the shadows and backgrounds are managed.



**TROPICAL LANDSCAPE** by the Belgian painter Jo. Michotte, who is holding an exhibition of oils and wash drawings in Chinese ink in the galleries of the Art Association of Montreal. This work in oils is marked by a rosy sky, which suggests changing weather, against which the palms make an engaging pattern.



**WEASEL TAIL**, the pastel portrait of an Indian by Nickolas de Grandmaison represents Alberta in the International Business Machines Corporation's collection "Contemporary Art of the Western Hemisphere," now being shown at the Art Association of Montreal. The artist, of Russian birth, first studied in Moscow and later in England. He came to Canada in 1923 and settled in Calgary. In 1932 he was commissioned by the National Museum, Ottawa, to paint and study the eastern Indians.

## An Opportunity For Art Lovers

A COLLECTION of some of the world's most famous paintings will be displayed at the Art Association galleries here next February on behalf of our Merchant Navy and war refugees on this side of the water.

The pictures have been brought to America from British and European galleries for safe-keeping. Their custodians will send or bring them to Montreal that they may contribute to an important phase of Canada's war effort.

Other works of the great masters are being loan from public galleries and museums in the United States by private collectors.

Even the Montrealese with unlimited funds for travel might never have the chance to see great pictures under normal circumstances.

The initiative of a group of art patriots of others in a number of Canadian centres will bring that opportunity.



## To Be Shown in Loan Exhibition



"Master Simpson," painted about 1810 by Arthur William Devis, the English painter (1763-1822). This is one of the masterpieces of painting which will be shown in the loan exhibition in the Fine Arts Gallery of Montreal in February and March for the benefit of the men of the Merchant Navy. His Excellency, the Earl of Athlone, Governor General of Canada, and H.R.H. The Princess Alice will open it.

The exhibition promises to be one of the finest ever held in Canada. "Master Simpson," which has been widely exhibited, was voted the most popular picture at the New York World's Fair. Arthur William Devis, portrait and historical painter, obtained a silver medal from the Royal Academy at an unusually early age and won the good opinion of Sir Joshua Reynolds. He made a voyage around the world as a draughtsman with the East India Company and painted in India.

His picture of the "Detection of Babington's Conspiracy," was painted in competition with some of the most eminent members of the Academy—West, Northcote, Copley, Smirke, Wilkie and others—and was regarded as unquestionably the best in composition, delineation of character, truth of color and management of chiaroscuro. The portrait of Master Simpson is from the collection of Mrs. William Harnes Simpson, daughter-in-law of the boy.

Gazette  
Pictures from London  
Now on Exhibit Here  
Jan. 3rd, 1942  
Work by Members of New  
English Art Club at Art  
Association

An exhibition of work by members of the New English Art Club, which comes here through the courtesy of the National Gallery of Canada, Ottawa, is on view in the Lecture Hall of the Art Association of Montreal. Lack of space has precluded the hanging of the collection in its entirety, but a screen accommodates some of the items, and the choice of items fairly represents the varied aspects of the contributions.

Of especial interest to Montrealers, who may recall the paintings she exhibited here when as Princess Patricia her home was Rideau Hall in Ottawa, are oils by the Lady Patricia Ramsay—"Ceylon Elephants," with two massive animals at the edge of a stream, and "Still Life: Fruit and Vine Leaves," both works being marked by laudable attention to form and good color.

Mary Adhead reveals direct, fluent brushwork in "The Dress Shop," and there is sparkle to the color of "Cottage in Wales," with cows nibbling a hedge, by Stephen Bone. George Charlton well suggests the glitter of sunlight in his scene of house amidst trees and children playing in the grass, called "On Hampstead Heath." Philip Connard imparts an old masterish spirit to a girl's head in his work entitled "Georgina," and Charles Cundall in circus and horse fair scenes does not ignore detail nor quail before a mass of figures and animals. R. O. Dunlop has two canvases shot through with light and air—"River Avon at Evesham," and "Near Kingston-on-Thames," while "Spring Song" by J. B. Manson—a fruit tree in blossom near a house—is convincing and poetic. Allan Gwynne-Jones paints flowers in an earthenware jar very well, and is also effective with his standing girl called "Portrait of an Art Student." "Rose et Vert," a girl reading, is a sound performance by Fairlie Harman, and Augustus John is represented by "Flower Piece." Paintings of Ponda women rather on the plum-purple side in complexion

and not over-dressed, are the offering of Neville Lewis, and Malcolm Milne in "Summer on the South Downs," has concentrated his detail on the various flowers blooming in the foreground. Scenes in city squares are shown by Maresco Pearce, and "La Combe, Coligny" under sunlight is an effective work by Lucien Pissarro. Besides a self-portrait, "The Toilet," and girl pulling on a stocking, reveals the precise draughtsmanship of Sir William Rothenstein. Albert Ruthstone has a good offering in "The Laundry Girl," and there are some nice blues in "The Picture Book," a seated woman inspecting a volume, by F. H. S. Shepherd. Gilbert Spencer is direct and sincere in "View from Holywell Manor," but "The Lovers," and "Contemplation," by Stanley Spencer can lay no claim to charm. P. Wilson Steer, O.M., has rich, freely handled color in "Embarkation"—women descending steps to craft on a tree-edged stream, and Mrs. Ursula Tyrwhitt in "Leisure Hour," a girl reading a red book, employs broken color to good effect. Ethel Walker's "Contre-Jour," a woman backed by a window is a work of good values.

The catalogue has an informative introduction by D. S. MacColl on the formation of the Club, and perhaps in the following paragraph explains the inclusion of some paintings:

Since its beginnings, the "New English" has been a nursery of young painters. More than forty of its members have been elected to the Royal Academy. . . . From Clausen and Sargent to Russell, Connard, Dodd and Gere, the official body has been rejuvenated from this source; but while cherishing a tradition of "good painting," "la bonne peinture," the Club has been a nest of fledglings, who have left it to follow a more eccentric course in the disintegration of the picture, and the pursuit of "abstraction" and distortion.

## Art News and Review

Watson's Collection  
Described as Only  
A "Kindly Gesture"

By ROBERT AYRE

WHETHER they all did it or not, I can't tell, but I know of one sea captain who collected, on his first voyage out, as a cabin boy, a bottle of sand. At each port he scooped up his little souvenir and poured it in. When the bottle was corked he had the whole wide world to bring home, each layer a different country. A charming notion for a cabin boy on his first venture, no doubt, and the brothers and sisters at home in Bristol, or wherever it was, must have gazed at the bottle in awe. Yet he had nothing but sand.

I feel that Mr. Watson, president of the International Business Machines, is just such a cabin boy and his collection of paintings is just another bottle of sand. It's mean to say so, because by collecting his pictures and circulating them Mr. Watson is making a kindly gesture of international good will and by his very lack of discrimination he is giving encouragement to painters whose names aren't gallery words.

He makes me uneasy, though. He does less than justice to the countries he honors and his collection is so full of shoddy that it would be an embarrassment to any museum to which he might bequeath it. Hard words, but if you have money and the urge to buy pictures for the benefit of the public you might as well buy good ones; let yourself into an obligation when you set out to do what Mr. Watson is doing.

Take the Canadian section in the show now on view in the Fine Art Gallery here. I'm not saying there aren't good pictures in it but I don't feel that it represents adequately either Canada or Canadian painting. I'm jealous. I don't like to think of it going abroad. Taking the country by provinces the way Mr. Watson does may appease local political prejudices but that isn't the way to make art collections. Nor do the notes in the sumptuous catalogue—it reproduces every painting in the exhibition and gives a portrait and biography of every artist—show Canada in the true light, though they mention schools and painters not in the collection. They include lists of meaningless names, inaccuracies and the perspective is quite wrong.

## No Wiser

I don't know a great deal about South American painting, but Mr. Watson's good neighbor gesture doesn't leave me any the wiser. I don't trust his judgment; or, perhaps I should say, the judgment of his advisers. Dr. Atl of Mexico I know and he is included, but how can you pretend to present Mexican art if you have no Rivera, Siqueiros or Orozco?

As Canada is displayed by provinces, so is the United States laid before you state by state. There are a few big names—such as Boardman Robinson, Dale Nichols, Grant Wood, Alexandre Hogue, Georgia O'Keeffe—but where are Benton, Brook, Burchfield, Speicher, Karfiol, Sterne, Hopper, Sheeler, Marsh? There is too much mediocrity.

Here is Canada, as seen by International Business Machines. Prince Edward Island—green landscapes by Georgia Read and Mabel McCulloch; they both look like the work of the same hand; perhaps the climate of the Anne of Green Gables country is responsible for their common mildness. Nova Scotia—"Sunrise Valley," by Edith Smith, which hasn't the punch you expect, or that this landscape, at any rate, should have; and a whimsical, not very resolute folksy piece of a fisherman and his family, by Donald C. McKay. New Brunswick—Tantramar Marshes, typical of Stanley Royle's smooth handling of almost featureless levels and sky; and a lively portrait by Miller Brittain.

Quebec—a frail Ille Jesus landscape by Charles W. Simpson and something more solid—Jacques Cartier Square—by Adrien Hebert. Ontario—an illustrational view of a couple of market gardeners by

Fred Haines, president of the Academy; and "Village in March," by Franklin Arbuckle, which has some character. Manitoba—one of LeMoine Fitzgerald's fastidious studies of farm buildings; and an arrangement of boats and buildings of a fishing post, seen from above, by Alec J. Musgrove. Saskatchewan—one of Fred Steiger's portraits, "Courage," and a water color, "Prairie City, 1940," by Ernest Lindner, a composite interesting in idea and design but weak in execution. Alberta—one of Grandmaison's Indian heads, and "Sheep River Valley" by Bernard Middleton. British Columbia—"Yesterday, Today and Forever—Howe Sound," pretty thin Harris, by W. P. Weston; and J. W. G. Macdonald's highly colored, frothy "Drying Herring Roe." Newfoundland is represented by two neat landscapes by Robert Pilot.

## Other Exhibitions

THE Archdale Collection is here, through the courtesy of the National Gallery—Rouault, Picasso, Utrillo, Braque, Matthew Smith, Modigliani and others.

Richard Jack has a one-man show of landscapes, portraits and impeccable still-lives in the adjoining gallery.

Star-Dec.  
17, 1941Art Exhibition  
Proves PopularDisplay of Contemporary  
Work at Gallery Draws  
More Than 200 Daily

The exhibition of Contemporary Art of the Western Hemisphere, which is still being shown at the Art Association of Montreal, is doing good service in education, which is one of the purposes for which the collection was made. As W. D. Jones, chairman of the board of the International Business Machines Corporation, pointed out in his interesting address at the Art Gallery last week, this collection was begun by Mr. Watson, the president of the Corporation "to stimulate a closer relationship between business and art, and to foster among peoples a greater familiarity with each other's aesthetic development."

The exhibition has aroused much interest since it has been at the Art Gallery, and not only among grown up visitors. Groups of schoolchildren, up to about 200 daily are seeing it and learning not only about painting but about the countries of North and South America, which are represented in this collection.

The pictures not only represent a large number of countries, states and provinces, but they give examples of most of the styles of art which exist, so that every one can find something to his taste in the collection. Among them are fine works by painters who are, so far, quite unknown to most Canadians. All of them are in some way characteristic of the lands from which they come, generally by illustrating the scenery or the types and customs of the inhabitants. It would be hard to make a collection which would more truly deserve to be called international.



## Deux expositions à la Galerie des Arts

La collection Archdale contient des oeuvres de Rouault, Braque et Picasso. — L'art contemporain de l'hémisphère occidental.

Nous sommes en pleine renaissance artistique depuis Cézanne, et cette renaissance ne semble pas avoir donné tous ses fruits. Les pires catastrophes n'ont pu arrêter cette recherche passionnée et toujours un créateur de génie reprenait l'aventure, dépassait d'un seul coup toutes les formules qui annoncent la mort de l'art et le commencement de l'académisme, et ce jeune maître nous étonnait par ses découvertes.

La magnifique collection Archdale, que nous présente ce mois-ci la Galerie des Arts, réunit quelques-uns des grands peintres contemporains. Rouault, Braque et Picasso dominent ici, mais sans faire ombre à des peintres authentiques comme Maurice Utrillo, Modigliani et Roger de la Fresnaye. Nous trouvons encore à cette exposition deux paysages de Maurice de Vlaminck et des oeuvres de Marie Laurencin, Othon Friesz, Marcel Gromaire, Charles Camoin et Mathew Smith.

### Georges Rouault

C'est probablement la première fois que nous avons l'occasion de voir, à Montréal, quatre oeuvres de Rouault dans une même exposition. La chose n'est pas étonnante, puisque très peu de toiles de ce peintre ont traversé l'Atlantique. Il n'est plus discuté et la plupart des critiques

admettent avec Venturi qu'il est au tout premier rang, mais sa gravité éloigne le simple curieux. Rouault est sans pitié pour le spectateur, mais il le récompense de sa peine car il lui livre les secrets les plus précieux.

Sa "Tête de jeune fille" est un grand chef-d'oeuvre. La couleur est somptueuse et la forme prend un relief extraordinaire, mais la puissance s'allie ici à la plus subtile délicatesse. De loin, cette toile chante merveilleusement et, si l'on se rapproche, on voit que chaque touche exprime une part du mystère de cette figure. Rouault se rapproche ici de Rembrandt: son amour est immense, mais sans complaisance.

On retrouve les mêmes qualités dans le nu, et une aquarelle, qui date de 1912, nous montre que Rouault n'a pas radicalement changé sa manière, mais qu'il a progressé dans le sens de la profondeur.

### Pablo Picasso

Les deux dessins de Picasso comptent parmi les plus belles pièces de cette collection. On a souvent dit qu'il était un dessinateur incomparable, mais il faut voir avec quelle sûreté il atteint à l'essentiel dans ces dessins. "Femmes nues" a la puissance de ses plus grandes compositions et ce dessin si dépouillé ne nous permet plus de douter de la grandeur de Picasso. Une parfaite compréhension de la forme et des exigences de la composition peut seule exercer un attrait aussi irrésistible. La technique de Picasso est pres tigeuse, mais, dans ces dessins, la profondeur de la vision nous le fait oublier ou, plutôt, nous entraîne au-delà.

### Georges Braque

Les deux natures mortes de Braque doivent compter parmi les grandes oeuvres de ce peintre classique. Classique comme Rouault et Picasso, parce qu'il existe dans ses oeuvres une conformité absolue de la forme et du fond, et que tout est exprimé dans un style harmonieux et dépouillé. Braque est bien français par son respect de la matière de l'oeuvre et la logique subtile de sa composition, et il est racinien par la pureté du style. Racine s'est servi de l'alexandrin, sûrement pas pour faire plus vraisemblable, mais parce que cette forme rigoureuse lui permettait de s'en tenir à l'essentiel et d'exprimer avec plus de netteté l'idée qui avait donné naissance à l'oeuvre. Braque obéit aux mêmes exigences.

### Utrillo et Modigliani

Utrillo ne se répète jamais, bien qu'il choisisse à peu près toujours les mêmes sujets. Il est le peintre de la lumière chaude et il sait rendre la moindre nuance de l'atmosphère. Les trois tableaux de la collection Archdale sont des oeuvres de grande qualité. La couleur est subtile et vivante, et la perspective toujours audacieuse et juste.

Modigliani entend nous révéler le caractère de ses modèles par une déformation rationnelle de la forme, plutôt que par l'expression du visage. Il réussit à nous toucher dans "La Petite Servante" et à exprimer la misère de cette femme à peine éveillée. Le portrait de "Madame Z" est moins heureux. Nous sentons ici la tyrannie de l'habitude, l'entraînement de la main.

### Autres peintres

Roger de la Fresnaye est représenté par une "abstraction", d'une composition libre et très agréable. Les deux paysages de Maurice de Vlaminck sont habiles, mais ce peintre se répète et ses oeuvres sont assez artificielles. "Pastorale" et "Tête de jeune femme" de Marie Laurencin valent encore moins. C'est joli, très joli, mais l'art fait tout aussi bien.

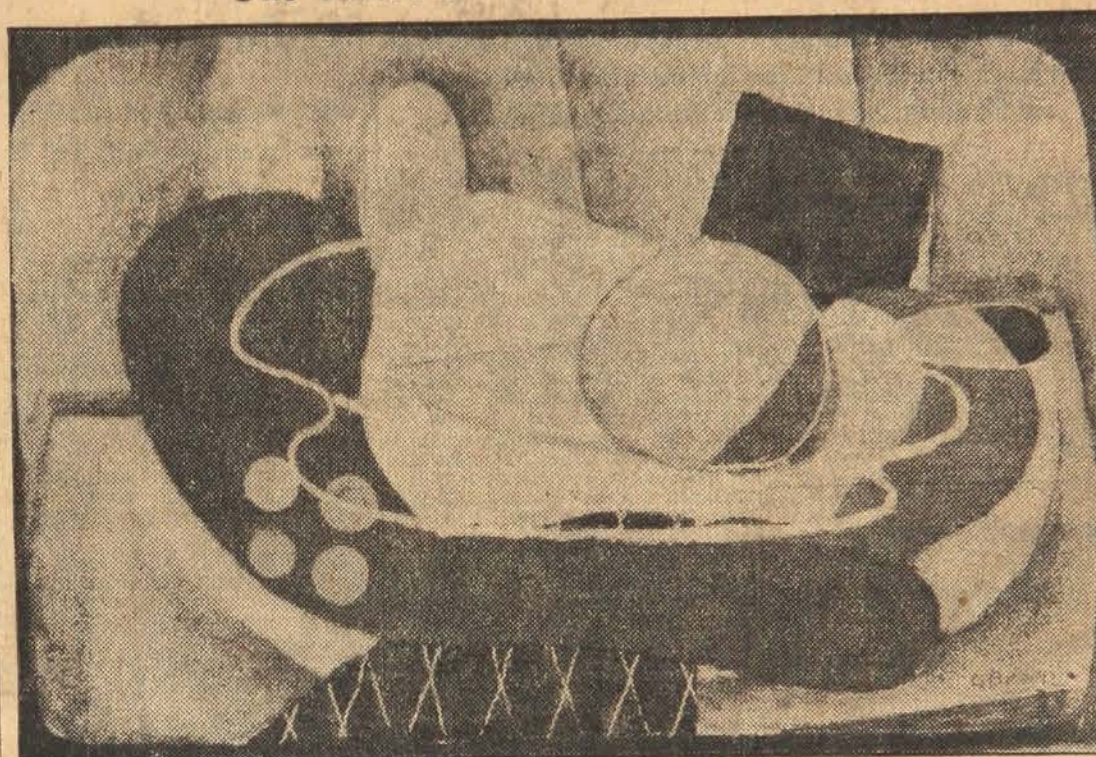
### Peintres d'Amérique

"L'Exposition d'art contemporain de l'hémisphère occidental", qui se tient actuellement à la Galerie des Arts, présente des oeuvres de tous les pays d'Amérique latine, de chacun des Etats américains et de chacune des provinces du Canada. Ces oeuvres font partie de la collection de l'International Business Machines Corporation, qui a déjà été mon-



Tous les pays de notre hémisphère sont représentés dans la collection de l'International Business Machines Corporation, que l'on peut voir à la Galerie des Arts. Le paysage reproduit ci-dessus est de Claude-F. Howell, de la Caroline du Nord. (Cliché la "Presse").

### Une oeuvre de la collection Archdale



Cette nature morte de George Braque fait partie d'une collection magnifique d'oeuvres de Rouault, Picasso, Utrillo et autres peintres français contemporains. Cette exposition se tient présentement dans l'une des salles de la Galerie des Arts. (Cliché la "Presse").

### Oeuvres de Jo. Michotte

Le peintre bruxellois Jo. Michotte expose depuis hier, à la Galerie des Arts, une série de toiles et d'endres de Chine, au bénéfice du Fonds de secours aux victimes belges de la guerre.

Un grand nombre de personnes ont assisté à l'ouverture de cette exposition, au nombre desquelles on remarquait M. Henri Heyne, conseiller de la Légation de Belgique, à Montréal, et des personnalités connues de la colonie belge.

M. Michotte a pu se rendre en Angleterre après avoir surmonté les plus grandes difficultés. Il voulait continuer la lutte aux côtés de ses compatriotes, mais il fut malheureusement réformé. Il se remit alors à peindre au profit des oeuvres de secours belge et servit encore son pays.

### L'exposition Pellan

Rappelons qu'une exposition des oeuvres de Pellan, qui se tiendra à l'atelier de l'artiste, 3714 rue Jeanne-Mance, sera ouverte au public dès demain.

PIERRE DANIEL.

### The New English Art Club's Show

Star Jan. 6. 1942

Though the New English Art Club is now more than fifty years old, and many of its earlier members have become academicians, the club still encourages young painters, and work by both old and young members is shown in the exhibition which is now at the Art Association of Montreal. The collection, which is being circulated in Canada by the National Gallery of Canada, is in the main the same as that which was sent to Paris at the time of the visit there of the King and Queen a few years ago. Owing to lack of space a few of its pictures have had to be left out of the exhibition here, but it is still a quite large and representative display.

Freedom of ideas, usual in the club's exhibitions, is well in evidence, and the oil pictures range from the more academic painting of Sir William Rothenstein and Albert Rutherston to Stanley Spencer's crowds of grotesque figures. Some notable oil pictures are Wilson Steer's green river scene, George Charlton's picture, sparkling with light, of a house at Hampstead, Vernon Wethered's broad impression of trees by a river and John Nash's gaily colored landscape. Interesting portraits and studies are Neville Lewis' negroes, and pictures by F. H. S. Shepherd and Phillip Connard. Lucien Pissarro and Lady Patricia Ramsay are other distinguished exhibitors.

There are a number of good water colors, among which two by D. Sutherland MacColl and those by Steer and Connard are to be noted. The drawings include a striking wash drawing by Alfred Thornton, and others by Sir Muirhead Bone and Randolph Schwat. Even caricature is not left out of the collection and is represented by an oil portrait by J. Kyndersley Kirby and two drawings by Sir Max Beerbohm.

1B

1D

1C



## Brave Slayer of Lions In Paris Woodland

Posture, Setting and Accessory  
Manet's Idea When He  
Painted Portrait

Slayer of lions though he was, Monsieur Pertuiset was probably not quite so nonchalant as Manet depicted him in this portrait—down on one knee, armed apparently with some species of shotgun and finding hunting good in a Paris woodland where, seemingly, the lions die with their eyes open. Instinctively there is a surge of anxiety for the safety of the doughty hunter—but it is all something quite different.

According to the data available in connection with this portrait, which will be an item in the show of masterpieces, for the benefit of the men of the Merchant Navy, to be held in the galleries of the Art Association of Montreal from February 5 to March 8, the artist painted Pertuiset in the summer of 1880 under the trees of the Elysee des Beaux-Arts, Boulevard de Clichy, the description of the canvas being as follows:

"The light, broken up in filtering through the trees, throws a general shadow of violet tone on the ground and over the figure. Pertuiset was a famous hunter renowned for having shot several lions. Manet conceived the idea of making him take up a kneeling attitude, gun in hand, as if on the alert for his prey. Behind him he put a lion's skin, not with the intention, as people supposed, of representing Pertuiset as just having shot a lion, but in order to break up the uniform tone of the ground with a strong note of color."

This painting was exhibited at the Paris Salon in 1881 and received second medal. It has been much reproduced in books, dealing with this artist or with French painters in general, and over the years has been shown at a succession of important exhibitions in Europe.

Edouard Manet, born in Paris in 1832, studied under Couture, and in 1863 was the leading spirit in the Ecole de Batignolles, his sympathetic comrades being Degas, Monet, Sisley and Pissarro. In that year he exhibited "Dejeuner sur l'Herbe" and in 1864 "Olympia," two works introducing the nude, which created a terrific rumpus. He died in Paris in 1883.

## Art of Richard Jack Is Justly Appraised Gazette Dec. 20, 1941 Contrast Is Drawn Between His Paintings and Some French Moderns

On December 29 the exhibition of paintings by Richard Jack, R.A., R.C.A., being held at the Art Association of Montreal, is due to close, while the Archdale collection, which came here through the courtesy of the National Gallery of Canada, Ottawa, ends a few days later. In connection with these two shows the following study in contrasts has been penned by a Montrealese thoroughly qualified to express sound views.

There is being shown in connecting galleries at the Art Association, two small collections of painting. In a rather remarkable way they illustrate widely divergent thought and practice among "modern" painters.

In one gallery there is being shown the Archdale collection of French painting lent by the National Gallery, works by Picasso, Utrillo, Braque, Modigliani and



**MONSIEUR PERTUISET**, by Edouard Manet, central figure in the founding of the group later to be known as the French Impressionists, will be one of the items in the Loan Exhibition of Masterpieces of Painting which will be held in the galleries of the Art Association of Montreal for the benefit of the men of the Merchant Navy from February 5 to March 8 next. This event will be inaugurated by His Excellency the Governor General and H.R.H. Princess Alice.

others of the more anarchic of the French painters working through most of the present century. These works are fairly representative of the modern painting that has been so variously touted by the so-called Art intellectuals and the dealers. There have been some very pretty commercial profits—to some of the painters but more often to enterprising traders. In their several ways all of these paintings are expressive of revolutionary reactions from the slaveries imposed by the extremists of the dominating late nineteenth century Salon group—Conventions that were becoming intolerable. Some of these protestants—notably Picasso—have experimented rather kaleidoscopically throughout their careers. Probably all have been more concerned with the expression of their own insides than with their subject matter. Devotion to—or at least an affectation—the naive outlook of a child uninfluenced by restraints imposed by education or experience is another fairly obvious common quality. To some extent, of course, these products of revolution impinge on the province of the caricaturists, illustrators for the printed page. Some of these painters, scorning the marvellous resources of the oil painting medium, variously ape the techniques of the hooked rug or the early medieval stained glass window. Out of this medley much that is good will doubtless survive as lasting contribution to Art expression. In the meantime we may expect doubts and differences of opinion.

In the adjoining gallery, there is a one man show of some thirty numbers by Richard Jack, the English R.A., and recently elected honorary academician of our Canadian Academy. It is a versatile show—two portraits, one interior, a figure subject, a dozen landscapes, and a like number of still life and flower

pictures. Most of these are of modest dimensions, and are all recent works. They evidence an outlook as opposed as can be to that of the authors of the works in adjoining room. And yet, Mr. Jack like some of the older French artists represented in the adjoining room who worked with him in Paris as young men, is obviously a protestant against the dead as mutton dryness of painting as taught in Paris late in the last century.

But these works of Mr. Jack evidence rejection of the revolutionary extremes. He has chosen the path of orderly evolution, has resisted impulses—if he ever had them—to throw into the discard the accumulated experience in the long past in the art of painting. The infinitely varied resources of the oil painting medium of expression and the dignity of the subject command his unwavering respect. Manifestly he disdains the notion that there can be no advance beyond the untutored efforts of a child, that development must halt at the age of, say, fourteen.

Minor things though they may be for the painter of great subject com-

positions, and the portraits that have brought him his reputation, the still life and flower pictures in this showing best illustrate Mr. Jack's mastery of the craft of painting. In these we sense the observing eye and sure hand, the sense for harmonious design, pattern and color, a sense for the quality of paint and surface, the uncanny certain rightness of values that so baffle the unskilful. In such works the appeal must be to an appreciation of abstract beauty, without aid of intellectual or emotional interest. But such things are for the discerning few.

H. G. J.

## Picture Show To Aid Sailors

Star. Jan. 3, 1942

History of Painting  
Will Be Illustrated  
By Coming Exhibition

Assistance to the men of the merchant marine and to their families is the primary object of the remarkable exhibition, which will be on view in the galleries of the Art Association of Montreal for a month, beginning on February 5th. Through the Navy League of Canada the proceeds of this exhibition will be devoted to the needs of the men who, since the first day of the war, have been carrying troops to all parts of the world, keeping Britain supplied with weapons, munitions and food, sweeping for mines and many other essential services, have, many of them, been torpedoed, bombed and sunk and still are going to sea again.

The exhibition will be worthy of the cause. Through the kindness of many owners of pictures, who are lending them for this occasion, the collection will be among the most notable of its kind that have ever been brought together on this continent. Works by so many of the great painters are being brought together that the exhibition will illustrate the history of painting in Europe for the last five hundred years, with only very few of the greatest names left out.

Italian painting, as shown in this display, will begin in the fifteenth century, with works by Mantegna and Antonello da Messina, one of the first painters in oil colors. The art of Venice in the sixteenth, seventeenth and eighteenth centuries is specially well represented; there are to be pictures by Titian, Veronese and Tintoretto, by Canaletto and Guardi, who painted scenes in Venice, and by Longhi, who illustrated Venetian life.

The Flemish painters of the seventeenth century will include Rubens, Van Dyck and Jordaens; among the Dutch painters, who come slightly later in date, will be Rembrandt, Hals, Vermeer and Ruisdael. Spain is to be well represented by Velasquez, El Greco, Ribera and Goya.

The English painters begin with Isaac Oliver, famous for his miniatures and for only few oil pictures; then, after Hogarth, come the great portrait painters, Reynolds, Gainsborough, Romney and Lawrence, and two of the greatest of landscape painters, Turner and Constable. Copley and Gilbert Stuart worked as much in America as in England.

French art has the biggest representation of all in the exhibition; starting with Poussin and Claude Lorrain in the seventeenth century, it includes many painters of the eighteenth and nineteenth centuries and comes down to men so recent as Cezanne, Renoir, Gauguin and Picasso.

## Belgian Envoy Visits Exhibit

Inspects Sketches of  
Fellow-Countryman and  
Sees Red Cross Work

Encouragement was given by Baron Silvercruys, Belgian Minister to Canada, to two phases of the international war effort which is being carried on by national groups in Canada. The distinguished Belgian citizen, who has thrown all his energies into the common cause against aggression, yesterday visited the special exhibition in the Montreal Art Gallery and later the headquarters of the Belgian section of the Canadian Red Cross Society in the Dominion Square Building.

He spent considerable time inspecting the 31 paintings and China ink sketches of the distinguished Belgian artist, Jo. Michotte, whose work, since he escaped from Belgium, is being sold in aid of the Belgian Relief Fund. The Belgian Minister purchased one of the China ink sketches, "Malines sous la Pluie." It is a sketch, he said, which carried his memories back vividly to his native country. It pictures a street scene in Malines during a shower.

The distinguished visitor praised the 162 volunteer workers in the Belgian section of the Red Cross for their unceasing efforts to bring comforts and relief to Belgian refugees and wounded soldiers in Great Britain. The record of the section, which in 17 months of existence has made more than 11,000 articles, was most praiseworthy, he said.

## Baron Silvercruys Praises Artist's Work



Baron Silvercruys, centre, Belgian Minister to Canada, expressed his appreciation of scenes taken from Belgian life by Jo. Michotte, left, Belgian artist whose exhibition in the Montreal Art Gallery is in aid of the Belgian War Relief Fund. Baron Silvercruys visited the exhibition yesterday, accompanied by Maurice Heyne, right, counsellor to the Belgian Legation.

DAILY STAR, WEDNESDAY, DEC 17th. 1941

## WELCOMED TO MEETING

He was welcomed to the Red Cross meeting by Mrs. H. A. Stevenson, president of the section, and the members of her committee including Mrs. H. Hicquet, honorary president; Mrs. M. Kittel, vice-president; Mrs. F. Derenne, vice-president; Mrs. R. Lambert, treasurer, and Mrs. G. Lecart, secretary. Maurice Heyne, counsellor to the Belgian Legation, accompanied Baron Silvercruys during his visits here. The Belgian Minister, who like his sister, the sculptress, has a discerning eye for the outstanding in the realm of art, commented during his visit to the exhibition in the Art Gallery that Mr. Michotte in his China ink sketches succeeded in conveying most of the effect in shade, in contour and in perspective that other artists only succeed in doing in paint. The technique of the artist was used to best effect, he added, in giving the illusion of color to work in black and white. This provided a warmth of expression rarely seen in this type of work.

"Naturally," he said, "I could not help being moved by so many vivid pictures of scenes typical of my own Flemish country, notably parts of Bruges and Malines. The warmth of summer and sunshine, as captured by the artist, brings into relief, through contrast, the darkness of oppression and tyranny."



## A Priceless Symbol of the Christmas Season



A reproduction of "Adoration of the Magi", by Jacopo Bassano, pupil of Titian who lived from 1510 to 1592. The original of the masterpiece will be shown in Montreal from Feb. 5 to March 8 in a Loan Exhibition of Masterpieces of Painting for the benefit of men of the Allied Merchant Navy. This painting is one of Bassano's most famous, depicting the arrival of the Wise Men of the East to adore the Infant Jesus. The artist excelled in landscapes, subjects from scenes in the Scriptures, with colors of Oriental splendor.

Famous Works  
In Exhibition

Star Dec. 27, 1942

American Galleries  
Will Send Pictures  
To Art Association

The list of pictures which are to come here for the loan exhibition at the Art Association of Montreal in February is not yet complete, but it shows already that the collection will not only have works by a number of the greatest painters, but will contain several important and famous pictures.

One of the most notable pictures which will be shown here is by the Dutch painter Vermeer, whose known works are very few and are highly prized. The public galleries of Holland own most of the best of them and one of these, from Amsterdam, is still on this continent, where it has been kept for safety since the San Francisco exhibition, to which it had been lent. It is one of Vermeer's most valued pictures, called the "Milk Girl," and is one of the chief attractions even of so great a gallery as that at Amsterdam.

Other famous pictures are also coming here. A well known sea picture, "The Slave Ship," one of two pictures by Turner in the exhibition, is being lent by the Boston Museum, which is also sending landscapes by Ruisdael and Monet and a picture by Renoir. The Metropolitan Museum in New York is lending works by Nicholas Poussin and Courbet, and two French pictures, by Claude Lorrain and Picasso are to come from the Albright Gallery at Buffalo.

The art of Italy, Flanders, Holland, France and England will be well represented in the exhibition, but the French collection will be the largest, with pictures of the eighteenth century and as many by painters of the nineteenth century up to the present day. There will be pictures by Corot, Monet, Cezanne, Degas, Gauguin and others, several of them from public galleries in the United States.

Gazette - Dec. 27th. 1941



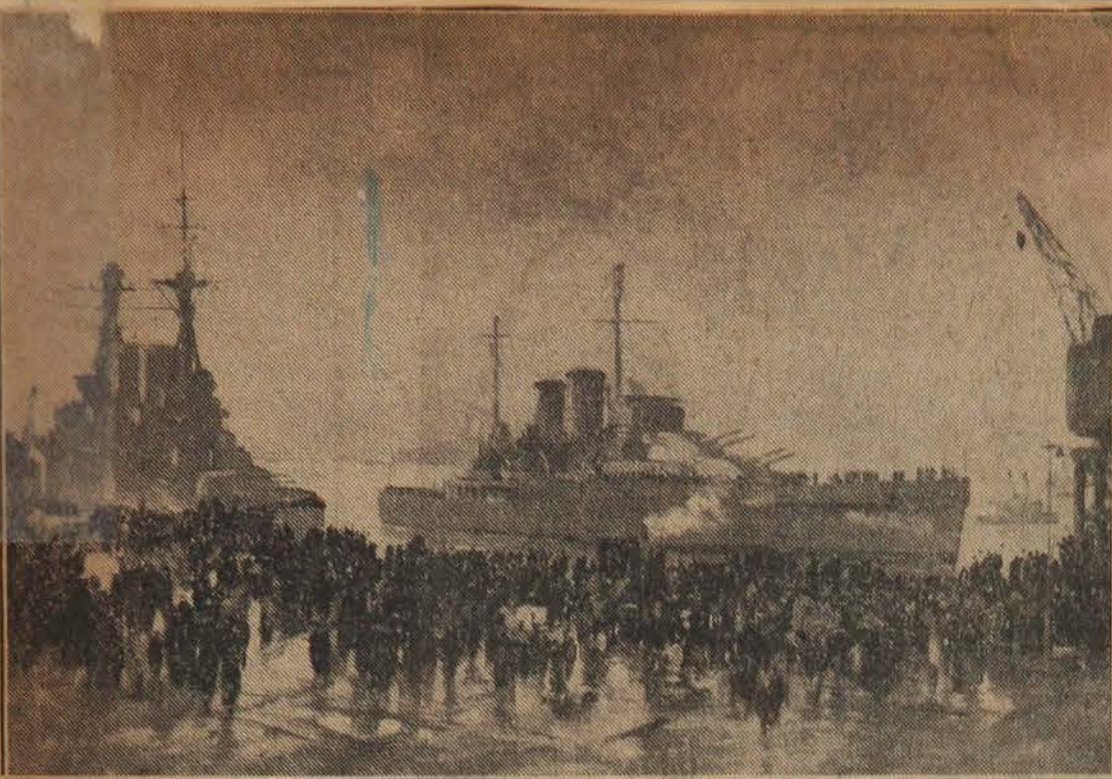
OTTAVIO FARNESE, a distinguished portrait by Sir Antonio Moro the Dutch artist who died in 1576, is an item in the Loan Exhibition of Masterpieces of Painting to be held in the galleries of the Art Association of Montreal for the benefit of the men of the Merchant Navy from February 5 until March 8. This portrait of the Duke of Parma and Placentia is dated 1563. The painter was born at Utrecht around 1512 and in 1547 was admitted to the guild of that city. He went to Brussels in 1548, to Rome in 1550 and in 1552 to Spain, where he became court painter to Philip II. He was in England in 1553-54, when he painted a portrait of Queen Mary and was knighted, but returned to the Netherlands and was patronized by the Duke of Alva. He died in Antwerp.



MICHEL DE Wael, by Frans Hals, one of the treasures of the Taft Museum, Cincinnati, will be among the items in the Loan Exhibition of Masterpieces of Painting, to be held in the galleries of the Art Association of Montreal, from February 5 until March 8, for the benefit of the men of the Merchant Navy. Hals, about 1580-1666, famous Dutch painter, studied at Antwerp and later at Haarlem. He early showed marked skill in his large figure groups of various Guilds, but for generations his work was held of small account, one of his pictures which went into a Berlin collection having changed hands in 1786 for five shillings. In his later years he lived on a small allowance from the municipality of Haarlem.

Gazette January 3rd. 1942





**RETURN OF H.M.S. EXETER**, by Charles Cundall, A.R.A., is one of the paintings in the Britain at War collection on view in the galleries of the Art Association of Montreal. H.M.S. Exeter, together with H.M.S. Ajax and H.M.S. Achilles, in December 1939, engaged in a running fight of fourteen hours off South America with the German pocket battleship Admiral Graf Spee, which ran into the port of Montevideo. Later the enemy ship left harbor, was scuttled and her commander committed suicide.

Standard December 27th, 1941

TWENTY-SEVEN

## Art News and Review

# Archdale Collection Of Modern Paintings Enlivening Experience

By ROBERT AYRE

LAST week, in a review of Sheldon Cheney's new book, I was talking about modern art. Mr. Cheney's story is well illustrated, with 373 reproductions, but, with the exception of the Metisse on the jacket, none are in color. In Montreal we had, during the past few weeks, a show of 29 more illustrations to the book, the real thing, live pictures by Bresque, Picasso, Modigliani, Rouault, Vlaininck, Matthew Smith, Utrillo, Laurencin, Gromaire Friesz, Lavery and others. They are of the Archdale Collection, in Canada through the fortunes of war and being circulated by the National Gallery. A small show, and by no means a complete survey of modern painting—no Cezanne, for instance, no van Gogh, no Gauguin, no Surrealists, and Picasso is represented only in drawings—but it is an enlivening experience.

The story is carried further in a few Americans in the International Business Machines exhibition, and it is pointed up by the contrast with Richard Jack's solo show which shares the gallery with it and with Joseph Michotte's, next door. In Laurentian landscape, in portraits, interiors and still lifes, Mr. Jack displays a high fidelity to the long tradition of representation. His pictures are true to nature, so true and so smoothly finished, that you might marvel at the man's technique. His ability to copy the gloss of a porcelain curve seems almost miraculous. I have spoken of his "jewelry". I have used the adjective "impeccable", but his cleverness doesn't take me, at any rate, very far, I want something more.

Mr. Michotte, a Belgian artist now in Montreal, is quite different, yet he is in the same tradition, with a dash of the romantic, as in "Paysage Tropical"—palms tearing themselves to ribbons against a fevered sky—and his sunsets over the sea. He shows only nine paintings, mostly marines, some of which are just empty stretches of water and sky. Twenty-two of his works are drawings in Chinese ink, corners of Brussels, Bruges, Malines, Ostende, London, Casablanca, Medina, Haiti and the Dominican Republic. They are something more than travel sketches; in their way proficient and authoritative. But I'd rather get on with the moderns.

## The Form-Seekers

Strongest among the form-seekers in the Archdale Collection is Rouault, represented by several heads, a nude and a small landscape. Working as he does in heavy stains, he realizes form with tremendous power. Even in the small water color landscape, where the touch is lighter and you don't have the same sense of maturity, he comes forward positively.

He is not, of course, a form-seeker in the cool, pure abstract way of a Cezanne or a Braque but more properly an expressionist, moved by passion. The same may be said, I think of Matthew Smith. In his anemones and tulips, his pears against a blue background, his head of a young woman and his recumbent figure, you feel a strong pulse, a surge; his forms swell and his color is voluptuous.

Braque, as he is seen here, in a jug and apples and one or two other stills, is remote from all this, withdrawn in refinement. Between the two comes Charles Camion, whose fruit is more real than Braque's and not so passionately felt as Smith's. Roger de la Frasnaye's abstraction is lively but trickier, but there is feeling in his wood interior. Gromaire, in his lighthouse, creates a substantial architectural composition, abstract but not far removed from actuality.

The Utrillos and Laurencins are typical. So are the Vlainincks. Plastering with his knife and scrawling nervously but surely with his brush, Vlaininck gives you the essence of weather.

Modigliani's Madame Z is elegant and frail; there is more punch and character in his little servant.

Lavery's dim Glasgow University and Othon Friesz's wavering quay belong to the Impressionists.

The expressive line in the Picasso and Modigliani drawings is notable for its economy.

## Wide Range

Canada didn't get as much as a mention in Mr. Cheney's book, as might be expected; but we may refer to Pellian's exhibition in his studio as another illustration. He is one of the few who has brought Canada up to date. His new work includes Picasso-like abstractions, the most startling being the face with six eyes and three mouths. It is a sort of moving picture in which you can see simultaneously three different expressions. With this, and the shouting still lifes were contrasted more "normal" but dynamic portraits and drawings almost academic in their finish. His range is wide.

I was interested to see what he had done with the Quebec landscape since his return from Paris. He gives it to you with something of the passion of a van Gogh, isolating it within the frame and cultivating his small area intensively. He does not show an interest in picturesque knickknacks in these paintings, though he does in several drawings and in his charming designs for tapestries. In one he presents the symbols of forestry, in another an animated map. His maquette for a theatre set, with its romantic turrets, is enchanting.

## Royal Visitor

I hear that The Princess Alice recently paid a visit to the show of works by Goodridge Roberts and Allan Harrison in the Contempo Arts Studio in Ottawa.

## Pictorial Record 'Britain at War' Now Showing at Art Association

Gazette January 3rd, 1942

Paintings, Drawings and Photographs Secured by Government for Official Archives Make Varied, Interesting and Inspiring Exhibition in Local Gallery

At last the long anticipated collection Britain At War, which opened early this year at the Museum of Modern Art in New York, has reached the galleries of the Art Association of Montreal. It is a show rich in variety—paintings and drawings, photographs and cartoons dealing with the many and varied aspects of war at home and abroad, and items both pictorial and instructional are shown in this collection which the British Government has commissioned as records for its archives. The choice of artists has been open-minded and there seems to have been no dictation regarding either medium or technique.

One of the works which is certain to attract a good deal of attention is "The Withdrawal from Dunkerque," by Richard Eurich, who has not spared detail in depicting this historic scene which clearly reveals a very tough spot and emphasizes the miracle of so many men being brought to safety. Lacking the excitement of the oil by Eurich is "Dawn — from the Signal Station, Dover," a chalk, wash and pen drawing by Major Sir Muirhead Bone, which shows ships bringing the last of the rear-guard from Dunkerque coming around the South Foreland and entering the Gate at Dover, a work of lovely quiet values. By the same hand is a magnificent drawing—always remembering that the item is a record—of the review of the crews of the Exeter and the Ajax in the Horse Guards parade ground. Eric Kennington has large and boldly handled pastel portraits of seamen and airmen, while Sir William Rothenstein, who was engaged in such work in the Great War, shows portraits in sanguine, Edward

Ardizzone has free pen and ink sketches washed with watercolor of devastated streets with figures; John Armstrong shows what bombers left of a building; Edward Bawden finds a subject on the quay at Dunkerque; Keith Henderson, among his items shows an improvised test of the undercarriage of a plane—a man jumping on a wing, which is contrary to all regulations but ruled effective; John Mansbridge depicts an air gunner in a turret, and Raymond McGrath in watercolor is precise in his drawing of wing sections of Beaufort bombers awaiting assembly.

Paul Nash in "Under the Cliff" depicts the tail of a Heinkel bomber; R. V. Pitchforth deals with twisted metal pillars and beams in a wrecked gravity salt factory at Birmingham; Eric Ravilious shows individuality in his watercolors of naval scenes—ships off Norway; "Passing the Bell Rock"; and "Ark Royal in Action"; Graham Sutherland has gone in for scenes of devastation—wrecked buildings and flames. This does not deal with the complete list of artists, all of whom have something to say in their personal ways.

The photographs which fill one of the galleries are excellent examples of camera art, generally fine in arrangement and effective in lighting—departing soldiers caught in the sunlight piercing the glass-roofed station; tanks on country roads; scenes in munitions and armament shops; barrage balloons; bombers, flying boats, mine-sweepers, destroyers; interiors of bombed homes and churches, the dome of St. Paul's clear above swirling clouds of smoke on the night of the great fire in December, 1940; women engaged in farm work; horse, man, child and dog masked ready for gas warfare; children in an air raid shelter, to mention a few of the pictorial offerings. Photographs, too, show the role of the artist in camouflage.

It is an exhibition which should interest the men and women of the services as well as the general public. It gives more than a hint of what modern warfare means and also shows what steps the authorities have taken to defeat the efforts of the enemy.

## War Pictures Of England

Star. Jan. 5, 1942

Exhibition Shows  
Views of Damage  
And War Activity

The exhibition of "Britain at War," which has now come to the Art Association of Montreal, tells little that has not been told and shown before, but it shows more clearly than ever what the people of Britain are doing and what has been done to them. It consists chiefly of oil pictures, drawings and photographs, many of them by well-known artists, a few of the last war but mostly of the present one. It covers the walls of four galleries of the Art Association.

The oil pictures, though some of them are good as pictures, are more interesting for their subjects than their painting. Among them are some good portraits by Eric Kennington, others by Paul Nash, and a number of strange designs produced by the wreckage of ruined buildings, by Graham Sutherland and others. The drawings are even better, particularly those by Sir William Rothenstein and Sir Muirhead Bone, by whom there are a big scene of the Exeter and Ajax, Parade at the Horse Guards and other large drawings. Specially striking are the drawings by Edward Ardizzone of people in bombed areas and other places where war has been active, and those by Midshipman Worsley of scenes and activities on board ship. The collection also contains some of Low's excellent war cartoons and several of Heath Robinson's wonderful inventions, some of which have been published in the Sketch, and there make a cheering contrast to the rest of the exhibition.

The photographs include a number of good portraits of many types of fighters, and a number of views of devastation, views of the badly damaged areas near St. Paul's Cathedral and of fire fighting, and remarkable views of London by moonlight in the blackout. More pleasant and encouraging are the many photographs of war work being done, of men in training, of preparation for defence and of the Air Force and convoys.

Only a few posters are shown, but they are of some interest here and now, since they chiefly with warnings and instructions concerning air raids. Another group of very interesting exhibits is of drawings and models explaining the principles and methods of camouflage.

## Pictures from London Now on Exhibit Here

Gazette Jan. 3/42

Work by Members of New  
English Art Club at Art  
Association

An exhibition of work by members of the New English Art Club, which comes here through the courtesy of the National Gallery of Canada, Ottawa, is on view in the Lecture Hall of the Art Association of Montreal. Lack of space has precluded the hanging of the collection in its entirety, but a screen accommodates some of the items, and the choice of items fairly represents the varied aspects of the contributions.

Of especial interest to Montrealers, who may recall the paintings she exhibited here when as Princess Patricia her home was Rideau Hall in Ottawa, are oils by the Lady Patricia Ramsay—"Ceylon Elephants," with two massive animals at the edge of a stream, and "Still Life: Fruit and Vine Leaves," both works being marked by laudable attention to form and good color.

Mary Adshead reveals direct, fluent brushwork in "The Dress Shop," and there is sparkle to the color of "Cottage in Wales," with cows nibbling a hedge, by Stephen Bone. George Charlton well suggests the glitter of sunlight in his scene of house amidst trees and children playing in the grass, called "On Hampstead Heath". Philip Conard imparts an old masterly spirit to a girl's head in his work entitled "Georgina", and Charles Cundall in circus and horse fair scenes does not ignore detail nor claim before a mass of figures and animals. R. O. Dunlop has two canvases shot through with light and air—"River Avon at Evesham", and "Near Kingston-on-Thames", while "Spring Song" by J. B. Manson—a fruit tree in blossom near a house is convincing and poetic. Allan Gwynne-Jones paints flowers in an earthenware jar very well, and is also effective with his standing girl called "Portrait of an Art Student".

"Rose et Vert", a girl reading, is a sound performance by Fairlie Harman, and Augustus John is represented by "Flower Piece". Paintings of Pondo women rather on the plum-purple side in complexion and not over-dressed, are the offering of Neville Lewis, and Malcolm Milne in "Summer on the South Downs", has concentrated his detail on the various flowers blooming in the foreground. Scenes in city squares are shown by Maresco Pearce, and "La Combe, Cotignac" under sunlight is an effective work by Lucien Pissarro. Besides a self-portrait "The Toilet", and girl pulling on a stocking, reveals the precise draughtsmanship of Sir William Rothenstein. Albert Rutherstone has a good offering in "The

Laundry Girl", and there are some nice blues in "The Picture Book", a seated woman inspecting a volume, by F. H. S. Shepherd. Gilbert Spencer is direct and sincere in "View from Holywell Manor", but "The Lovers", and "Contemplation", by Stanley Spencer can lay no claim to charm. P. Wilson Steer, O.M., has rich, freely handled color in "Embarkation"—women descending steps to craft on a tree-edged stream, and Mrs. Ursula Tyrwhitt in "Leisure Hour", a girl reading a red book, employs broken color to good effect. Ethel Walker's "Contre-Jour", a woman backed by a window is a work of good values.

The catalogue has an informative introduction by D. S. MacColl on the formation of the Club, and perhaps in the following paragraph explains the inclusion of some paintings:

Since its beginnings, the "New English" has been a nursery of young painters. More than forty of its members have been elected to the Royal Academy. From Clausen and Sargent to Russell, Conard, Dodd and Gere, the official body has been rejuvenated from this source; but while cherishing a tradition of "good painting," "la bonne peinture", the Club has been a nest of fledglings, who have left it to follow a more eccentric course in the disintegration of the picture, and the pursuit of "abstraction" and distortion.



# OBITUARY

## CLARENCE GAGNON, NOTED ARTIST, DIES

Montrealer Famous for Snow Scenes and Habitant Life Paintings

WIDELY KNOWN ABROAD

Member of Royal Canadian Academy, He Lived Many Years in France—  
Born in 1881

Clarence A. Gagnon, R.C.A., an outstanding Canadian artist whose name became synonymous with snow-scenes, of the Laurentians, died at Ross Memorial Pavilion of Royal Victoria Hospital last night, after a long illness. He was 60 years old.

Although an artist of varied mediums and several fields of art expression, it was for his Lauren-



Photo by Tavi, Three Rivers.  
CLARENCE GAGNON

tian scenes that Gagnon was best known. As an etcher, painter, and illustrator, though, he held an enviable reputation that became international in scope. He was a resident of France from 1922 to 1936.

Surviving are his widow, the former Lucille Rodier, and three brothers, Wilford Gagnon, F.R.I.B.A., Ernest, a civil engineer with the Federal Department of Public Works, and Frederick, also a civil engineer residing in Montreal.

The body is resting at the funeral parlors of Jos. C. Wray & Bro., Mountain street, from where the funeral will be held on Thursday morning. Service will be at St. Leon Church, Westmount, at 9 o'clock Thursday morning and burial will take place in the family plot at Cote des Neiges Cemetery.

Born in Montreal in 1881, he was the son of Alphonse E. Gagnon, the manager of a milling company here. His mother was a cultured English woman with marked literary ability.

He was the descendant of one of three brothers who left Normandy in 1643 and settled in New France. For the first ten years of his life he lived in Ste. Rose and then moved to Montreal.

At an early age he studied under William Brynmor of the Art Association and spent much time sketching in rural Quebec. He studied in Paris under Jean-Paul Laurens at the Julian Academy. Although he visited extensively in Europe he remained distinctively a Canadian artist and Baie St. Paul and district was his favorite sketching ground.

His love of old things and old customs was revealed in his work and in his interest in the colors used by the habitant in the hooked rugs and tapestries that are woven in the winter months in the farmhouses of the rural areas.

In Europe he was well known for his etchings and many art galleries on the continent include in their collections some work of this celebrated Canadian.

With Maurice Cullen and Suzor-Cote, Clarence Gagnon did much to introduce impressionism to Canadian painting. Light and atmosphere radiate from his rural Quebec scenes, and in this medium his illustrations for Mornay's edition of Maria Chapdelaine by Louis Hemon are outstanding.

### PORTRAYED HABITANT LIFE.

One has but to turn to these for the true revelation of Gagnon's interest in and understanding of the habitant. The red sleigh, the typical cart-horse, the costumed villagers, the village church, all were used by Gagnon to record for posterity the work and worth of the habitant.

In this series other creations which drew the comment and plaudits of the world of art were a sugar-bush scene, a ploughing scene, and various village main streets. Few details escaped Gagnon when he had brush or crayon in hand. The ancient villager had his cane, some small tot was placed atop a brightly-colored sleigh, one ox and one horse were hitched to the same plough, or a stone boat, a village inn, a spring thaw, or horse-racing on the ice—these marked Gagnon for more than ordinary notice.

In the case of Mornay's edition of Le Grand Silence Blanc, by Louis-Frederic Roquette, when the work was sold out in a short time, it was agreed that the purchasers were buying the Gagnon illustrations.

Clarence Gagnon's work was recognized, though, long before he spent five years on the Maria Chapdelaine illustrations and brought forth 54 masterpieces. As early as 1904 he won a medal at the Louisiana Purchase Exhibition at St. Louis. Two years later he received honorable mention in Paris for his etchings. In 1910 he was elected an Associate Royal Academician.

In 1919 he married Lucille Rodier, also a pupil of William Brynmor. Two years later he was elected Academician of the Royal Academy, and the same year won the Trevor prize at the Salmagundi Club in New York. He received the honorary LL.D. degree from the University of Montreal in 1938.

Many of his outstanding works

were shown in the Art Galleries of Ottawa, Montreal, Toronto, Quebec, Vancouver, Saint John, Halifax and the Manchester Art Gallery, England.

His etchings hung in the art galleries of Paris, London, Dresden, Florence, Venice, Malhausen, The Hague, Liverpool, and many other European cities.

Some years ago Mr. Gagnon developed the idea for an open-air museum of French-Canadian handicraft, folklore and antiques and first believed that the Island of Orleans was the right spot for such a development.

Later he believed that such a project might be taken up as a part of the Tercentenary Celebrations of Montreal—celebrations which the war has brushed aside.

In connection with this latter phase of the plan he constructed a model of the proposed museum which was put on display at the brief exhibition held last year at the new University of Montreal buildings atop Mount Royal.

Singular honors of another nature came to Clarence and among them was that of having many of his paintings hung in the sitting room at Rideau Hall, Ottawa, when King George and Queen Elizabeth stayed there during the Royal visit.

## CLARENCE GAGNON PAID FINAL TRIBUTE

Gazette Jan. 9. 1942

Funeral Service Held at St. Leon for Noted French-Canadian Painter

Final tribute was paid to Clarence Gagnon, R.C.A., French-Canadian painter, by fellow artists, representatives of the city and friends, at the funeral service held yesterday morning at St. Leon of Westmount Church.

Dom Paul Bellet, of the Benedictine Order, himself an artist, sang the requiem mass, assisted by Rev. Fathers Derome and Waddell. The choir was directed by Romain Pelletier.

Mourners were three brothers, Wilford Gagnon, F.R.I.B.A., and Frederick Gagnon, of Montreal, Ernest Gagnon, of Ottawa; and Edmond Rodier, Mrs. Claire Gagnon, L. L. Rodier, Sqn.-Ldr. P. Rodier, Pierre Rodier, Mrs. Ernest Gagnon and M. A. Gagnon.

Others present at the funeral included: Mayor A. Raynault, Brigadier-General E. de B. Panet, Hon. J. E. Perrault, Senator Leon Mercier-Gouin and Paul Gouin, Charles W. Simpson, R.C.A., W. R. Watson, Edmond Dyonnet, R.C.A., Dr. C. F. Martin, L. A. Richard, Quebec Deputy-minister of Lands and Forest and Interior Fisheries, Adam Mackay, Ben Deacon, Raoul Grothe, Justice E. Fabre-Surveyer, Thomas Guerin, A. Smith, Armand Grothe, Dr. Jean Saucier, A. Barbeau, L. de G. Beaubien, Mar. Henri Vautelet, Daniel Steen, Consul-General of Norway, J. R. Smith, Edwin Holgate, R.C.A., Wilfred M. Barnes, A.R.C.A., Adrien Herbert, R.C.A., R. de V. Terroux, P. R. Wilson, Idola St. Jean, Emile Lemieux, Jules Hone, J. N. Betournay, Harold Lawson, Jean Chauvin, Councillor Percy E. Nobbs, R.C.A., R. Martin, Andre Martin, Jean St. Germain, Mrs. P. Heward, Henri Morin, Mrs. Henri Geoffrion, Mrs. Alfred Thibodeau, E. Taggart Smythe, Frank Stephens, Mrs. J. Papineau, Roger Vial and G. Labelle.



MRS. NORMAN BOHN, Chevalier de la Legion d'Honneur and Chevalier de l'Ordre de la Couronne de Belgique, of London, with her daughter, MONIQUE, in Montreal for the duration of the war. Miss Monique attends school at the Sacred Heart Convent. Mrs. Bohn is honorary secretary of the loan exhibition of masterpieces of painting, to be held at the Art Gallery February 5th to March 8th, for the benefit of the Allied Merchant Navy. Annette and Basil Zaros Photo.

## Active in Coming Benefit

Star. Jan. 9. 1941  
Prominent Women Citizens on Committee For Loan Exhibition

THE following ladies are directing the English section of the subscription committee for the Loan Exhibition of Masterpieces of Paintings to be given for the benefit of the men of the Allied Merchant Navy, from February 5th to March 8th, in the Art Gallery: Hon. chairman, Mrs. J. W. McConnell; hon. vice-chairman, Mrs. Charles F. Martin; honorary secretary, Mrs. Harry Thorp; hon. treasurer, Mrs. W. Durie McLennan.

Members of their committee are, Lady Allan, Mrs. William Angus, Mrs. Frederick Bindoff, Miss Sheila Birks, Mrs. Allan Black, Mrs. K. C. Blackwell, Mrs. Allan Bronfman, Mrs. Samuel Bronfman, Miss Alice Brunton, Mrs. E. Buchanan, Mrs. Donald Byers, Mrs. Arthur Chipman, Mrs. C. W. Colby, Mrs. Sydney Dobson, Mrs. A. Duffield, Mrs. Donald Drew, Mrs. J. Eccles, Mrs. H. Fellows, Mrs. G. B. Foster, Miss Catherine Gurd, Mrs. Julius Griffith.

Hon. Mrs. B. M. Hallward, Mrs. C. Hands, Mrs. G. Hanson, Mrs. Eric Harrington, Miss Elizabeth Hay, Miss Gillian Hessey-White, Mrs. W. R. G. Holt, Lady Howard de Walden, Miss Marjorie Hutchison, Mrs. Miller Hyde, Mrs. Gordon Hyde, Miss Irene Irwin, Mrs. R. P. Jellott, Mrs. Henry Joseph, Mrs. Philip Logan, Miss Margaret Lucas, Miss Elizabeth Lyman, Dr. Charles F. Martin, Mrs. Edward Maxwell, Mrs. Wilson McConnell, Mrs. J. Cecil McDougall, Mrs. H. K. McKeown, Mrs. T. R. McLagan, Mrs. R. H. McMaster, Mrs. G. Meredith Smith, Lady Meredith, Mrs. F. C. Morgan, Miss Eleanor Morrice, Miss Althea Morris, Mrs. H. B. Norris, Mrs. J. C. Notman, Mrs. Alex Paterson, Miss Ruth Mary Penfield, Mrs. F. Perry, Mrs. Geoffrey Porteous, Mrs. Howard I. Ross, Mrs. H. Y. Russel, Mrs. Joab Shaw, Mrs. Mackay Smith, Mrs. H. H. Starnes, Mrs. Harold Stevenson, Mrs. T. T. McG. Stoker, Mrs. Garnet Strong, Mrs. G. B. Taylor, Mrs. N. A. Timmins, Mrs. Leo Timmins, Mrs. G. Edward Tremble, Miss Virginia Walbank, Miss Barbara Whitley and Mrs. R. Walter.

## Netherlands to Loan Important Pictures

Examples Due at Exhibition of Masterpieces of Painting Include a Vermeer

Sympathetic support of the loan Exhibition of Masterpieces of Painting, which is to be held in the galleries of the Art Association of Montreal from February 5 until March 8 for the benefit of the men of the Allied Merchant Navy, is being shown, interest by the Government of the Netherlands taking the form of placing at the disposal of the local committee for showing here of some works from the Rijks Museum, Amsterdam, which were in safe custody in the United States when that country was overrun by the Nazis. All are choice examples, among them being "Fair at Hoboken" by Breughel, an outstanding work by Pieter de Hooch, an old woman by Nicolaes Maes, and the painting of a maid pouring milk by Vermeer. Works in normal times having homes in that country include items from the Katz collection among them examples by Cuyp, Gelder, and Rembrandt, while by the last-named painter there will be two works from Montreal sources, picture-lovers in this city also supplying works by Constable, El Greco, Goya, Frans Hals, Valasquez, Monticelli and Boudin. Daumier's "Third Class Carriage" will come here from an Ottawa collection, while among the items due from Toronto will be works by Gainsborough, Romney, Rubens and Van Dyck.

The exhibition is to be opened by the Governor-General.

## Marian Snowden On Tudor Music

At the Art Association of Montreal next Monday afternoon, January 12, at 5 o'clock, Miss Marian Snowden will give a concert-lecture of Music and Art in the Tudor Period. Miss Snowden will play on the virginals and will also illustrate her lectures with lantern slides.

Mrs. Charles F. Martin, vice-chairman of the English section of the subscription campaign for the Loan Exhibition of Masterpieces of Painting being held in the galleries of the Art Association of Montreal from February 5 to March 8 for the benefit of the men of the Allied Merchant Navy, entertained a yesterday afternoon for the of her committee.

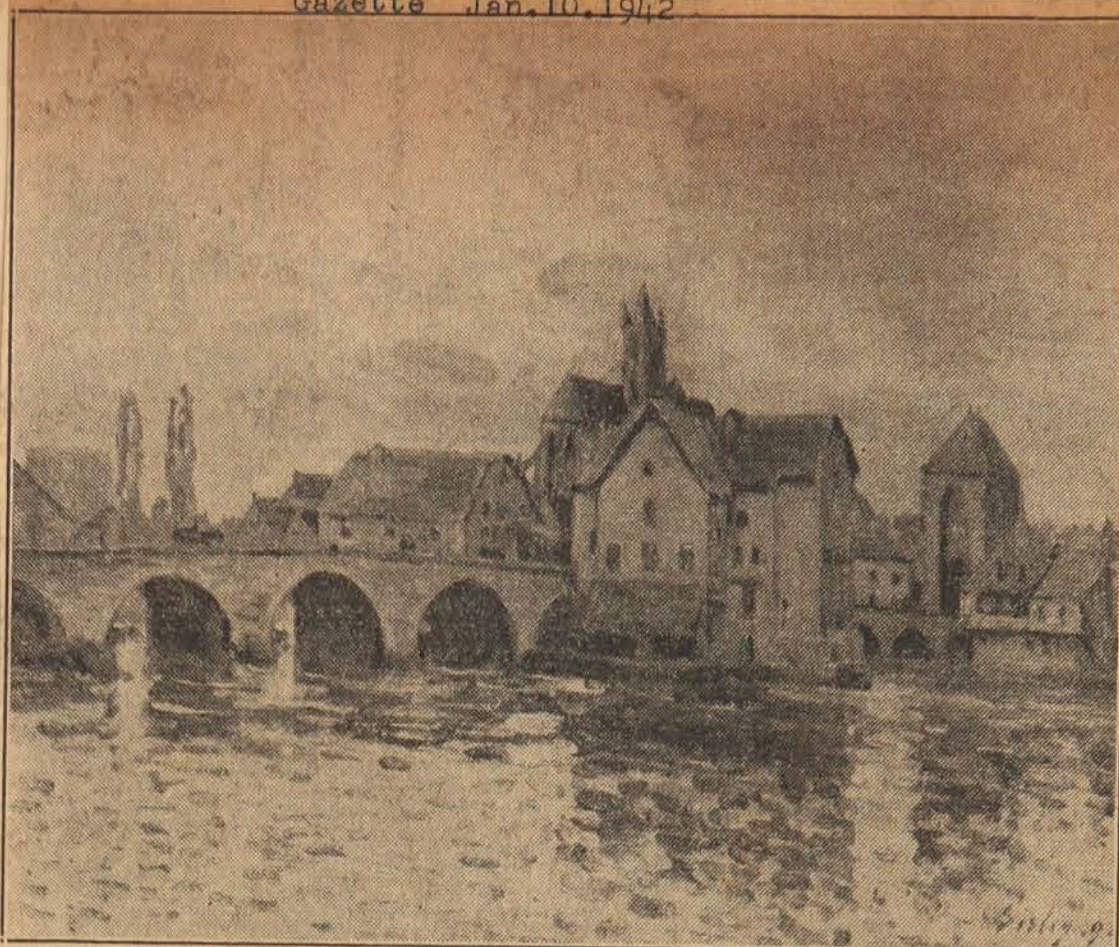
Mrs. Charles F. Martin, honorary vice-chairman of the English Section of the subscription campaign for the Loan Exhibition of Masterpieces of Paintings being held in the Art Gallery from February 5 to March 8, in aid of the men of the Allied Merchant Marine, is entertaining at tea this afternoon for the members of her committee.





**SQUADRON LEADER DOUGLAS BADER, D.S.O., D.F.C.**, drawn by Cuthbert Orde, is among the items in the Britain At War exhibition being held in the galleries of the Art Association of Montreal. Bader, who carried on with artificial legs, was the British-born leader of the All-Canadian squadron in the Royal Air Force which distinguished itself in the Battle of Britain in September 1940. This R.A.F. officer, with 15 enemy aircraft to his credit, is now a German prisoner of war.

Gazette - Jan. 10 - 1942.



**LE PONT DE MORET, AU SOLEIL COUCHANT**, by Sisley, is one of the works which will be seen at the loan Exhibition of Masterpieces of Painting to be held in the galleries of the Art Association of Montreal from February 5 until March 8 for the benefit of the men of the Allied Merchant Navy. This canvas was painted in 1892. A member of the French Impressionist group, Alfred Sisley, born of English parents in Paris in 1840, was partial to this subject — a scene near his home at Moret-sur-Loing. After study under Gleyre, the painter was first influenced by the work of Corot and Courbet, but association with Renoir and Monet later led to a complete change of style. He made the Seine, the Loing and the Thames the theme of many pictures. His life was a constant struggle with poverty, substantial recognition of his talent coming after his death in 1899.

## Art News and Reviews

### "Britain at War" Paintings Miss Aim, Critic Finds

By ROBERT AYRE

AS a text for the "Britain at War" exhibition now to be seen in the Fine Art Gallery here we are entitled, I suppose, to take the words of Monroe Wheeler in the catalogue published by the New York Museum of Modern Art. "With admirable wisdom, in this war as in the last," he says, "the British Government has recognized the usefulness of art to enliven the idealism with which its people are united in self-defence, to ennoble the scene of their common suffering and to provide visual imagery of their great cause and their peril."

It is well put and no doubt this is the way the British Government sees it. Nevertheless, my own feeling is that the pictures don't quite measure up to the text. In only one of them do I find all three elements expressed. Richard Eurich's "Withdrawal from Dunkerque" ennobles a scene of great desperation and heroism, gives a dramatic report of an historic event, stirs the imagination and stimulates the pride of the people.

#### Nothing Stirring

Let me be particular. Look at Paul Nash's aircraft, his Whitleys at play, his planes in the clouds, his German bomber broken in the wood, his German raider a fragment on the shore. I don't see in any of Nash's pictures a stimulus to idealism, an ennoblement of the scene of suffering or a visual image of a great cause. It is simply Nash being Nash in his own personal, almost exclusive, way, painting shapes of airplanes instead of the flowers and shells and the "polar object" you will find in the New English Art Club exhibition downstairs.

Henry Moore is even farther from the point. He made drawings in Tilbury air raid shelter but his ghostly, featureless forms shrouded in spirals might be anywhere. They might be in Limbo. You may look at them that way if you like—the nameless thousands bunking together in a nightmare—but such an interpretation could not have a widespread acceptance.

(Edward Bawden is less obscure in his water color "Quay at Dunkerque," with its craters and its men going down into a shelter, but it gives you the chill of desolation and nightmare.)

Nor is there anything to stir you in Raymond McGrath's draughtsman's statistics of plane assembly, without the workers, or John Piper's passage to the A.R.P. control room.

#### Shows Ruin

The painter who gave me the most satisfaction was Graham Sutherland, but it was in terms of

pure aesthetics, with no overtones of patriotism or idealism. He is still an abstractionist though, the war has given him new designs in camouflaged planes and wrecked buildings. In looking at his fallen lift shaft in the City, at the shattered farmhouse, the public house and the solicitor's office in Wales, I felt no emotion, either of anger or indignation.

Without the titles to help, you would never know what these places were; they have lost all semblance of themselves; there is nothing human about them; nothing to suggest that there ever was. Perhaps you will see in them a sort of philosophy of disintegration. Fire rages in the solicitor's office and the color in the lift shaft picture is expressive of violence and doom. But the explosions and fires might as well be peacetime catastrophes. Less ironical than trivial I found John Armstrong's painstakingly constructed ruins of "The Elms."

Closer than any of these to Mr. Wheeler's threefold definition of war aims in art are Roland Vivian Pitchforth and Edward Ardizzone. You need humanity, in action, and they give it. Pitchforth shows ruins, but he also shows the casting of an ingot and men wielding a hose in practice beside the Serpentine, and he presents them vigorously. Ardizzone, in his rhythmic and perfectly controlled drawings of working parties, of soldiers and refugees on the road, makes you think of Daumier. It is worth while to give pictures of war in abstractions and semi-abstractions but Ardizzone strikes to the heart of it in showing the despair and suffering it brings.

Outstanding in the exhibition, both as pictures and as records, are Eric Ravilious' dry, measured water colors of the Ark Royal at sea and off Norway; Barnett Freedman's spacious "Runway at Thelus," and Anthony Gross' "Barrage Balloon" and "The Watcher," individual in a Dufresneque, almost whimsical, way.

#### Exceptions

Canadians will be proud to see among Eric Kennington's paintings portraits of Wing Commander G. R. McGregor, D.F.C., Pilot Officer G. G. Hyde, both born in Montreal, and of Pilot Officer W. L. McKnight, D.F.C. and Bar, of Edmon-

### Vermeer Painting Arrives Here Under Dutch Government Escort

One of the world's most priceless artistic possessions, The Milk Maid, painted by the celebrated Dutch artist Jan Vermeer in the seventeenth century, arrived in Montreal yesterday, after being carefully guarded en route here from Detroit by an official representative of the Netherlands Government. The painting will hang in the gallery of the Art Association of Montreal, Sherbrooke street west, during the loan Exhibition of Masterpieces of Painting being held from February 5 till March 8 in aid of the men of the Allied Merchant Navy.

The painting, which was on exhibition at the World's Fair at New York, was in the United States when war broke out and it was stored on this side of the Atlantic for safekeeping.

When arrangements were being made for the forthcoming exhibition of loaned paintings, art lovers here made a determined attempt to secure The Milk Maid. Lengthy negotiations were necessary before the authorities were prevailed upon to send the masterpiece to Montreal; and then only on the condition that it be escorted here by a high-ranking Netherlands Government officer.

The painting came here by train from Detroit and possession of it was taken by Dr. Charles F. Martin, president of the Art Association of Montreal, on behalf of the exhibition. Steps were immediately taken to safeguard the famous masterpiece until such time as the exhibition is opened by the Earl of Athlone and H.R.H. the Princess Alice. Protection against theft and other loss will be intensified from the moment the showing opens, it was learned.

Experts here said yesterday that it would be impossible to place a valuation on such a work as The Milk Maid. It was learned from officials connected with the exhibition that the total valuation placed on paintings to be shown approximates \$25,000,000. The figure has been placed as high as \$30,000,000.

### ART ASSOCIATION OF MONTREAL "BRITAIN AT WAR"

Exhibition Now on View

GALLERY TALK on the exhibition, FRIDAY AFTERNOON, JANUARY 16th, 4.30 p.m. Admission free.

BRITAIN AT WAR. A showing of war films MONDAY, January 19th, at 4.30 p.m. Public invited. Admission to Gallery, 25c. Members free.

1379 SHERBROOKE STREET WEST, MONTREAL

"Star" January 15th, 1942

ton, and will be interested in D. M. Sutherland's pictures of Newfoundland lumberjacks in the Scottish forests. When the show was in New York, it included several paintings from the Canadian records of the last war which are not on view here.

You will not, I trust, assume from the foregoing that the exhibition failed to impress me. It did impress me, and all the more because of its reticence. Turning artists into out-and-out reporters and propagandists is not the British way. It is much better that men like Nash, Sutherland, Moore and Armstrong should be given opportunities to remain themselves in a new environment than that the Government should emulate the leaders of some other nations and insist on self-glorification and bombast. The result could only be meretricious. There would be too many magazine illustrations like Keith Henderson's bomber officer.

There are exceptions, of course, in cartoons and posters, and you will find good examples of these specific jobs in the exhibition camouflage section is a full study.

### Star Jan. 21, 1942 Noted Painting Arrives for Show

ARRIVING under guard of an official representative of the Netherlands Government, Jan Vermeer's immensely valuable painting, The Milk Maid, was yesterday deposited in a safe place in Montreal until shown in the gallery of the Art Association of Montreal during the loan Exhibition of Masterpieces of Painting in aid of the men of the Allied Merchant Navy from February 5 to March 8.

The painting was on exhibition in the World's Fair when war broke out and was stored in the United States for safe keeping. Dr. C. F. Martin, president of the Art Association of Montreal, yesterday met the train carrying it and the officer of the Netherlands Government entrusted with its care.

The picture was secured by the Art Gallery through the efforts of G. P. Luden, Consul-General of the Netherlands.

### Star Jan. 21, 1942 War Films Seen At Art Gallery

Monday afternoon lectures at the Art Association of Montreal began again this week, after the Christmas interval. In a different shape from those which have been given there before. They are concerned with the war and with the exhibition of Britain at War which is now in the galleries, and on Monday afternoon there was not a lecture but a showing of war films, issued by the British Ministry of Information, and shown with the co-operation of the Canadian Film Society.

Monday's display consisted of a series of short films, taken in various parts of the world. It began with an Australian film showing war preparations, which included the making of uniforms, tin hats, army boots and the famous Australian felt hats. A film of anti-aircraft work showed A.A. gunners at work, with all their guns and instruments for range finding and control, and was followed by one of British coast defence, with guns, planes and members of the Home Guard on duty. Next to that was a visit to a war-ship, with a comic civilian visitor, who is shown the sowing of mines and depth charges and the shooting down of a hostile plane. The series also included a film of civilian training in the making of weapons and munitions, and a dramatic story of a motor boat at Dunkirk, with some good scenes of soldiers wading from the shore and being taken on board.

Next Monday at 4.30 Professor Percy Nobles will give an illustrated talk on camouflage.

### Guide-Lecturers At Art Exhibition Star Jan. 21st, 1942

The Loan Exhibition of Masterpieces, which is to be shown at the Art Association of Montreal from February 5 to March 8, for the benefit of the merchant marine, will be a collection such as has never before been seen in Montreal. To help its appreciation the Art Association is arranging for lecturers and guides to explain the pictures to visitors.

Professor Adrian J. Barnouw, an outstanding art critic, will be one of a series of out-of-town lecturers in February. He is one of the most distinguished Dutch art critics and a recognized authority on the work of Van Gogh, and is now teaching in Columbia University. As a Dutchman he appreciates the needs of the merchant navy and is giving his services to the cause.

Besides the visiting lecturers, who will speak at fixed times, the Association will provide guide-lecturers, who will explain to groups of visitors to the galleries something of the history of the one hundred and twenty pictures which are to be shown. Charles Maillard, director of L'Ecole des Beaux Arts de Montreal, is making arrangements for the French guides, and Arthur Lismer, director of the Educational Section of the Art Association, is in charge of the English guides.



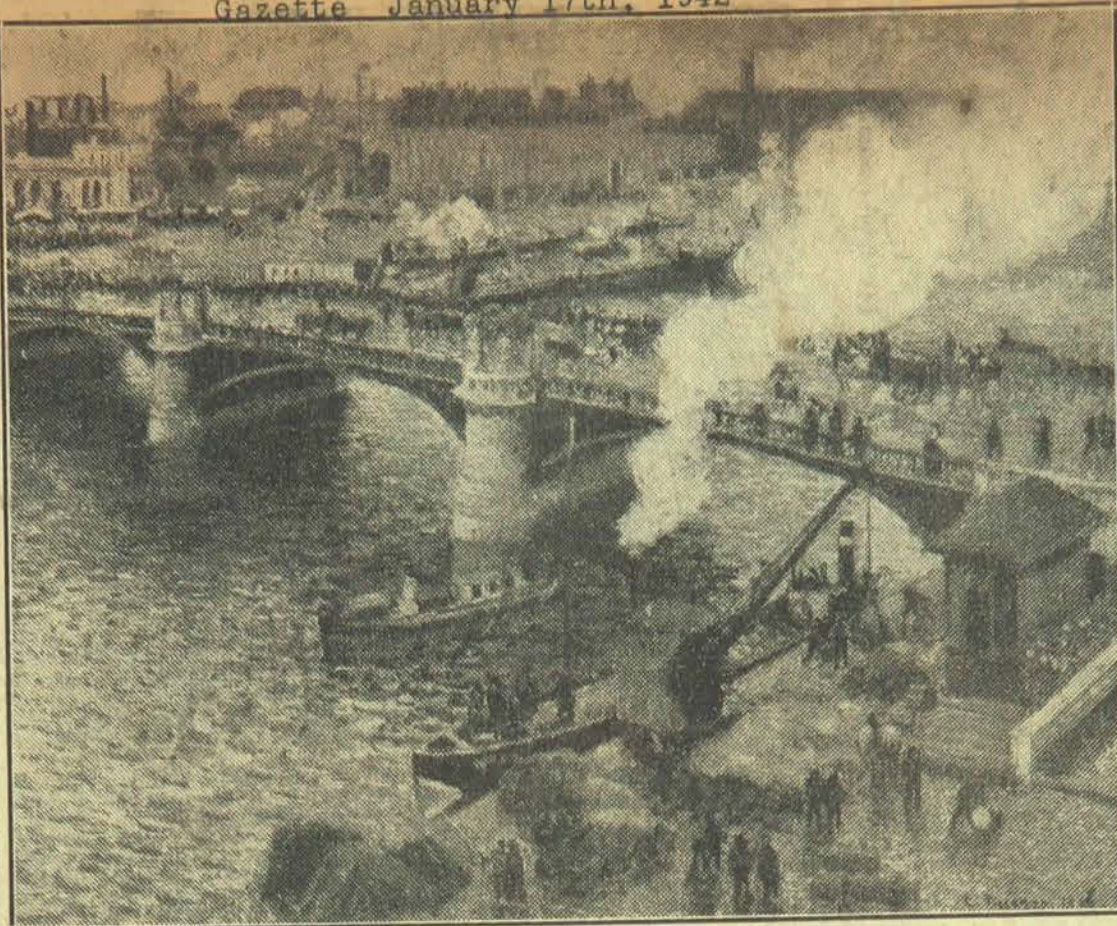
## Two Exhibitions Due To Conclude Shortly

New English Art Club and Britain At War Shows Offer Variety

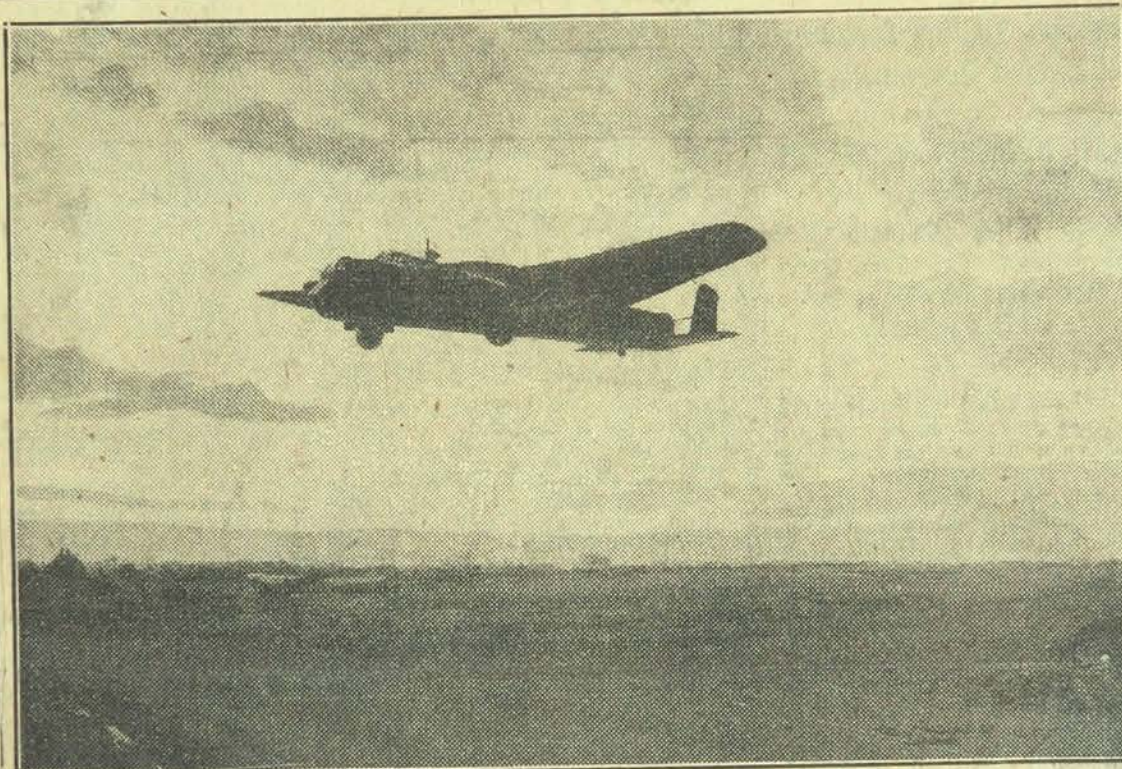
Tomorrow will be the last opportunity that picture-lovers will have to view the exhibition of the New English Art Club, which came here through the courtesy of the National Gallery of Canada, Ottawa, and is on view in the Lecture Hall of the Art Association of Montreal. It is an interesting enough show in revealing what a section of the English painters are doing, but it is lacking in any thrilling notes. Works by Augustus John are not often seen here, and certainly "Flower Piece" cannot excite enthusiasm, while that quality can be stirred by the broadly painted impression of figures walking to water craft on a tree-edged stream by P. Wilson Steer, O.M. There is plenty of evidence that the artists know their craft and approach it in serious vein, and there are some good items in the overflow of drawings and water-colors in one of the new galleries upstairs, where Max Beerbohm has a couple of rather caustic water-colors—"The Rothschilds at Play" and "Count Boni de Castellane," items by a man whose work is better known here through reproductions. The firm, free line of Sir Muirhead Bone is admirably shown in illuminated flag-bedecked buildings and crowded streets in "Eve of the Coronation, Piccadilly Circus," while D. Sutherland MacColl reveals strong handling, firm form and rather meagre color in "St. Catherine's Rock, Tenby," with sea, figures and a woman astride a donkey on the sands, and "The Church, Montreuil-sur-Mer," which is forcefully drawn. T. T. Baxter in "The Thames near Henley" shows himself sympathetic to watercolor, and in the same medium there are effective items of a straightforward pictorial kind by Charles Cheston, Ronald Gray, and Ethelbert White. "Thames Barges, Whitstable," by Wilson Steer, has freedom and sure drawing, and Philip Connard in "Old Islesworth"—roofs, church tower and a foreground of water, has a work that suggests the essence of simplicity.

The Britain At War exhibition is also heading for its close here, which falls on Sunday, January 25. This is a comprehensive exhibition of official records in which there seems to have been no dictation by the authorities regarding the manner of the artist's treatment of his subject. Some as pictorial records are certainly more useful than others, but in the expression of individuality the painters have not been restricted. The collection of photographs of fire and bomb damage to houses and churches is particularly wide and effective, and the drawings and paintings of sailors, soldiers and airmen have in the main been competently done.

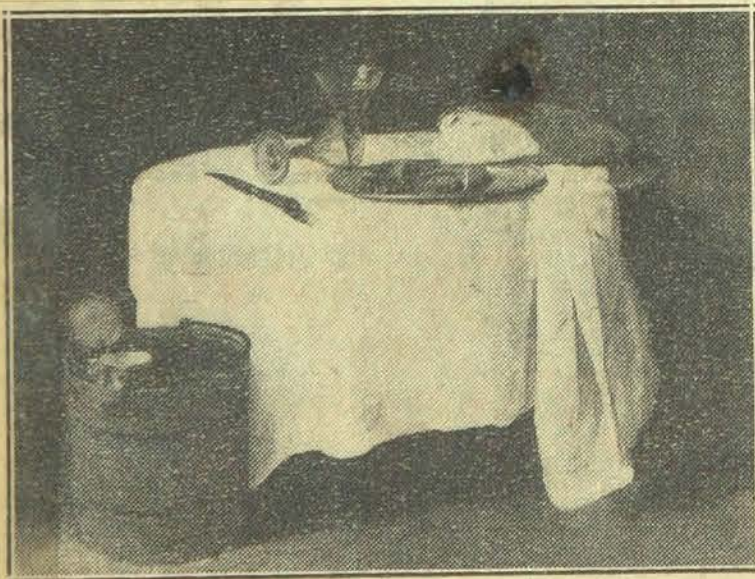
Closing of these shows has been necessary by reason of the space needed to rearrange items in the permanent collection to make way for the important loan Exhibition of Masterpieces of Painting which will be held from February 5 until March 8 for the benefit of the men of the Allied Merchant Navy, an event which is to be inaugurated by the Governor-General.



**LE PONT BOIELDIEU A ROUEN**, by Camille Pissarro, is one of the canvases which will be shown in the galleries of the Art Association of Montreal in the loan Exhibition of Masterpieces of Painting which will be held from February 5 until March 8 for the benefit of the men of the Allied Merchant Navy. Pissarro—1830-1903—a member of the French Impressionists who was uniformly successful in his paintings of crowded streets was equally happy in his handling of port scenes, convincingly suggesting the activity of the workers on ship and quay and the interest of spectators in the operations under way. These qualities are present in marked degree in this painting which will come here from the permanent collection of the Art Gallery of Toronto.



**TAKE OFF AT DUSK**, by Roy Nockolds, is one of the pictures in the British At War exhibition being held at the Art Association of Montreal.



**LA NAPPE BLANCHE**, by J. B. S. Chardin, is one of the works which will be shown in the galleries of the Art Association of Montreal in the loan Exhibition of Masterpieces of Painting, being held for the benefit of the men of the Allied Merchant Navy from February 5 until March 8. Chardin was born in Paris in 1699 and for a long time devoted himself to painting still-life subjects, but in 1734 began a series of interiors with figures which thereafter held his interest. Elected to the Academy in 1728, Chardin was appointed its treasurer in 1755, a year later being granted the right to apartments in the Louvre. In the last years of his life he showed great skill in the pastel medium. He died in 1779.

### Perrier Offers Prizes For Essays on Paintings

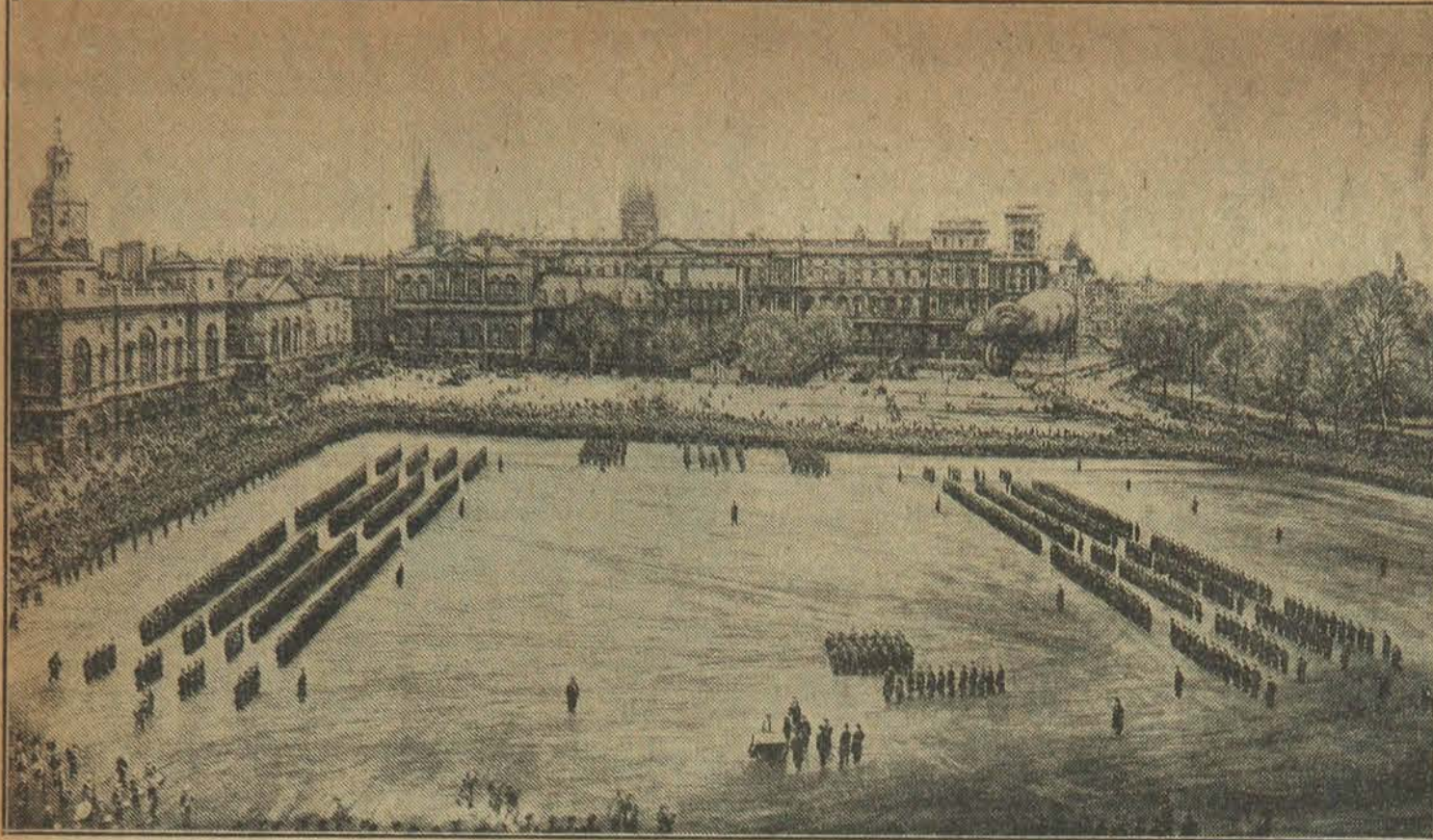
**Star**—21.1.42  
Hon. Hector Perrier, Provincial Secretary, has offered a prize of \$50 to the French schools, and \$50 to the English schools for the best and most concise criticism by a student of a painting to be exhibited at the Loan Exhibition of Masterpieces of Painting to be held in the Art Gallery February 5 to March 8. The details of the contest will be arranged by the chairmen of the French and English sections, Madame J. Edouard Perrault and Mrs. J. W. McConnell, and the vice-chairmen, Mrs. Hector Perrier and Mrs. Charles F. Martin. The loan exhibition is being held for the benefit of the men of the Allied Merchant Navy.



**FRANCISCO GOYA**, a self-portrait from the brush of this great Spanish painter, will be in the loan Exhibition of Masterpieces of Painting to be held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy from February 5 until March 8.

Montreal Gazette January 24th, 1942





**THE EXETER AND AJAX PARADE, 1940**, by Major Sir Muirhead Bone, is one of the works in the collection Britain At War which is due to close at the Art Association of Montreal tomorrow. This drawing in chalk, wash and pencil measures 20 1/4 by 36 3/4 inches and shows the assembly in the Horse Guards parade ground when the crews of the two British warships were reviewed by His Majesty the King and decorations presented to those who had distinguished themselves in the Battle of the River Plate, which resulted in the

German pocket battleship Admiral Graf Spee being scuttled by her crew and in the suicide of her commander. In the impressive drawing above, the King, Churchill and Chamberlain are at the table in the foreground. Bone was born in 1876 at Glasgow and studied at the Glasgow School of Art. He went to London in 1901, and has been a member of the New English Art Club since 1902. He is noted as a draughtsman and etcher, and served as a war artist in the Great War. In the present struggle, he was commissioned an Admiralty artist in 1940.

## Britain at War Show Nearing Conclusion

Collection of Pictorial Records At Art Association Comes Down Monday

Tomorrow marks the last chance that Montrealeers will have of seeing the Britain at War exhibition at the Art Association of Montreal, since early next week the items will be removed to make way for the loan exhibition of Masterpieces of Painting, for the benefit of the men of the Allied Merchant Navy, which will occupy the galleries from February 5, when it will be opened by the Governor-General, until March 8. Last week-end saw the removal of the exhibition of the New English Art Club from the Lecture Hall, which has since been hung with items from the permanent collection of the Association. After the exhibition of the masterpieces, among the following offerings will be the annual Spring Show, an event that always excites a good deal of interest.



**JANUARY 1941, VILLAGE OF DINTON, BUCKINGHAM**, by Henry M. Carr, is one of the canvases in the Britain At War show at the Art Association of Montreal. There is a distinct active service air in this presentation of a quiet country settlement now under the eyes of watchful patrols, two members of which are trying to keep warm at a brazier outside a canvas shelter. That the normal daily round is not much disrupted is indicated by the inhabitant who plods through the snow with a bundle of wood on his back.

As is the custom in war time, dress for the opening on Thursday evening, of the Loan Exhibition of Masterpieces of Painting, under the distinguished patronage of His Excellency the Governor-General and Her Royal Highness the Princess Alice, who will honor the occasion with their presence, will be more or less informal (black ties). Subscribers are reminded that only those holding pink or blue cards will be granted entrance to the reception, and these cards must be shown upon arrival at the Art Gallery. Other invitations have been issued to certain benefactors of the exhibition. **Gazette Feb. 2, 1942**

## Will Sell Catalogues

Star Feb. 4, 1942  
Young Montrealeers To Assist at Loan Exhibition

The following will sell catalogues tomorrow evening at the opening in the Art Gallery of the Loan Exhibition of Masterpieces of Painting:

Misses Andree Beaubien, Jacqueline Bedard, Francoise Beique, Mireille Beullac, Monique Bohn, Mari Brainerd, Dorothy Burdon, Rosemary Clarke, Sheila Coonan, Mary Dawson, Virginia Dobson, Marlee Dohan, Peggy Ekers, Mary Fergie, Jill Fitz-Clarance, Margot Frigon, Andree Garipey, Marthe Guimond, Patricia Hanson.

Mrs. Eric Herrington, Misses Frances Holland, Ann McFadjean, Catherine Mackenzie, Madeleine McNichols, Paule Martin, Germaine Monette, Althea Morris, Paule Normandin, Daphne and Damaris Owen, Renee Papineau, Gloria Partidge, Mary-Grace Pitfield, Marion Pratt, Francoise Prevost, Betty Pritchard, Denyse Quintal, Marion Rufford, Marydel Robertson.

Misses Micheline de Roumefort, Jacqueline Savard, Patsy Scott, Joan Shaw, Jeanne Steen, Madeleine Steen, Elizabeth Strong, Anita Tenzer, Margo Thornton, Lois Tindale, Barbara Todd, Paule Turgeon, Peggy Turner, Marie Vaillancourt, Elise Vautelet, Virginia Walbank, Patience Wheatly, Gillian Hessey-White and Barbara Whitley.

## Gazette

Feb. 5th, 1942

His Excellency the Governor General and Her Royal Highness the Princess Alice attended by Hon. Ariel Baird, lady-in-waiting; Sir Shuldham Redfern, Colonel H. Willis O'Connor, Major Eastwood, A.D.C., and Flight Lieut. Chevrier, A.D.C., are arriving from Ottawa this evening to honor with their presence the reception in the Galleries of the Art Association of Montreal for the premiere of the Loan Exhibition of Masterpieces of Art in aid of the Allied Seamen. His Excellency will open the Exhibition. His Excellency and the Princess Alice will spend five days in Montreal and will take up residence at the Ritz-Carlton while here.

All guests attending the reception this evening at the Art Gallery when His Excellency the Governor General will open the Loan Exhibition of Masterpieces of Paintings, are requested to arrive early and assemble in the upper galleries by nine o'clock as His Excellency the Governor-General and Her Royal Highness the Princess Alice will make their entrance at a quarter past nine o'clock.

In order to avoid crowding of the staircases, as this reception is expected to be unusually large, guests are requested to make use of the elevator at the left of the front entrance. The doors of the Gallery will be opened at eight o'clock.

As is usual in war time dress will be somewhat informal (black ties).

His Excellency the Governor-General and Her Royal Highness the Princess Alice who arrived in Montreal today have signified their intention of attending the next concert symphonique being held on Tuesday evening, in Plateau Hall.

## Treasure of the Week Is Morrice Painting

**Gazette Feb. 7/42**  
"Church of San Pietro di Castello" in Hall at Art Association

In the lower hall of the Art Association of Montreal the showing of a Treasure of the Week has been resumed, and the exhibit on view is a lovely example of the art of J. W. Morrice R.C.A. done when Venice interested him. "Church of San Pietro di Castello," a work of good contrasts and subtle values, shows figures on the grassy land in the foreground, a canopy-covered place of refreshment with table and chairs, trees on the bank and across the water, on which there is a gondola, is the sun-flushed church. This work is of the period when, as a change from his Paris quayside buildings and bookstalls, he found that the varied tones of Venetian palaces in quiet waterways presented problems that challenged his brush, and he produced a series of glowing canvases with just that right degree of completeness which revealed the unerring faculty he possessed in knowing when a work had been carried far enough. This painting, simple and satisfying in design and sound in color, is lent by a Montreal picture-lover.

A. Y. J. reveals the unique and significant qualities.

"Jackson is a Canadian—the most Canadian thing in painting we know—in that he sets the scene, arranges the background, pulls up the curtain and invites all who will to occupy his landscapes with whatsoever of imagination and subject they wish."

"He paints the North country and the habitant villages—one an expression of untouched nature in the rough and the other a land where winter is taken in its stride by the people, and contented homes and nestling villages, scattered farms and wooded hillsides show how settlement has brought new forms and patterns to a habited countryside."

"In short he integrates his landscapes and his fences, houses and roads into an interpretation of a whole character of Canada. He shows us what we inherited and what we have made of it and at the same time sends out a silent and definite appeal for its preservation and appreciation of its vastness and of its charm. Jackson's work is pioneer-like—like the building of a farm, or ploughing of a field, or making a wind-break—direct and purposeful, like swinging axes, paddling a canoe."

"In this sense Jackson is one with other Canadian painters, Morrice, Julien, Cullen, Thomson and MacDonald, as builders of Canadian character in landscape and in human affairs."

"A. Y. Jackson as a champion of the Canadian sentiment in Art—as a sturdy voice in its defence—as writer, soldier, Arctic explorer, president of societies, aviator and Doctor of Laws, all of these are well known and respected, but on this occasion he is honored as artist, as one who has shown the beauty of a land worth fighting for, as a creator of links that bind us to this country with a tenacity that no wars, no depressions, no inferiority complex can break. He has set a pace strong and vigorous, and if others would follow they must take the trail that leads to new and still more significant vistas. He is a powerful inspiration to artists young and old. He has brought prestige and honor to Canadian Art and to his country."

## Fischer Concert

At Art Gallery  
Star Jan 29/42

Madame Sarah Fischer's concert at the Art Association of Montreal on Tuesday evening was quite one of the best of the eight which she has given there. The program was, according to custom at these concerts, divided between older and younger musicians. The senior players were this time Norman Herschorn and Gilbert Hill, who brought the value of experience to sure and effective playing of sonatas for violin and piano by Bach and Mozart, which provided the backbone of the concert. Claire Prefontaine, who is no longer quite a new pianist, did some excellent and musical playing in two groups of short pieces; she did particularly well in a Nocturn by Chopin, in music by Schumann and Debussy and in an Etude by Liszt; a movement of Beethoven's third sonata was not quite so successful but there was very clever playing in a transcription of a Bach prelude and a sonata by Scarlatti.

A quite new performer in this concert was Claire Gagnier, a young soprano, whose voice has not yet finished growing, though she already uses it with astonishing skill; she did some quite remarkable coloratura singing in Dell'Acqua's "Vilanelle" and in the Valse from Gounod's "Romeo and Juliet," but she made even better use of her voice, which has quite a big range, in a song from "Fledermaus," in "Girumetta" and in "Voi che sapete" from "Figaro"; she promises to be a very good singer when her voice is fully developed. **H.P.B.**

## Invitations Are Issued

Star Jan 29, 1942

His Excellency To Open Loan Exhibition

TO have the honor of meeting His Excellency the Earl of Athlone, Governor-General of Canada, and Her Royal Highness Princess Alice, Countess of Athlone, the president and members of the committee of the Loan Exhibition of Masterpieces of Painting have issued invitations to the opening of the exhibition on Thursday evening, February 5, at nine o'clock, at the Museum of Fine Arts of Montreal, 1379 Sherbrooke street west.

This opening evening of the exhibition, the first war effort of the Art Association of Montreal, is reserved for those who are in possession of subscription cards, which include admission to the function, and to those benefactors who have received invitations.

## Dress Informal For Opening

Star Feb. 5, 1942

Following the custom in war time, dress for the opening on Thursday evening, of the Loan Exhibition of Masterpieces of Painting will be more or less informal (black ties). Subscribers are reminded that only those holding pink or blue cards will be granted entrance to the reception, and these cards must be shown upon arrival at the Art Gallery. Other invitations have been issued to benefactors of the exhibition, which is being held under the distinguished patronage of His Excellency the Governor-General and Her Royal Highness the Princess Alice, who will honor the occasion with their presence.

## Opens Thursday Jan. 31, 1941

School children are being encouraged to visit the Masterpieces of Art exhibition which will be opened next Thursday night by the Governor-General, in aid of the Merchant Seamen. The Provincial Government is awarding \$100 in prizes, \$50 for the best essay in English, \$50 for the best in French. Details have not yet been announced but each child may write about the picture he likes best. There will be more than 100.

Madame Sarah Fischer will give ext of her concerts at the Art Association of Montreal on Wednesday evening, January 28th. Gagne, coloratura soprano, to radio listeners, will sing and arias by Mozart, Gounod, Delibes and other writers. Claire Prefontaine will play piano solos; Norman Herschorn and Gilbert Hill will be heard in sonatas for violin and piano.

Star, 10th Jan. 1942



standard. January 17th. 1942

# "Revolutionary" Art Shown in New English Exhibition Here

By ROBERT AYRE

IF it happened that you were too engrossed by the Britain at War exhibition to pay sufficient attention to the New English Art Club show, you have another day's grace. After Sunday, it comes down. It fills the lecture hall and part of one of the upstairs galleries but even with this space at its disposal it was necessary to withhold fifteen or sixteen works. The exhibition, which is being circulated by the National Gallery of Canada, is, with a few changes, the same as was sent to Paris when the King and Queen made their state visit in the now far-distant days before the war.

Since even the thirties of this century have been shunted so precipitously into the past, how remote are the eighties of the last, when the New English Art Club sprang up to challenge the Academy and bring fresh

life into English painting! The Club is now fifty-five years old, many of its radical members have been gathered comfortably into the Academy's fold; yet a few of its originals are alive and some of its younger painters keep themselves fairly well abreast of the new times.

Looking over the show, we of 1942 may find it difficult to realize how revolutionary the New English was when it raised its first rumpus. If we compare the pictures with those essentially of today, or of the most immediate yesterday, we can't. We must compare them with what went before and this is important—with what went before in England; with, as Eric Newton said, "the fancy-dress Greek and Roman virgins of Leighton and Alma-Tadema and, later, the Italo-Gothic virgins of Burne-Jones". England—with two or three notable exceptions—has always been a little behind, and even the New English in its heyday, as Roger Fry protested, had a long way to go before English art could catch up.

## "Special Names"

In the current show, you will find Steer, represented by a handsome oil, "Embarkation". Impressionist, but with more body than the French masters of the school, and by a water color, "Thames Barges", in which he does much with a few well-placed lines; Sickert, by a delicate pastel drawing of several fish on a plate (the Old Mogul Music Hall Gallery, which would have been more typical, was not hung); Sir William Rothenstein, by a self-portrait and a Whistler arrangement, "The Toilet", which has none of the Whistler magic but is, though skillfully done, not much more than a factual catalogue.

Albert Rutherston, in a nude and "The Laundry Girl", and F. H. S. Shepherd work in the same clear-cut, cold style. Pretty ordinary Impressionism was my opinion of the Lucien Pissarro landscapes, "La Combe, Cotignac" flickers, but there isn't enough in it. I'd rather have Ethel Walker, who adds distinction to her impressions of sea and sky and of a woman in a window.

Among the other "special names", we have Sir Muirhead Bone—chalk drawing of Coronation crowds swirling about a building on Piccadilly Circus; Philip

Connard—"Georgina", who looks like an Eighteenth Century lady on a tapestry; Augustus John—pinks handled with individuality; D. S. MacColl—two water colors of delicacy and taste; C. R. W. Nevinson—"Dockland, London", not much better, to my way of thinking, than Gilbert Spencer's very Victorian anecdote, "Boy with a Rabbit" and J. Kynnersley Kirby's Norman Rockwell portrait, "The Squire."

MacColl's statement that the Club has been, since its beginnings, a nursery of young painters is borne out by the presence—though most of them are out of their playpens now—of people like Mary Adsehead, who has something of the manner of Matisse, without his oriental color; Nadia Benois, who shows a van Gogh in blue ink; Stephen Bone, whose "Cottage in Wales" is intense; Rodney Burn, whose seascapes, blank and dirty, yet have validity; the Nashes—Paul's water colors, "Polar Object" and "Order of Five" show a fine, introspective sensibility. Edward Wadsworth's "Depart", on the other hand, is objective, an arrangement of fishing tackle, photographically presented. Winifred Nicholson's flowers are childlike in their lack of perspective and joy in color. Maresca Pearce does public squares with fluidity and a touch of humor. Ethelbert White is graceful but seems empty.

## Comparison

It is interesting to compare Bernard Meninsky's "Seated Woman" with some of the older portraits, such as the nearby girl's head by Frederick Brown. The latter is in what the photographers call "soft focus", wistful and slightly idealized; the latter shows more interest in form than character or sentiment. Stanley Spencer, in "The Lovers" and "Contemplation", works in rounded, solid, polished forms, but, unlike Meninsky, he has a story to tell, an audacious, mocking, but never bitter story of human shortcomings. T. Lowinsky is, I should say, a throw-back, with his solicitude for every crack and scratch on a wall and every pebble on the ground; given a few nightmares, he might be a surrealist.

I mustn't forget Max Beerbohm, who is in a class of his own. I don't know who Count Boni de Castellane was, if anybody, but there are many like him—sitting on his throne in the empty attic with only a mouse for company—and there will be more.



LEADING STOKER C. CLOKE, of H.M.S. Exeter, by Eric Kennington, is a broadly handled pastel portrait shown among the items in the Britain At War exhibition being held in the galleries of the Art Association of Montreal. Kennington, born at Chelsea in 1888, served in France in the Great War and was invalided home in 1915. In 1922 he went to Arabia with Col. T. E. Lawrence, and a memorial to this soldier and scholar is among the artist's works in sculpture. H.M.S. Exeter was one of the British warships active in the victory of the River Plate, when, with H.M.S. Ajax and H.M.S. Achilles, it engaged in a running fight of 14 hours off South America with the German pocket battleship Admiral Graf Spee, which later was scuttled by her crew, her commander committing suicide.

Star, Feb. 4, 1942

## Viceregal Party to Visit City

Will Be Guests at  
Ritz-Carlton During  
Five Days' Stay

OTTAWA, Feb. 4.—His Excellency the Governor-General and Her Royal Highness Princess Alice, Countess of Athlone attended by the Hon. Ariel Baird, lady-in-waiting; Sir Shuldham Redfern, Colonel H. Willis O'Connor, Major Eastwood, A.D.C., and Flight Lieut. Chevrier, A.D.C., will go to Montreal tomorrow and will be guests at the Ritz-Carlton for five days.

## Opening of Exhibition

Doors of Art Gallery  
To Open at  
Eight O'Clock

GUESTS at the Art Gallery tomorrow evening at the opening of the loan exhibition of Masterpieces of Painting to be held for the benefit of men of the Allied Merchant Marine, which His Excellency the Governor-General and Her Royal Highness Princess Alice will honor with their presence, are requested to arrive early and assemble in the upper gallery by nine o'clock, the vice-regal party arriving at a quarter past nine.

The doors of the Art Gallery will open at eight o'clock. In order to avoid crowding of the staircase at the gathering, which is expected to be unusually large, guests are asked to make use of the elevator at the front entrance.

As is customary in war-time, dress will be somewhat informal (black ties).

The exhibition is to commence on February 5 and will continue until March 8.

Star Feb. 4, 1942



DR. ADRIAAN J. BARNOUW, Queen Wilhelmina Professor at Columbia University, New York, is due to speak on "The Dutch School" in connection with the loan exhibition of Masterpieces of Art at the Art Association of Montreal, on February 27 at 8.30 p.m., under the auspices of the Holland-Canada Society. It will be recalled that Dr. Barnouw lectured at the Art Association on the work of Vincent Van Gogh in April, 1940.

## Chefs-d'oeuvre et hors-d'oeuvre

(Par Hervé de Saint-Georges)

Il y a art et art. C'est ce qu'il nous a été donné de constater, hier après-midi, à la Galerie des Arts, rue Sherbrooke ouest, où sont exposées jusqu'à lundi, une collection magnifiques de peintures dues au pinceau des grands maîtres anglais et prêtées par des aristocrates britanniques qui ont préféré les envoyer en Amérique, où elles ont été admirées à l'Exposition de New-York, plutôt que de risquer de les voir détruites par les raids aériens.

Il y a art et art disons-nous: en effet, auprès de chefs-d'oeuvres évalués à des milliers de dollars, toiles exécutées avec une finesse comparable aux plus célèbres créations d'artistes immortels, on retrouve d'autres tableaux, style futuriste ou ultra-moderne, énigmes barbouillées par des peintres en délire et qui laissent l'amateur si baba qu'il doit référer au catalogue pour essayer de découvrir de quoi il s'agit. Citons entre autres une toile que l'on peut décrire ainsi: carré noir en bas à gauche, carré gris en haut à droite, au centre de ce dernier, un cercle rouge, le reste blanc. Le tout est intitulé "Painting". Et voilà! On se demande si l'auteur a

A. Y. Jackson Honored  
By Dinner at Toronto  
Gazette Jan. 31/1942  
Art Gallery in Queen City Pays  
Tribute to Canadian Painter  
Given Degree by Queen's

(Special to The Gazette.)

Toronto, January 30. — In November, 1941, Queen's University made a formal recognition of the work and valuable contribution made by A. Y. Jackson in the field of painting, by conferring upon him the honorary degree of Doctor of Laws. As a further gesture of appreciation, and as a tribute to Canadian painters in general, the council of the Art Gallery of Toronto tonight gave a dinner in honor of Jackson within the Gallery itself.

Arthur Lismer, now Educational Supervisor, Art Association of Montreal, was guest speaker of the evening, and as a close associate of Jackson he presented an interesting picture of the man and the artist as he knows him. Part of the program consisted of the showing of the film Canadian Landscape Painting featuring A. Y. Jackson. Jackson was born in Montreal in 1882. He started work with a lithographing firm and studied art first at the evening classes of the Council of Arts and Manufactures under Edmond Dyonnet, R.C.A.; later he studied at the Art Institute of Chicago, and at the Julien Academy, Paris, under Jean-Paul Laurens. When he first returned to Canada in 1910 from Europe, he started in to paint the Quebec landscape. After another two years of travel and study in Europe, he returned to seek new subject matter in Georgian Bay regions. He went to paint in the Rockies on the Pacific coast in the summer of 1914, and in the fall of that year he joined Tom Thomson in Algonquin Park. They worked together, and each benefiting by the other, they gave, each in his own individual manner, a new interpretation to the landscape which marked the beginning of a new school of painting in Canada. But though Thomson was persuaded to come to Toronto to share a studio with Jackson in order that they might continue their work together, the war intervened and Jackson enlisted for overseas service, and the formation of any definite group was held back. Jackson was wounded at Ypres, and was later appointed as official war artist for Lord Beaverbrook's Canadian War Records.

Back in Toronto in 1919, he became member of the Group of Seven—painters whose work aroused such interest and so much controversy throughout Canada. Members of this original group were: Lawren Harris; Frank Carmichael, R.C.A., O.S.A., now with the Ontario College of Art; E. H. Macdonald, R.C.A., O.S.A., who died in 1932; F. H. Varley, Frank Johnston; A. Y. Jackson, O.S.A., LL.D., and Arthur Lismer, A.R.C.A., O.S.A.

Another stage in the development of his painting was started when Jackson and Dr. Frederick Banting went to the Arctic in 1927. The idea came from Jackson and Banting was so interested, that he arranged to go with him. Jackson thus is credited with being the first Canadian artist to paint the huskies, the Eskimo, and the character of that ice-bound country. He visited these regions again with Lawren Harris in 1930, and from then on his scope widened. He ranged freely from the Maritimes to Quebec, from the north west coast to Labrador and the Arctic circle. In the Quebec villages he became known as "Pere Raquette", and the snowshoes of Pere Raquette still hang in his studio on Severn street, Toronto.



DR. A. Y. JACKSON of Montreal, but for many years identified with Toronto, honored with the LL.D. degree by Queen's University, Kingston, at its centenary convocation, who last night was the guest of honor at a dinner tendered by the council of the Art Gallery of Toronto. Jackson, one of the original members of the Group of Seven, who has been a driving force in the development of a more individual and distinctive art expression in the Dominion, saw active service in the Great War and later was retained to paint for the Canadian War Memorials.



ARTHUR LISMER, A.R.C.A., educational supervisor of the Art Association of Montreal, who was main speaker at the dinner tendered to A. Y. Jackson, LL.D., by the council of the Art Gallery of Toronto last night. Lismer, who with Jackson was one of the original members of the Group of Seven, dealt generally with the place occupied in Canadian painting by the guest of honor, sketched the foundation and growth of the art movement and, besides showing slides, displayed a map which revealed the wide range covered by Jackson's search for material in Great Slave and Great F. Labrador and in the A. to mention a few of way spots.



# "BRITAIN AT WAR" PAINTINGS

PHOTONEWS' COVER this week is one of more than 100 paintings and drawings of "Britain at War", on view at the Montreal Art Gallery on Sherbrooke Street till January 26. In addition to the paintings there are posters, cartoons by David Low and others, and a fine collection of photographs dealing with every phase of wartime life. Of special interest to Canadians are portraits of men of the RCAF including Wing-Commander G. R. McGregor (cover picture). The exhibition is lively and varied for there has been no narrow-minded insistence on the academic and conven-

tional viewpoint. A sizeable number of the paintings are original in conception, daring in color, powerful in design. The show is proof of the British government's admirable determination that Art—as part of the civilization for which we are fighting—shall not be a war casualty. In this they are carrying on the job that was done by both Britain and Canada in the last war and of which some examples are included here. But, though Canada led the way in World War I, there are no official artists recording this country's incomparably greater war effort in World War II.



↑ BY FRANK DOBSON, this brilliant gouache, "Bristol, November 24, 1940," tells more than any words of Nazi fire-bomb blitz.

↓ BY R. V. PITCHFORTH, "Gravy Salt Factory, Birmingham," shows what German bombs have done to many a worker's livelihood.



## PARADE ON SUNDAY FOR VICTORY LOAN

Canadian and U.S. Troops, Mechanized Equipment, Bands to Take Part

## FORUM DISPLAY MONDAY

Tickets Now on Sale for Grand Military Tattoo Which Starts Punctually at 8.30 P.M.

Between 18 and 20 Canadian-made tanks, some fully equipped and ready to go into immediate service and others complete except for guns, will be included in Sunday's Victory Loan parade which serves as a preview of the United Nations Tattoo being held at the Forum Monday night. Other mechanized equipment in the parade will include Bren gun carriers, "jeeps," "bugs," transports, big guns and other military vehicles.

Two United States army detachments, with two bands and two color parties, will take part in the parade, the first unit being the one that will appear at the Forum Monday night and the second unit spending Sunday here on the way to Toronto. Both detachments will be in full battle dress, with arms, and are from the 181st Infantry Regiment, "Minute Men," of the 26th (Yankee) Division, United States army.

Route of the Sunday parade will be south along Park avenue, from the Grenadier Guards Armory, to Sherbrooke, west on Sherbrooke to Atwater. A reviewing stand will be set up on the steps of the Montreal Art Gallery on Sherbrooke street west. All Canadian services will be represented in the parade and in the official reviewing party and two American Brigadier Generals will also be in the official group.

Tattoo tickets went on sale yesterday at the Forum, Lindsay's piano store, 1112 St. Catherine street west, and Archambault's music store, 500 St. Catherine street east. They will be available at all three points until six p.m. Saturday and after that may be secured at the Forum only. Tickets are being sold at nominal prices and all seats in the Forum are reserved. Any net proceeds will be turned over by the committee to the War Services fund.

All three services will be represented in the show and, in addition, the Canadian Women's Army Corps and fliers in training from Australia, New Zealand, South Africa and England will participate. Five bands will be included in the march past, the R.C.A.F. Silver Band from Ottawa, the United States Army band from Fort Edwards, the Black Watch pipe band, the R.C.N.V.R. naval band and the Montreal depot band which will also serve as duty band for the entire performance.

Gun carriers will go into action, motorcycle squads will go through manoeuvres and take part in a "musical ride" and other vehicles will serve in mock battle operations. As added features there will be dramatizations of military combat, Victory Loan presentations and a grand finale with color escorts, massed bands and massed troop demonstrations.

The Tattoo will start punctually at 8.30 p.m. and since the production itself begins with a complete black out all spectators must be in their seats at that time.



## Art Lecture

Here today from Ottawa, Baron Silvercruyts, Belgian Minister to Canada, will preside at the lecture to be given at nine o'clock tonight at the Art Gallery by Baron van der Elst, counsellor of the Belgian Embassy in the United States.

The latter is to speak in French under the auspices of the Loan Exhibition Committee.

His subject will be "Flemish Primitives and the Spirit of the 15th century." The lecture will be illustrated.

4.



↑ BY ERIC KENNINGTON is this fine portrait of Leading Stoker C. Cloke of H.M.S. Exeter, one of the men who helped sink the Graf Spee.

↓ BY ERIC RAVILIOUS, official artist to the Royal Navy, is "Norway, 1940". Pattern of sharp-pointed shapes helps suggest coldness.



Gazette -Feb. 27. 42

Dr. J. Adriaan Barnouw, noted art critic, and Queen Wilhelmina professor at Columbia University, in New York, is arriving in Montreal today and will lecture at the Loan Exhibition of Masterpieces of Painting, in the Galleries of the Art Association of Montreal, this evening at nine o'clock. While in Montreal Professor Barnouw will be the guest of the Consul-General for The Netherlands and Mrs. G. P. Luden.

2.

## Arthur Lismer To Be Honored

Star, Feb. 19, 1942  
Montreal Artist and  
Toronto Woman Named  
For Dalhousie Degrees

HALIFAX, Feb. 19—(C.P.)—The office of President Carleton Stanley of Dalhousie University announced today that honorary degrees of Doctor of Laws will be conferred on Miss Edith N. Read of Toronto and Arthur Lismer of Montreal.

Miss Read is principal of Branksome Hall, a private school for girls in Toronto. A native of Halifax, she holds the degrees of B.A. and M.A. from Dalhousie.

Mr. Lismer, who is connected with the Montreal Art Gallery, is a well-known Canadian painter. Born in England, he was principal of the Nova Scotia College of Art from 1916 to 1919 and was vice-principal of the Ontario College of Art in Toronto before he went to Montreal.

The degrees will be conferred at the University's spring convocation May 12.

3.

Star March 4, 1942  
CANADIAN FEDERATION  
Artists (Montreal Section) will hold a meeting of artists, craftsmen, architects, designers, critics, art teachers and interested laymen at the Galleries of the Art Association next Friday at 8:30 p.m.

4.

(8)



# MASTERS AID MERCHANT NAVY



**IL BRONZINO** was the nickname of Angelo Allori (1503-1572), Florentine painter, who made this portrait of Eleanor of Toledo, grand duchess of Tuscany. He was also a poet, member of the Academy.

**THE LOAN EXHIBITION** of masterpieces of painting, being held at the gallery of the Montreal Art Association February 5 to March 8, is one of the finest ever seen in Canada. Besides works from museums and private collections all over this continent it includes many famous and beautiful pictures brought from Europe in 1939 to the two world's fairs at New York and San Francisco and left here for safekeeping when war broke out. More than a dozen of the hundred-odd paintings were generously lent by the governments of the Netherlands and Belgium.

The idea of holding a loan exhibition originated with Mrs. Norman Bohn, French by birth, Norwegian by marriage, long-time resident of England where she had organized many similar shows. She realized that many of these paintings would go back to Europe after the war and might never be seen on this continent again. She knew too from experience the possibilities of raising money for the war. So, with Dr. Charles F. Martin of the Art Association, Cleveland Morgan and other art-lovers, she has been working for the past year to make the exhibition a success. Season tickets, good for every day in the week, are on sale at the Art Gallery — \$3.50 to the public, \$2.50 to Art Association members. Season tickets, good for every day except Monday, are \$2.00. Single admissions on Mondays are \$1.00, all other days 50 cents. Special group booklets are available to business firms, schools, and other institutions at still lower prices. All the money goes to the men of the Allied Merchant Navies.



**WILLIAM HOGARTH** (1697-1764), painted "The Graham Children" lent by the National Gallery, London, England. The baby sits in a little cart clutching a piece of candy in one hand, reaching out with the other for the cherries held by the eldest girl. Another girl curtsies. A boy dressed in satin knee-breeches turns the handle of a music-box. A cat on the back of his chair looks hungrily at the bird in the cage.

1a



MONTREAL STANDARD



**HANS HOLBEIN** the Younger (1497-1543) made this fine "Portrait of a Man". His name has been forgotten but his face with its sensitive features and expressive eyes has lived for four and a half centuries through the genius of the painter. One of his most famous portraits was that of Erasmus, the great Swiss scholar. In 1528 he went to England where for five years he had more orders than he could fill.



**ALBERT CUYP'S** (1620-1691) "Milkmaid" is typical of the Dutch master's fondness for cattle with the flat landscape near his home in Dordrecht for background. Many of his portraits show ladies and gentlemen on horseback, are full of details of the life and costume of the period. All are flooded with mellow light. Also included are a number of modern masters: Cezanne, Gauguin, Van Gogh, Matisse, Picasso, Redon.

Φ8-Φ9Φ-Φ15



## Milkmaid by Vermeer Treasure of the Ryks

Work Purchased by Netherlands Government from Six Family for 500,000 Florins

Many and varied will be the works displayed next week in the galleries of the Art Association of Montreal at the loan Exhibition of Masterpieces of Painting, being held for the benefit of the men of the Allied Merchant Navy, but it is safe to assume that "The Milkmaid," by Jan Vermeer, lent by the Netherlands Government, will attract merited attention. This work, one of the treasures of the Ryks Museum, Amsterdam, was on loan to the fine arts section of the New York World's Fair when the war broke out and has since remained on this, a far safer side, of the water. It occupies a very high place in the art of a man whose existing and authentic works number about 40.

Just over 30 years ago E. V. Lucas in his modest volume entitled "Old Lamps for New" wrote an engaging essay called "On the Track of Vermeer" and recounted his partial tour to view the art of this painter. Many works appealed to him, but of his first glimpse of the painting reproduced on this page he had the following to say:

"At Amsterdam we went first to the grave and noiseless mansion of the Six family at number 511 Heerengracht, one of the most beautiful and reserved of the canals of this city. A ring at the bell brought a rosy and spotless maid to the door, and she left us for a little while in a lobby from which Vermeer might have chosen his pictures' blue tiles, until a butler led us upstairs to the little gallery. I am writing of 1907, before the negotiations for the purchase by the State of Vermeer's 'Milkmaid' were completed, and we therefore saw it in its natural home, where it had been for two hundred and more years. But now, at a cost of 500,000 florins at twelve to the pound (or at nearly £155 a square inch) it has passed to the Ryks. The price sounds beyond reason; but it is not. Granted that a kind and portly Dutchwoman at work in her kitchen is a subject for a painter, here it is done with such mastery, sympathy, and beauty as not only to hold one spellbound but to be beyond appraisal. No sum is too much for the possession of this unique work—unique not only in Vermeer's career (so far as we know) but in all painting. What the artist would have asked for it we do not know. At the sale of his works in 1696 it brought 175 florins.

"Vermeer here is at his most vigorous and powerful. His other works are notable above everything for charm . . . but here we find strength too. I never saw a woman more firmly set upon canvas. I never saw a bodice that was so surely filled with a broad and beating bosom. Only a very great man could so paint that quiet capable face. Some large pictures are very little, and some small pictures are large. This 'Milkmaid' by Vermeer is only eighteen inches by fifteen, but it is to all intents and purposes a full length: on no life-size canvas could a more real and living woman be painted."

Jan Vermeer, or Van der Meer, was born in Delft and baptized there on 31 October, 1632. His father was Reymer Janszoon Vermeer, and his mother Dingnum Balthasars. In 1653 he married, also in Delft, Catherina Bolnes or Bolenes. It is believed that his instructor was Karel Fabritius who was killed in a powder explosion in 1654. Vermeer was a chief of the Delft Guild in 1662, 1663, 1670 and 1671 and died in Delft in December 1675 at the age of 43.

### Museum Open to Public

While the majority of the galleries of the Art Association of Montreal are closed for the hanging of the loan Exhibition of Masterpieces of Painting, being inaugurated by the Governor-General at a private view on Thursday night, the Museum is open to the public, as is the Lecture Hall where works from the permanent collection of the Association are on view.

Gazette January 31/1942



**THE MILKMAID** by Jan Vermeer of Delft, one of the treasures of the Ryks Museum, Amsterdam, which through the interest shown in the loan Exhibition of Masterpieces of Painting, opening at the Art Association of Montreal, with a private view on Thursday night, has been placed at the disposal of the local committee by the Government of the Netherlands. This exhibition for the benefit of the men of the Allied Merchant Navy will be inaugurated by the Governor General and will last until March 8.



"Crittenden Children", by Sir Joshua Reynolds.

Gazette Feb. 7.  
1942

## Jackson Appraised By Arthur Lismer

'Powerful Inspiration to Artists'  
Says Montreal Painter in  
Toronto Address

In every way successful was the dinner tendered to A.Y. Jackson, O.S.A., in the Art Gallery of Toronto in recognition of the honor shown this Canadian painter by Queen's University, Kingston, which had conferred on him the degree of LL.D. More than 200 guests attended the dinner which was presided over by John Lyle, R.C.A., president of the Art Gallery. The guest speaker was Arthur Lismer, A.R.C.A., educational supervisor of the Art Association of Montreal, who had as an audience representatives of Queen's University, members of the Canadian Group of Painters—the extended body of the old Group of Seven, of which Jackson and the speaker were original members—representatives of other art societies, artists, musicians, writers and friends of the guest of honor.

Lismer in his address presented a picture of the artist and his position in Canadian art, traced the developments of his style from his early days in Montreal and dealt with his coming to Toronto and his connection with and founding of the Group of Seven. Comparison was made with other artists in Canada, and the interpretation of his particular and personal way of expression in paint and his contribution to the development of a consistent and definite plan of work, was seen in the many slides shown on the screen. Also as a part of the program a series of colored slides of his paintings and sketches and a group of caricatures, portraits and drawings of Jackson were shown and incidents in his career were related. This was followed by the film "A Canadian Artist at Work" showing Jackson in the North country and on his annual excursion to the Province of Quebec painting villages and habitants.

The lecturer in the course of his appraisal said in part:

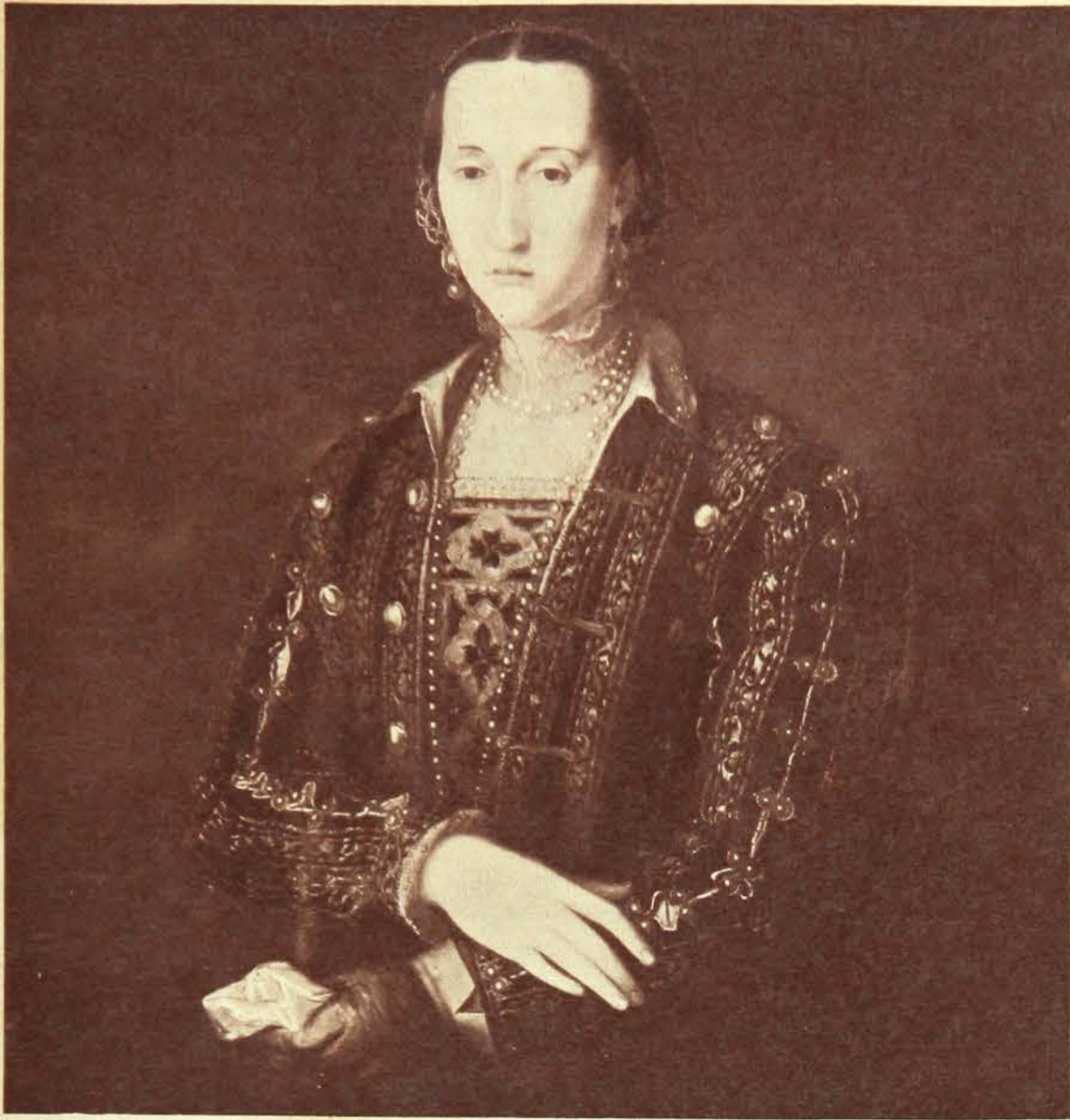
"Jackson has an expansive technique and an outlook on the Canadian scene that includes within the four-square of his canvas the rhythm of the hills, the movements of the earth, sky and snow forms, the mobile eloquence of bending trees and rushing streams, the stillness of great lakes and the winding of roads and fences that lead into the depth of his paintings in changing patterns of design and color.

"Jackson by his constant and keen observation taught himself to see all the elements that make up the picture of Canada's background. He gives a new experience of looking at Canada through the eyes of the artist, and thousands of Canadians have come to see that this land is no ordinary country of European subtleties, mists and pastoral vistas.

2. *voir suite p. 40*  
41 col.



## EXPOSITION UNIQUE À MONTRÉAL



Eleanor de Tolède, toile du peintre florentin Bronzino qui fait partie de la collection qui sera exposée à la Galerie des Arts de Montréal, du 5 février au 8 mars.



Le noble escalier de la Galerie des Arts où les visiteurs se rendront bientôt en grand nombre pour y admirer les cent toiles célèbres qui y seront montrées.

## POUR UN RÉVEIL Riant

après quelque excès de table, d'alcool, de nicotine...



Alcalisez l'acidité gastrique excessive pendant votre sommeil



Le lendemain matin



Avant de vous mettre au lit

Le Phillips neutralise en vitesse la pénible hyperchlorhydrie

Quelle aimable surprise! On s'éveille la tête libre, sans migraine ni dérangement d'estomac!

Voici un moyen rapide d'enrayer les effets fâcheux d'un souper fin, d'un doigt de xérès ou d'une cigarette de trop. Il suffit de s'alcaliser pendant qu'on dort pour s'éveiller le lendemain rafraîchi, reposée, pleine d'entrain. Et voici ce qu'il faut faire:

Au coucher, prenez 2 cuillerées à soupe de lait de magnésie Phillips dans un verre d'eau.

Au lever, prenez 2 autres cuillerées à soupe de lait de magnésie Phillips avec votre jus d'orange.

Quelle merveilleuse sensation de bien-être! Les acides gastriques étant neutralisés, vous dormez comme un loir et vous vous éveillez gaie comme un pinson.

Il est plus que probable que vous ne ressentirez ni nausées, ni mal de tête, ni malaises d'estomac.

Faites-en l'essai après votre prochaine petite fête. Le Phillips agit promptement, mais—il faut exiger la marque PHILLIPS. Achetez soit le liquide soit les comprimés. Dans toutes les pharmacies.

LAIT DE MAGNÉSIE  
**PHILLIPS**



FABRICATION CANADIENNE

# Mme Barrette



regrette -

— mais elle ne pourra pas être présente aujourd'hui à la réunion de son club.

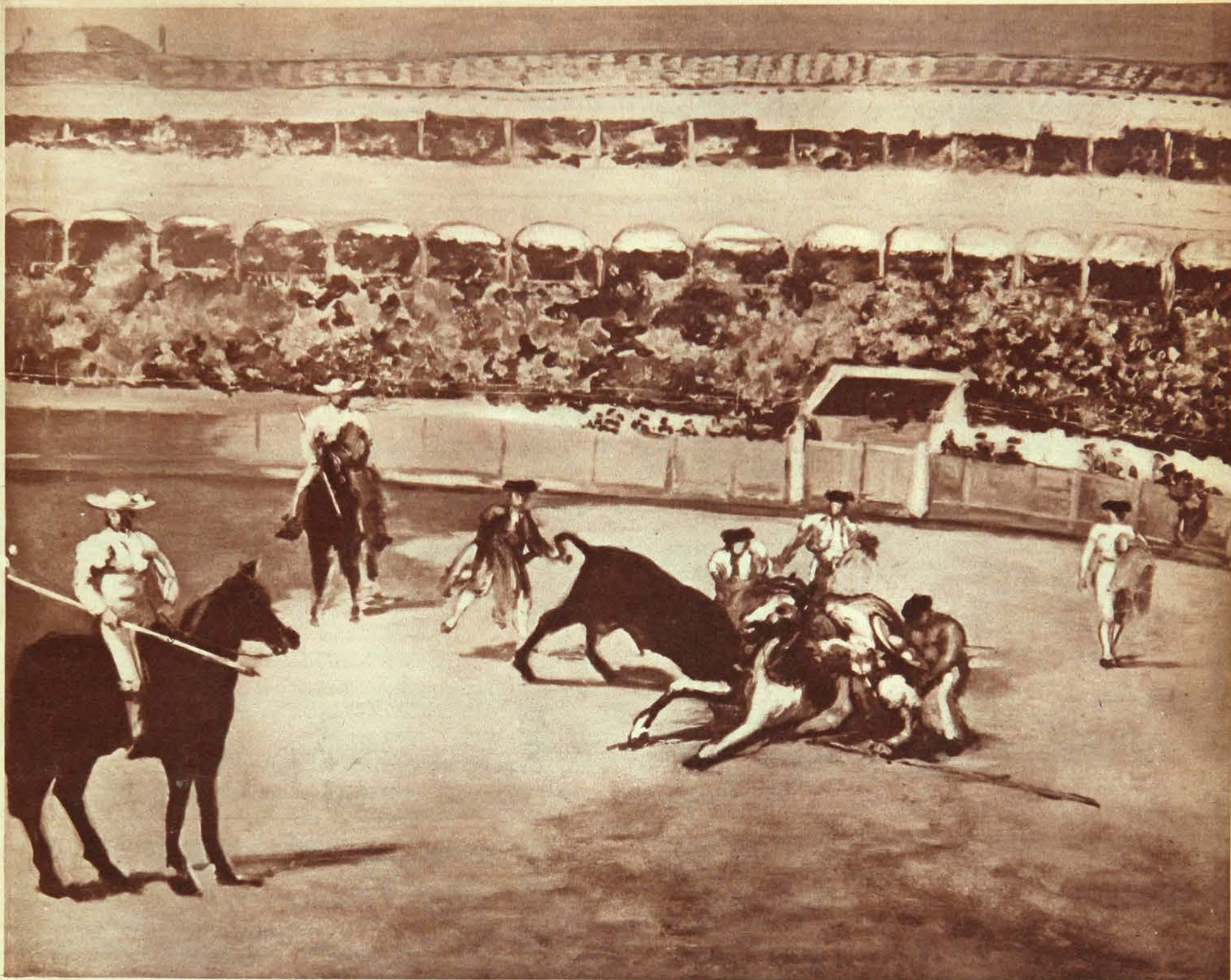
Elle ne dort pas bien depuis quelque temps.

Mme Barrette est une femme si avisée que, selon vous, elle devrait savoir que des reins défectueux peuvent être responsables de l'insomnie et de cette sensation continuelle de fatigue. Et aussi, que les Pilules Dodd's pour les Reins peuvent être utiles dans de tels cas.

Beaucoup des amies de Mme Barrette pourraient probablement lui parler des Pilules Dodd's pour les Reins, même si elle en a déjà entendu parler.



## EXPOSITION UNIQUE À MONTRÉAL



Au profit des marins des Marines marchandes alliées seront exposées à la Galerie des Arts de Montréal, du 5 février au 8 mars une centaine de toiles de maîtres de toutes les écoles. Cette collection inestimable comprend les trois toiles célèbres reproduites sur cette page: la Course de taureaux de Manet; l'Arlésienne de van Gogh; et à droite la Comtesse de Schoenfeld par Mme Vigée-Lebrun.





1) Thomas  
Gainsborough  
"Harvest  
Wagon"  
lent by The  
Art Gallery of  
Toronto (Mr. Frank  
P. Wood)



2) William Hogarth  
"The Graham children"  
lent by The National Gallery,  
London, England



## Display Aids Merchant Seamen

**Viceregal Party Will Attend Opening Tonight**

AN exhibition of pictures, such as has not been seen before in Montreal, or even in Canada, is to be opened at the Art Association of Montreal this evening by the Governor-General. The pictures have been brought together from many sources, from collections in Montreal, Ottawa and Toronto, from public and private collections in the United States and some even from European National Galleries.

Their dates range from the fifteenth century to the present day and they represent all the great painting nations of Europe, though Germany is represented by only one small work of Holbein. It is an exhibition not to be missed by anyone who is interested in good pictures, to say nothing of the fact that it is being given in aid of a very good cause, the men of the Merchant Marine and their families. It is to remain open till the end of the first week in March.

### EARLIER WORKS

Anything like a complete representation of Italian painting is, of course, impossible in the conditions. At Italian pictures make an impressive show in one of the large galleries. There are a few examples of the work of quite early painters, a striking classical illustration by Piero di Cosimo, a figure of Christ by Antonello da Messina and an ornamental St. George by Lorenzo di Credi. There are several very distinguished portraits; two very good by Bronzino, one of them an exceptionally fine head of a man, and an admirable picture of a man by Moroni.

The Venetian painters make a good show, starting with a good example of Carpaccio. The Tintoretto of the Holy Family with two saints and two donors is one of the most striking works in the exhibition, and there is a good Tintoretto portrait of a senator in a red robe; another interesting portrait is by Titian of the geographer Mercator, and Bassano's Adoration of the Magi is a notable picture. Of a later time than these are Canaletto's view of the Arsenal at Venice, lent by the Canadian National Gallery, and an unusual Guardi, of ships on a rough sea, both good specimens of their painters' work.

### DUTCH, FLEMISH ART

In respect of quality, the Dutch and Flemish pictures make one of the most important sections of the collection. This is in part due to the fact that pictures from the galleries of Amsterdam and Brussels were on loan to American exhibitions when war began, and remained on this continent for safety. One of the works from the Rijksmuseum at Amsterdam is the wonderful Vermeer of a woman pouring milk, which would give distinction to any exhibition; the

## Masterpieces at Loan Exhibition Here



"Harvest Wagon", by Gainsborough.

(Courtesy of Toronto Art Gallery.)

Montrealers tonight will have the opportunity of viewing the greatest collection of paintings ever displayed here. Sponsored by the Art Association in aid of the Merchant Marine, the exhibition has brought some of the world's most famous works which will be shown at the Art Galleries on Sherbrooke Street West. Two of the masterpieces are reproduced above. The exhibition will last until March.

interior by de Hooch is a fine picture, if not quite one of his best, but a delightful small landscape by Ruisdael, and an interior by Nicholas Maes, with an admirable effect of deep shadows, come from the same gallery. There are four good Rembrandts here. One of these, a fine early work, the portrait of Petronella Buys, comes from Holland; but two others, a charming one of a young woman and a noble portrait of an old lady holding a white handkerchief, are owned in Canada. Two portraits of men by Frans Hals are distinguished pictures, but more formal and less free than Hals can be at his best. Formal dignity is well shown in the full length portrait of Antonis Mor. Interesting examples of Van Goyen, Fabritius and Jan Steen are also here.

Holland is one of the two countries of which quite modern painters are represented. A notable Van Gogh is the picture of an olive orchard with a big yellow sun; and of living painters there are works by J. H. Wolters and Leo Gestel, and a remarkable portrait drawing of Adine Pol Mees, lent by the Princess Juliana of the Netherlands.

### BRITISH PAINTERS

The earliest of the British painters here is Isaac Oliver, a miniaturist, whose oil pictures are very scarce; by him there is an attrac-

tive picture of historical interest, a portrait of Henry, Prince of Wales, the elder brother of Charles I. There are a number of striking British portraits of the eighteenth century, headed by two big groups. The children in Hogarth's big group, belonging to the National Gallery in London, are gay and impish; a finer picture is that of the Crutenden children, by Sir Joshua Reynolds, serious but very natural children, with a nurse in the background, who is one of the best features of the picture. There is also a good portrait of a man by Hogarth, but the finest single portrait here is the Raeburn of Captain Kinloch, R.N., a splendid study of a sailor's head. Two very nice portraits are by Gainsborough, but, better still, there is his "Harvest Wagon," an excellent landscape with a masterly composition of lights and shadows. Copley and Gilbert Stuart were as much American as British. There is much character in Copley's picture of an old lady, and Stuart's half-length picture of Mrs. Upham is a clever portrait of a rather unattractive person.

The works of British landscape painters start with a beautiful and restful picture by Richard Wilson, and there are a delightful seashore scene by Bonington, and two admirable Constables: one a rather more formal composition of Salisbury Cathedral seen through trees, the other a free study of earth and sky on Hampstead Heath. The only Turner in this exhibition is the famous "Slave Ship," a great piece of painting of a grand red sky and a tumbling sea, but with a decidedly unpleasant subject.

### FRENCH PICTURES

France has more painters in this collection than any other country, and they come down to quite recent times. To begin with, there are a characteristic work of Nicholas Poussin, and a beautiful large landscape with figures by Claude Lorrain; there is also a good landscape by Gaspard Poussin, and one, which is perhaps an early work, by Boucher. An excellent painting of still life represents Chardin, and there are pleasant and fanciful studies by Lancret and Fragonard. The portraits, of the eighteenth and early nineteenth centuries are few but interesting; they include a typical Nattier of a lady in blue, one of a woman and child by Mme. Vigee-Lebrun, in which she is far once less good than her husband in his portrait of the Comte de Polignac. A solemn portrait of a

man is a good example of David's work. With these belongs not a picture but a remarkable piece of tapestry, copied from Gerard's well known portrait of Napoleon in his coronation robes.

By Manet there are a big portrait of "The Lion Hunter" complete with lion, which is a fine but decidedly comic picture, and two little sketches. Corot is fairly represented by one of his great Italian landscapes, of the bridge of Narni, and by a small portrait study, "Blonde Gasconne." There are a good and characteristic portrait of a woman by Toulouse-Lautrec, brilliant flesh painting in a nude by Courbet, and a splendid Monticelli. The "Third Class Carriage" and the "Nymphs and Satyrs" show two opposite sides of the art of Daumier. By Degas there are a portrait of a dancer and a vivid sketch of horses and jockeys. Several works by Renoir are shown; a striking one is the unusually cool landscape of the "Crag of L'Estaque," and other notable landscapes are by Monet, Sisley and Camille Pissarro. A series of figure pictures, a Tahitian woman by Gauguin, a strong but not beautiful nude man by Cezanne, two women by Picasso and a study by Matisse, help to show how far French painting has moved since the middle of the nineteenth century—whether backward or forward is a matter of taste.

### ART OF SPAIN

Eight pictures stand for the art of Spain, but they are outstanding. The one Velasquez is a fairly early work, a full length portrait of Philip IV as a young man. Ribera's picture of a man with a mirror is a piece of fine painting. There are three works by El Greco, all good, but the St. Francis from Ottawa is perhaps the best of them. Of the three notable examples of Goya, the sketchy self-portrait is at least as good as the fine and more formal pair of a Spanish nobleman and his wife.

An excellent illustrated catalogue of the exhibition gives much information about the past history of the pictures and other matters.



Herald Look What's Here! Feb. 9.42

WE DO not presume, like some of our learned confreres, to an authoritative knowledge of pictures.

You see, we have painted pictures and we have found it a humbling experience — perhaps because, whenever we have had an opportunity, we have made it a point to see the very best pictures that have come within our range and to measure our own knowledge and our own efforts by the standard they set.

That, as we say, has been humbling, but it has, too, been delightful, for it has given us a world of vision and of dreams in which to wander and without which our life would be the poorer.

We have discovered, too, that you don't have to possess pictures to enjoy them.

Pictures such as we never could hope to possess are ours to enjoy, if we will but seize opportunity as it comes our way.

ONE such opportunity, perhaps the opportunity of a lifetime, so far as Montreal is concerned, now presents itself.

There is now on view at the Art Association's galleries on Sherbrooke Street a Loan Exhibition of Masterpieces such as never been seen here before and such as few cities can ever hope to secure.

They come from all over the world, from public and great private collections and they are ours to enjoy for the time being.

How they came here is a story in itself of perseverance, of organization, of kindly co-operation and of cheerfully accepted responsibility. The point for us is that they are here.

THEIR appeal, of course, varies widely. If it is beauty alone that you want, well there it is in gorgeous measure.

But equally, of course, the pictures do not all appeal to the eye alone.

Among the 120 pictures, each one a masterpiece, some speak chiefly to the mind. Some are mainly interesting because they admirably represent this or that "school," or this or that "movement" in the history of art.

If you like pictures, then here a feast is spread before you, for in Montreal you have never been given such a chance to study and compare the works of so many famous painters.

Those responsible for providing this opportunity had another aim primarily in mind — aiding the Allied Merchant Seamen, for that is what the modest entrance fees will be devoted to. Art was never put on show in a worthier cause.

## Opening The Loan Exhibition



His Excellency the Governor-General and her Royal Highness the Princess Alice are here shown at the foot of the main staircase of the Galleries of the Art Association of Montreal during the reception which marked the opening last night of the Loan Exhibition of Masterpieces of Painting. The vice-regal party is passing between lines of Sea Cadets, drawn up as a guard of honor. Shown left to right are Dr. Charles F. Martin, president of the Art Association of Montreal; His Excellency the Governor-General; the Aide de Camp, and H.R.H. Princess Alice.

## Governor-General Presides At Opening Of Art Exhibit

### Many Prominent Montrealers Presented to Their Highnesses at Reception — Depot Band Plays

One of the most brilliant social events in the city's history last night marked the opening of the Loan Exhibition of Masterpieces of Painting in aid of the Allied Merchant Seamen, under the patronage of His Excellency the Governor-General and Her Royal Highness the Princess Alice. The reception was held at the galleries of the Art Association of Montreal where the exhibition is on display.

The vice-regal couple were received at the west entrance of the galleries by Dr. Charles F. Martin, president of the Art Association of Montreal, and chairman of the organizing committee for the Loan Exhibition, and Mrs. Martin; Mrs. Norman Bohn, honorary secretary of the exhibition, and Col. Gavin L. Ogilvie, honorary A.D.C.

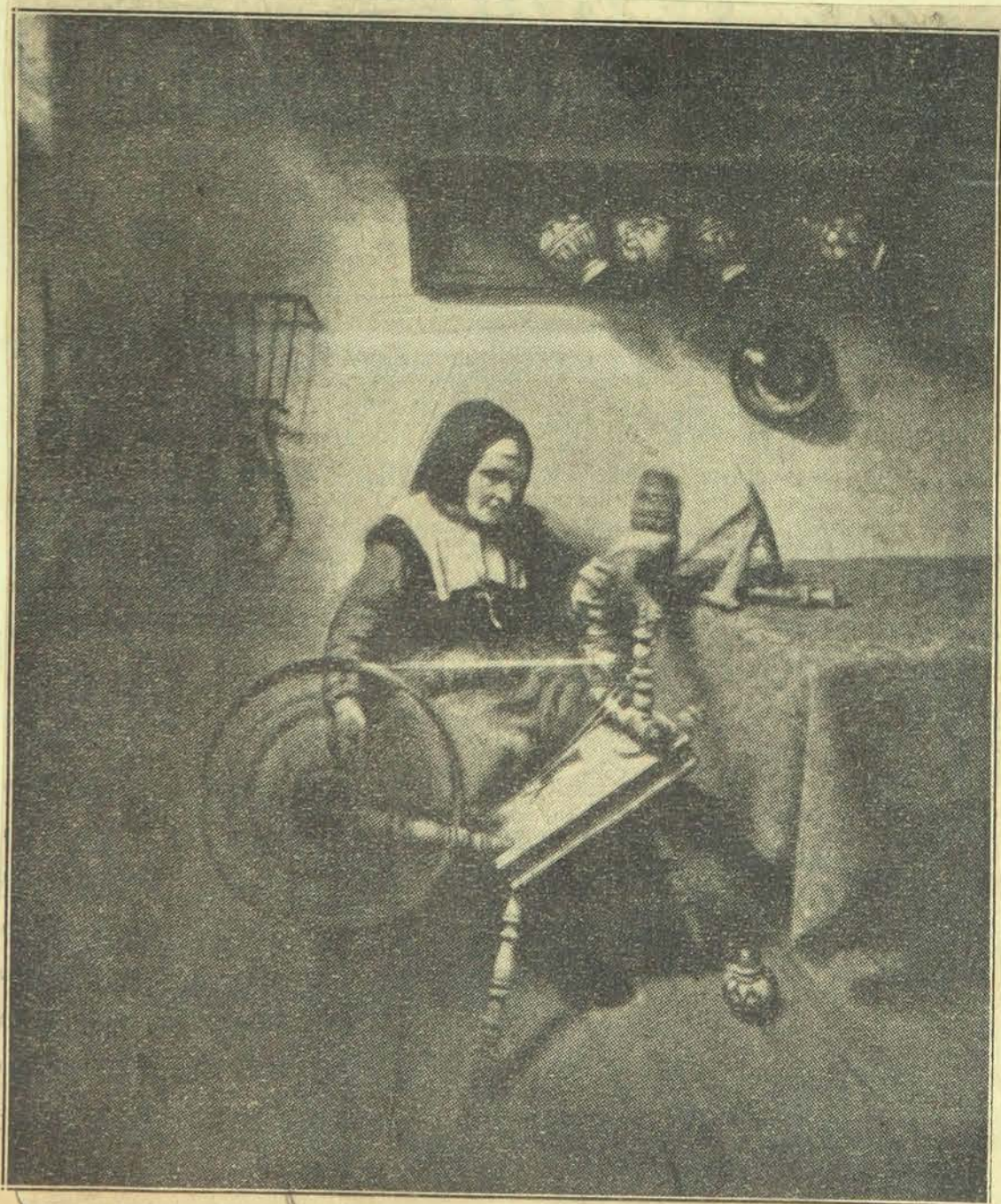
#### PRESENTATIONS

They were escorted to the library, where the following members of the committee had the honor of being presented: The Hon. Hector Perrier and Mrs. Perrier, His Worship Mayor Raynault and Mrs. Raynault, Sir Montagu and Lady Allan, Mr. Huntly Drummond, Mr. and Mrs. J. W. McConnell, Mr. H. A. Norton, Miss Norton, Hon. and Mrs. Joseph Edouard Perrault, Mr. and Mrs. J. Cecil McDougall, the Consul General for the Netherlands and Mrs. Luden, Mr. H. B. Walker, Mr. W. B. Blackader, Dr. J. W. Hickson, Miss Hickson, Dr. Gordon W. MacDougall and Mrs. MacDougall, Mr. Arthur Brownning, Mrs. W. J. Morrice, Mr. and Mrs. Arthur Lismer, Mr. and Mrs. Ross H. McMaster, Mr. and Mrs. Robert W. Reford, Mr. H. W. Molson, Dr. G. L. Lomer, Mr. and Mrs. D. Forbes Angus, Mr. and Mrs. Philip S. Fisher, Mr. and Mrs. A. Morris, Mr. and Mrs. Howard Murray, Mr. and Mrs. Morris W. Wilson, Dr. and Mrs. C. W. Colby, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. F. Cleveland Morgan, Dr. and Mrs. G. R. McCall, Brigadier General and Mrs. E. deB. Panet, Lady Howard de Walden, Mr. and Mrs. Gerald W. Birks, Senator and Mrs. Athanase David, Mr. Charles Maillard, Mr. and Mrs. R. P. Jelliet, Baron Silvercrus, Mr. and Mrs. Harry Thorp, Mr. and Mrs. deGaspe Beaubien, Mrs. W. D. McLennan.

Leaving the library, the vice-regal party then proceeded up the new circular staircase to the upper galleries, their way being flanked by a guard of honor formed by the Navy League Sea Cadet Corps "Victory."

His Excellency then declared the exhibition open. The Governor-General and Princess Alice were presented with programs by Mrs. Francis Graham Overitt and Miss Monique Bohn.

Music was rendered throughout the evening by the district band under the direction of C. Black.



OLD WOMAN SPINNING by Nicolaes Maes (1632-1693), a treasure from the Rijksmuseum, Amsterdam, is among the outstanding examples of the Dutch School lent by the Government of the Netherlands to the Exhibition of Masterpieces of Painting now being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navies. Admirable in arrangement and lovely in its tonal contrasts, the red tablecloth is a patch of delicious, glowing color in this quiet masterfully painted work, which measures 24 by 21 1/4 inches. Maes, a pupil of Rembrandt, was born at Dordrecht and died at Amsterdam.

Gazette - Feb. 14, 1942



# Art Gallery Is Scene of Brilliant Gathering



## Governor-General Opens Exhibition of Masterpieces

**Princess Alice Also Present at Inauguration of Art Display In Aid of Allied Merchant Seamen**

IN ONE of the most brilliant and auspicious functions of its kind ever held in Montreal, the Loan Exhibition of Masterpieces of Painting was officially opened last night in the galleries of the Art Association of Montreal by His Excellency the Earl of Athlone, Governor-General of Canada. His Excellency was accompanied by Her Royal Highness the Princess Alice.

An exhibition unique in the annals of Canada, the pictures have been gathered from among the finest public and private art collections of the continent and from European collections that have been sent to this side of the Atlantic. Paintings by artists whose names are household words in any part of the world, works of art that date back to the 15th century and which at one time graced the stately homes and castles and museums of Europe, are now being exhibited for the benefit of Allied merchant seamen.

### VICE-REGAL COUPLE MET BY OFFICIALS

Arriving to inaugurate the exhibition, His Excellency and Her Royal Highness last night were met at the east entrance by Dr. Charles F. Martin, president of the Art Association of Montreal and chairman of the exhibition's organizing committee, and Mrs. Martin, Mrs. Norman Bohn, honorary secretary of the exhibition, and Col. Gavin L. Ogilvie, honorary A.D.C.

To the strains of "Colonel Bogey", played by the District Depot Band of Military District No. 4 under the direction of Sgt.-Major W. G. Black, the Earl of Athlone and the Princess Alice were escorted to the library where members of the committee and other especially invited guests had the honor of being presented to His Excellency and Her Royal Highness.

Shortly afterward, while the band continued to play, the Vice-regal party, led by His Excellency and Doctor Martin, followed by Princess Alice and Mayor Adhemar Raynault, proceeded through the main hall and up the new circular staircase, which was lined by a guard of honor of the Navy League Sea Cadet Corps "Victory," under Lieut. E. B. Patterson.

His Excellency and Her Royal Highness mounted a dais facing the long main staircase, with a rare gobelet tapestry of the Emperor Napoleon, the only one of this subject in existence, in the background.

Officially welcoming the Governor-General on behalf of the Art Association of Montreal, Doctor Martin asked His Excellency to declare the exhibition open.

The Earl of Athlone, in officially opening the exhibition paid tribute to the men of the Allied Merchant Navies.

His Excellency the Earl of Athlone, Governor-General of Canada, is pictured as he officially opened the Loan Exhibition of Masterpieces of Painting for the benefit of Allied Merchant Seamen in the galleries of the Art Association of Montreal last night before a distinguished gathering. Seated beside His Excellency is Her Royal Highness the Princess Alice. From the left, facing the camera are: Mrs. Norman Bohn, honorary secretary of the exhibition; Mrs. J. W. McConnell, president, Ladies' Subscription Committee, English Section; Hon. Ariel Baird, Lady-in-Waiting; Filt. Lt. Chevrier, A.D.C.; His Excellency and Her Royal Highness; Col. Willis O'Connor, Mrs. Charles F. Martin, Mayor Adhemar Raynault, Doctor Martin, chairman of the organizing committee and president of the Art Association of Montreal; Sir Montagu Allan, C.V.O., Mrs. Raynault and Lady Allan.

### TEXT OF HIS EXCELLENCY'S OPENING ADDRESS

"Princess Alice and I are delighted to be here this evening, and I must first of all thank you for your kindness in inviting us. This is an exhibition of old masterpieces in aid of the Allied Merchant Navies. Now to some people that may seem incongruous. It may seem incongruous to hold an exhibition of art of any kind in time of war. But I do not think it is, for in the first place it is right that in the midst of war we should be reminded of the gentle arts of peace. It is right that we should have constantly before our eyes the things for which we are fighting—the free expression of men's thoughts, the crafts of men's hands, the things that have inspired men to weave the fine tapestry of civilization.

"And I would mention that many of the pictures which are in this exhibition were painted during periods of great turmoil. True art is not a hothouse plant that flourishes only in times of peace. Many of our finest art treasures were created in times of extreme violence. Perhaps their makers were encouraged by contemporary acts of heroism which brought out the noblest qualities of mankind; there is no doubt that the works of artists often inspired those engaged in the heat of battle and helped them to face with courage the dangers which beset them. I hope our young artists will remember that, for they have an important part to play in this as in every other war.

### HIGH TRIBUTE PAID TO MERCHANT SEAMEN

"As you know, the proceeds from this exhibition are for the benefit of the Allied merchant seamen. It was they and their fathers and their forefathers who manned the ships that brought most of these pictures here. But for them there would be no paintings by the great European masters on this continent. So far from it being incongruous that these treasures should be exhibited in aid of our merchant navy, it is on the contrary exceedingly appropriate. More than any one else, our sailors have been the means of giving our people on this

continent the privilege of seeing these masterpieces of a venerable world of culture.

"It would be presumptuous on my part to tell the people of a great port like Montreal what our sailors of the merchant navy are doing for us all at the present time. The catalogue of their deeds is equalled in length only by the glowing record of their endurance and fortitude in all weathers and under all circumstances. The fact that these pictures are here is a reminder of what they have done for us in the past. It encourages us also to look forward to what they will do for us and for the whole world in the future, when the fleets of all nations can once more sail the seas in freedom and security.

"I now have much pleasure in declaring this exhibition open."

### DR. MARTIN RECALLS PREVIOUS OPENING

In introducing His Excellency, Doctor Martin recalled that three years ago, almost to a day, a similar function was held under Vice-Regal patronage, at the opening of the new wing of the galleries, when there was a display of masterpieces of painting of the 19th century, and when the world was still at peace.

Some months later, he continued, with the advent of war, the members of the council of the association desired to make some contribution to the national effort, and accordingly welcomed the suggestion of Mrs. Norman Bohn, a war visitor from England, to hold another loan exhibition of masterpieces of painting, the proceeds to be devoted to some worthy war cause.

"The response was most gratifying on all sides," said Doctor Martin, "not only in this country, but in the United States, where the cause of the seamen of the merchant navy received full sympathy. To the organizing committee this evening's function, under your gracious patronage, is the culmination of many months of arduous work. On their behalf we thank Your Excellency, and Your Royal Highness, for sponsoring their efforts, and for coming in person.

"On behalf of the Art Association, the Exhibition Committee and the seamen of the merchant navy, I beg of you now to declare this exhibition open."

### DISTINGUISHED VISITORS INSPECT MASTERPIECES

The official ceremony over, His Excellency and Her Royal Highness mingled with the 2,000 guests, spending an hour and a half in viewing with obvious interest the famous paintings. The Princess Alice carried her left arm in a sling, the result of a fall a week ago.

The Vice-regal party included Hon. Ariel Baird, lady-in-waiting; Sir Shuldham Redfern, secretary to the Governor-General; Col. Willis O'Connor, and Filt. Lieut. Chevrier, R.C.A.F., A.D.C.

At 11 o'clock His Excellency and Her Royal Highness descended by the main staircase, which was lined by a guard of honor again provided by the Navy League Sea Cadet Corps "Victory," while the District Depot Band played.

The exhibition will remain open to the public daily until March 8.

A further story of the brilliant assemblage with lists of those in attendance appears on page 21.

Gazette 18th. FEBRUARY TUESDAY,

## Art History In Lecture

**Prof. W. G. Constable Gave Opening Lecture At Loan Exhibition**

A lecture, which was both a summary of the history of painting and a guide to the present exhibition of masterpieces, was given at the Art Association of Montreal on Monday afternoon, by Mr. W. G. Constable, the Curator of Paintings at the Boston Museum. This, the first of a series of lectures, to be given in connection with the exhibition, was on the subject of "European Painting Since the Renaissance", and the lecturer referred to many pictures in the exhibition, in addition to those which were shown by lantern slides.

Mr. Constable spoke of the paintings chiefly of Italy, Germany and England in the last five hundred years and had much to compress into an hour, so that he could give only an outline of his subject and refer to only a few of the more important painters. He started with the fifteenth century and showed works by Masaccio, Pollaiuolo and Mantegna, leading to the culmination of the Renaissance in Raphael. The first of the great portrait painters, Titian in Venice and Durer and Holbein in Germany, came next, to illustrate the interest of the painters of the Renaissance in the human figure as the principal feature of their designs. This led to the figures in movement of Michael Angelo's great frescoes, the pictures of Veronese, in which religious subjects were made into opportunities displaying the rich life of Venice, and the use of light and shade in the composition of Tintoretto's pictures.

The more exuberant Baroque period in art was illustrated by the splendours of Rubens and Vandyck and the mysteries of Rembrandt, of whose work there are fine examples in the exhibition at the Gallery. Mr. Constable then spoke of the coming of independent landscape in the seventeenth century, with the works of Claude and Poussin, and passed on to the eighteenth century, in which the painting of Gainsborough and Hogarth is illustrated in the exhibition. The nineteenth century landscape painters, Constable and Turner were mentioned, and there was time to refer only very shortly

to Renoir, Cezanne and other modern painters.

Dr. Hickson, who presided, in introducing the lecturer, reported the great success of the exhibition, which was visited by 4,000 people on Sunday.



# Distinguished Gathering Graces Event at Art Gallery

His Excellency the Governor-General and  
H.R.H. Princess Alice Open Benefit  
Loan Exhibition

NEARLY two thousand guests, many of whom are distinguished figures in affairs of Church and State, were present at the Art Association of Montreal last night, when His Excellency the Governor-General and Her Royal Highness Princess Alice opened the exhibition of Masterpieces of Painting which is being held until March 8, in aid of the men of the Allied Merchant Navy. The Governor-General and Her Royal Highness, attended by Sir Shuldham Redfern, Colonel H. Willis O'Connor, Major Eastwood, A.D.C., Flight-Lieutenant Chevrier, and the Hon. Ariel Baird, lady-in-waiting, arrived at the east entrance to the Galleries, where they were received by Dr. Charles F. Martin, president of the Art Association of Montreal, and chairman of the organizing committee for the Loan Exhibition, and Mrs. Martin; Mrs. Norman Bohn, honorary secretary of the exhibition; and Colonel Gavin L. Ogilvie, honorary A.D.C.

## MANY GUESTS ARE PRESENTED

The Viceregal party were then escorted to the library, where the following members of the committee had the honor of being presented: His Worship the Mayor and Mrs. Raynault, Hon. Hector Perrier and Mrs. Perrier, Sir Montagu and Lady Allan, Mr. Huntly Drummond, Mr. and Mrs. J. W. McConnell, Mr. H. A. Norton, Miss Norton, Hon. and Mrs. Joseph Edouard Perrault, Mr. and Mrs. J. Cecil McDougall, the Consul General for the Netherlands and Mrs. Luden, Mr. H. B. Walker, Mr. W. B. Blackader, Dr. J. W. Hickson, Miss Hickson, Mr. Gordon W. MacDougall and Mrs. MacDougall, Mr. Arthur Browning, Mrs. W. J. Morrice, Mr. and Mrs. Arthur Lismer, Mr. and Mrs. Ross H. McMaster, Mr. and Mrs. Robert W. Reford, Mr. H. W. Molson, Dr. G. R. Lomer, Mr. and Mrs. D. Forbes Angus, Mr. and Mrs. C. A. Morris, Mr. and Mrs. Howard Murray, Mr. and Mrs. Morris W. Wilson, Dr. and Mrs. C. W. Colby, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. F. Cleveland Morgan, Dr. and Mrs. G. R. McCall, Brigadier General and Mrs. E. de B. Banet, Lady Howard de Walden, Mr. and Mrs. Gerald W. Birks, Senator and Mrs. Athanas David, Mr. Charles Maillard, Mr. and Mrs. R. P. Jellett, Baron Silvercruys, Mr. and Mrs. Harry Thorp, Mr. and Mrs. de Gaspe Beaubien, Mrs. W. D. McLennan, and Mr. and Mrs. Allan Bronfman.

## HIS EXCELLENCY OPENS EXHIBITION

Standing on a dais, backed with ferns and low bowls of daffodils and with the magnificent Gobelin tapestry of Napoleon as Emperor forming the background, His Excellency, with Her Royal Highness seated beside him, declared the exhibition open. Her Royal Highness was dressed in white satin, printed with widely spaced floral clusters in pastel shades, with which she wore a short jacket of cornflower blue taffeta and a corsage bouquet of pastel flowers, her ornaments being a diamond necklace and earrings. The Hon. Ariel Baird was in a frock of slate blue taffeta having a full skirt edged with a deep band of black taffeta and wore a necklace of pearls.

## DISTINGUISHED GUESTS NOTED

Among those present were: Sir Frederick and Lady Bowhill, the Consul-General for Norway and Mrs. Daniel Steen, the Consul-General for Colombia and Mrs. Costello, the Consul-General for Venezuela and Mrs. Francisco Pacanins, Hon. Chief Justice and Mrs. R. A. E. Greenshields, Lady Marler, Mr. and Mrs. R. C. Vaughan, Commander and Mrs. C. J. Stuart, Mr. and Mrs. Victor Drury, Hon. and Mrs. de Gaspe Beaubien, Mrs. Henri Gariepy, Mr. and Mrs. Duncan C. Grant, Mr. and Mrs. Bernard Coghlin, Mr. Gerald Coghlin, M.B.E., and Mrs. Coghlin, Mrs. Melvin Davis, Mr. and Mrs. C. H. B. Hands, Mr. and Mrs. Miller Hyde, Colonel and Mrs. Garnet Strong, Hon. and Mrs. C. C. Bantyne, Senator and Mrs. Gouin, Hon. and Mrs. Philippe Brats, Mr. and Mrs. H. E. Rawlings, Lady Mary Baring, of London, England; Lady Davis, Hon. Mr. Justice and Mrs. Gregor Barclay, Mrs. Henry

Joseph, Colonel and Mrs. Andrew Fleming, Hon. Senator Dandurand, Mr. and Mrs. S. G. Dobson, Mr. and Mrs. Sidney Dawes, Dr. and Mrs. Wilder Penfield, Dr. and Mrs. W. W. Chipman, Lady Mayo Robinson, of London, England; Dr. and Mrs. J. C. Meakins, Senator and Mrs. Donat Raymond, Dr. and Mrs. Fraser Gurd, Dr. Muriel Roscoe, Mrs. Walter Vaughan, Mr. and Mrs. Henry Joseph, Jr., Mr. and Mrs. Emil Vaillancourt, Mrs. Gerard Pariseau, Miss Germaine Pariseau, Mrs. Paul Blanc, Dr. and Mrs. H. S. Shaw, Miss B. Birch, Miss Lily Barry, Miss Joyce Hayterfield, Okanagan Mission, B.C.; Captain W. S. Sebag-Montefiore, Mr. and Mrs. George H. Hoyle.

Colonel and Mrs. Wilfrid Bovey, Miss Daphne Sebag-Montefiore, and Miss Nancy Sebag-Montefiore, Madame Pauline Donald, Miss Aline Millar, Mr. and Mrs. Carlyle Miller, Mr. and Mrs. W. D. Keir, Mrs. Arthur Morrice, Miss Eleanor Morrice, Miss M. Rousseau, of Hamilton, Miss Mabel King, Mrs. Julius Griffith, of Vancouver, Dr. and Mrs. Lionel Lindsay, Mr. and Mrs. D. A. Hanson, Mr. and Mrs. Ray Lawson, Mr. Ward Pitfield, Mr. and Mrs. C. C. Pineo, Mr. and Mrs. Fred Finney, Mrs. R. A. Timmins, Miss Josette Dupuis, Mr. Pierre Beique, Mr. and Mrs. Thomas Jordan, Mrs. G. Gordon Hyde, Mr. and Mrs. Frederick Bindoff, Mrs. Thornley Hart, Miss Jean Bovey, Mr. and Mrs. J. G. R. Shuter, Col. Gilbert Stairs, Mr. Charles Greenshields, Miss Jane Craig, Miss Bertha Birch, Mrs. A. A. Bruneau, Mr. and Mrs. Geoffrey Porteous, Miss Marie de B. Marchal.

Miss Dorothy Shepherd, Mrs. J. G. Notman, Mr. Alfred B. Evans, Miss Mabel Evans, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mrs. William Sutherland, Mrs. W. F. Pratt, Mrs. Gerald Parke, Mrs. Frank McGill, Mrs. K. G. Trim, Mrs. Armour Robertson, Mrs. Richard Bolton, Mrs. A. C. MacDougall, Miss Helen Trenholme, Mr. and Mrs. Stuart Ruthford, Miss Marjorie Caverhill, Miss Mary Dawson, Miss Joan Shaw, Miss Elise Vautelet, Miss Ethel Stuart, Miss Stuart, Miss Frances Goltman, Mrs. G. Ruthford Caverhill, Prince and Princess Kossatkin, Rostofsky, Dr. and Mrs. W. W. Chipman, Hon. and Mrs. Philippe Brats, Mr. and Mrs. M. Lacasse, Dr. and Mrs. G. Cameron Gruner.

Mr. and Mrs. Francis Graham-Everitt, Commander and Mrs. Harrison, Mr. and Mrs. David Gibson, Mrs. Arthur Berthiaume, Miss Jacqueline Bedard, Rabbi and Mrs. J. Stern, Mr. Gillard, Mr. L. Silberman, Mr. and Mrs. F. C. Tauzer, Lieut.-Col. and Mrs. J. M. Morris, Major Lindsay Hall, Mr. Errol Hall, Miss Beatrice MacMillan, Mrs. William Hope, Mrs. Henry Winkworth, Mr. and Mrs. Alderick Raymond, Mr. and Mrs. J. D. Johnson, Mr. and Mrs. James Eccles, Dr. Donald Hingston, Mrs. Victor Whitehead, Mrs. L. de G. Beaubien, Mrs. Duchastel de Montreuil.

Hon. Mr. Justice and Mrs. Survever, Mrs. Raymond Hebert, Mr. Jean C. Lallemand, Mr. and Mrs. J. P. Copeland, Mr. and Mrs. Harland Paterson, Mr. Gerald Bogert, Miss Edmee Hone, Mr. and Mrs. Harold Stevenson, Mr. and Mrs. Roger McLagan, Mr. and Mrs. Joseph Asselin, Mrs. Laurence Kelly, Miss Pierrette Marcoux, Mrs. Hugh Baird, Colonel and Mrs. J. Darley LeMoigne, Mr. and Mrs. R. R. Boronow, Mr. and Mrs. Gerald Birks, Mrs. Russell C. MacKenzie, Mr. and Mrs. Arthur Decary, Mr. and Mrs. F. M. Steven,

Mrs. John Snay, Mrs. Trevor Thompson, Miss M. Mackenzie, Mr. and Mrs. C. R. Trenholme, Miss Edna Selater, Mrs. Alphonse Patenaude, Mrs. Campbell Laing, Miss M. E. Currie, Mr. and Mrs. John Ardron, Mrs. B. G. Bourgeois, Mr. and Mrs. Henry Birks, Miss Claire Bourgeois, Miss Ruth Henshaw, Mrs. J. Leslie Hodges, Mr. and Mrs. P. E. Bilkey, Mrs. Robert Adair, Mr. and Mrs. Meredith Smith, Miss Mona Prentice, Mr. and Mrs. Edward Rawlings, Mr. and Mrs. R. C. Steven, Mr. and Mrs. Rene Morin, Mrs. S. W. Jacobs, Mr. and Mrs. Ben Robertson, Miss Elizabeth Grundy, Mrs. Charles W. Webb, Mrs. John Gallery, Mrs. C. N. McEwen, Mrs. W. C. Van Horne, Mrs. L. S. Foster, Mrs. Hugh Bethune, Miss C. M. Ferguson, Miss M. K. Holt, Miss Therese Hay, Mr. Oscar Natzke, Mr. and Mrs. Robert Ayre.

Dr. and Mrs. David MacKenzie, Mr. and Mrs. J. L. McSweeney, Mr. and Mrs. B. W. Roberts, Miss Isabel Davis, Miss Florence Lewis, Mr. Robert Howard, Mr. William Lynch, of Quebec, Mr. and Mrs. Conrad Harrington, Mr. and Mrs. Gerald Robinson, Mr. and Mrs. Paul F. Sise, Mrs. S. Tack Ryan, Mrs. Fred Russell, Mrs. G. McCarthy, Mrs. F. A. Whittall, Miss A. Ross, Mrs. J. Prud'homme, Mrs. Paul Leman, Mrs. E. A. Whitley, Miss M. Orr, Miss B. C. Stewart, Mr. Ogden Haskell, Mrs. Paul Nantel, Mr. and Mrs. K. T. Dawes, Mr. Percy Cowans, Jr., Mrs. Edward Fitz-Claire, of London, Rev. G. H. Donald, D.D., and Mrs. Donald, Mr. and Mrs. Guy de L. Robinson, Miss Frances Porteous, Mr. Hazen Porteous, Colonel and Mrs. A. A. Magee, Lieut.-Col. and Mrs. Gerald Hanson, Col. and Mrs. E. G. M. Cape, Mr. and Mrs. N. M. Yule, Group Captain James Scott, Dr. and Mrs. G. R. Brow, Mrs. Monier-Williams, of Dunchurch, Warwickshire, Mrs. J. P. Archambault, Mrs. Roland Book, Mrs. R. Hebert, Mrs. Harold Hampson, Mrs. W. A. Fowler, Miss Mary Fowler, Miss Betty Woodvatt, Mrs. Alec Pateron, Mr. and Mrs. Raoul Bernard-Beaumaine, Mr. and Mrs. Hugh Griffith Jones, Mr. and Mrs. Harry Plante.

Major and Mrs. R. F. Angus, Mr. and Mrs. Brian Howard, Mr. and Mrs. Robert Hampson, Mr. and Mrs. R. E. Aikman, Mrs. David Campbell, Mrs. Hugh Walkem, Mrs. A. D. Durnford, Miss L. Leggat, Dr. and Mrs. W. G. Turner, Miss Marguerite Terroux, Mrs. W. de M. Marler, Miss Catherine Henderson, Mrs. E. J. Struthers, Mr. and Mrs. A. E. Francis, Mr. and Mrs. Samuel Bronfman, Miss Bremner, Mrs. Murray Williams, Mrs. Thomas Morgan, Mrs. Arthur Lyman, Miss M. L. Finley, Miss Margery Allan, Mrs. George Balfour, Miss M. L. Moag, Mrs. Alex. Wilson, Mrs. Blaylock, Madame F. Fau c, Dr. and Mrs. Grant Campbell, Mr. George Currie, Mr. and Mrs. John M. Pritchard, Mr. and Mrs. Percy Nobbs, Mr. and Mrs. John McConnell, Miss Kathleen McConnell, Miss Grace Prescott, Mrs. Maurice Forget, Mrs. Andrew McKellar, Mrs. George Savoy, Miss C. Levin, Miss Mary Thorpe Lindsay, Mrs. Paul Savoy, Miss Stuart and Miss Ethel Stuart, Mrs. H. Savoy, Miss Mary Winslow-Spragge, Mrs. Frank Nobbs, Mrs. Lionel Ledel, Miss Claire Lajoie, Mrs. W. Sheil, Miss Claire Martineau, Mrs. Joseph Edouard Perrault, Misses Isabel and Mabel Brittain, Miss Ann McFadyean, Mrs. T. T. McG. Stoker, Mr. and Mrs. P. Morin.

Prof. and Mrs. Godfrey Burr, Mr. Arthur Sanderson, the Misses Mona and Sophy Elliott, Miss Marguerite Routh, Mr. and Mrs. Campbell Brown, Mr. Marcel Theoret, Mr. Tommy Bishop, Mr. and Mrs. R. Maillet, Mrs. J. C. Heriot, Mrs. Jessie Johnstone, Mrs. F. H. Sproule, Mr. Gordon LeClair, Mr. and Mrs. Thom Guerin, Mrs. E. B. Luke, Miss Ida Huddell, Mr. and Mrs. Donald Knowles, Mrs. Ken-

neth Mappin, Countess de Roumefort, Miss Micheline de Roumefort, Miss Francoise de Roumefort, Miss Jacqueline Villenot, Mr. and Mrs. W. M. Taylor, Mrs. Stancliffe Watson, Mr. and Mrs. T. B. Heney, Mrs. Alan Macdougall, Miss Margaret Sutherland, Mr. and Mrs. Erskine Buchanan, Major and Mrs. William Hart, Mr. and Mrs. A. Duffield, Mr. and Mrs. Wilson McConnell, Mr. and Mrs. Walter Molson, Mrs. Roy M. Wolvin, Miss A. Dore, Mr. John Ross, Mr. and Mrs. Herbert Norris, Miss Sarah Fischer, Mrs. Russell Browne, Mr. and Mrs. E. R. Brodhead, Hon. Mr. Justice P. B. Mignault, Mrs. John Malcolm Mackinnon, Miss Priscilla Mackinnon.

Mrs. Donald Drew, of London, England, Mr. and Mrs. H. M. Pasmore, Mrs. Murray Mather, Mrs. Arthur Sassoon, of London, England; Miss Andree Beaubien, Miss Jacqueline Bedard, Miss Francoise Beique, Miss Mireille Beullac, Miss Monique Bohn, Miss Maria Brainerd, Miss Dorothy Burdon, Miss Rosemary Clarke, Miss Sheila Coonan, Miss Mary Dawson, Miss Virginia Dobson, Miss Marlee Dohan, Miss Peggy Ekers, Miss Mary Fergie, Miss Jill Fitz-Claire, Miss Margot Frigon, Miss Andree Gariepy, Miss Marthe Guimond, Miss Patricia Hanson, Miss Frances Holland, Miss Anne McFadyean, Mrs. N. Rankin.

Miss Catherine Mackenzie, Mrs. John Baillie, Mrs. Desmond Clarke, Miss Madeleine McNichols, Miss Paule Martin, Miss Germaine Monette, Miss Althea Morris, Miss Paule Normandin, Miss Daphne Owen, Miss Damaris Owen, Miss Renee Papineau, Miss Gloria Partidge, Miss Mary-Grace Pittfield, Miss Marion Pratt, Miss Francoise Prevost, Miss Betty Pritchard, Miss Denyse Quintal, Miss Marion Reardon, Miss Mary Del Robertson, Miss Jacqueline Savard, Miss Patsy Scott, Miss Joan Shaw, Miss Jeanne Steen, Miss Madeleine Steen, Miss Elizabeth Strong, Miss Anita Tener, Miss Margo Thornton, Miss Lois Tyndale, Miss Barbara Todd, Miss Paule Turgeon, Miss Peggy Turner, Miss Marie Vaillancourt, Miss Elsie Vautelet, Miss Virginia Walbank, Miss Patience Wheatly, Miss Gillan Hessey-White, Miss Barbara Whitley, Miss Greta Murray, Miss Louise Shaw, Miss Jane Craig, Mrs. C. S. Cameron, Miss Virginia Cameron, Mrs. G. H. Cook, and the Misses Gertrude and Edith Gouden.

Star Feb. 18, 1942

WEDNESDAY, FEBRUARY

## Art and Life Seen Related

"The history of art is the story of man written in terms of beauty, carved, painted, or sculptured in many ways in a hundred lands, in a thousand years," said Arthur Lismer, A.R.C.A., when he addressed the Women's Art Society at its meeting in the galleries of the Art Association of Montreal yesterday afternoon. Choosing for his topic "Art in relation to life and the creative capacity of the human individual," Mr. Lismer observed that each picture, each change of art is an indication of the change in ideals, in worship, in environment, in racial and economic conditions, and is something more than is seen with the eye.

"The beauty of the thing you are looking at is in yourself, attuned to the artist," continued the speaker. He explained how one age gave the religious story and Biblical episodes, while another the costumes and features of kings and nobles, landscapes, industry, and portraits, making a composite but changing record of mankind in his restless search for truth. "The true artist is ever striving to find a new way through which to express life, and is the forerunner of things to come," he concluded.

The president, Mrs. Boyd Campbell, introduced and thanked the speaker. Following the meeting the members proceeded to view the Loan Exhibition of masterpieces of painting being held for the benefit of the men of the Allied Merchant Navy.

## Gazette Feb. 14, 1942 W. G. Constable, M.A. Will Lecture Monday

Eminent Authority on Art to  
Talk on European Painting  
Since the Renaissance

In connection with the Loan Exhibition of Masterpieces of Painting being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navies, four illustrated lectures are announced.

On Monday, at 5 o'clock, W. G. Constable, curator of paintings, Boston Museum of Fine Arts, will speak on "European Painting since the Renaissance." Dr. Charles F. Martin, president of the Art Association of Montreal, will be chairman.

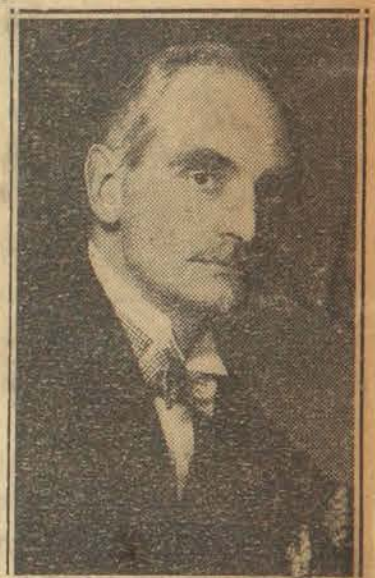
On Monday, February 23, at 9 p.m., Baron van der Elst, Conseiller d'Ambassade de Belgique a New York, will speak on "Les Primitifs Flamands et la Sensibilite du XVe siecle," the chairman being Baron Silvercruys, Belgian Minister to Canada. This lecture will be in French.

On Friday, February 27, at 9 p.m., "The Painter in his Studio," will be the subject of Professor Adriaan J. Barnouw, Queen Wilhelmina Professor at Columbia University, New York City. The chairman will be G. P. Luden, Consul General of the Netherlands.

On Thursday, March 5, at 9 p.m., "La Peinture Francaise" will be the subject of Charles Maillard, director of the Ecole des Beaux Arts, Montreal. At this lecture, under the patronage of Hon. Hector Perrier, Provincial Secretary, the chairman will be Victor Dore, superintendent of Public Instruction of the Province of Quebec. This lecture will be in French.

W. G. Constable, who opens this series, is no stranger to audiences at the local Art Association. In October 1938 he inaugurated the season's program of lectures with an address on "Turner, Constable and Bonington." In February of the following year he was here again, giving two lectures on "Nineteenth Century Landscape Painters," an exhibition of landscapes of this period being the feature of the newly-opened extension of the Association's galleries.

Mr. Constable, who since 1938 has been curator of paintings at the Boston Museum of Fine Arts, was for many years director of the Courtauld Institute of Art, London University. He was also Slade Professor of Fine Arts at Cambridge, England; Assistant Director of the National Gallery in London, and from time to time was a lecturer on art in various universities in England. He was art critic of "The New Statesman" and the "Saturday Review," and one of the consultant editors of the "Burlington Magazine." He has contributed widely to the literature of art, and has been responsible for the editing of many of the best catalogues of exhibits in the British and French fields.



W. G. CONSTABLE, M.A., D.C.L.

## Spring Exhibition Set at Local Art Gallery Feb. 28, 1942 April 1-30 Period for 59th Annual Show — Canadian Group of Painters Due

Two attractions are announced by the Art Association of Montreal, the first, which in many respects will furnish plenty of contrast with the art diet supplied during the month by the bulk of the items in the Loan Exhibition of Masterpieces of Painting, will be the show of the Canadian Group of Painters—enlarged original Group of Six—which is due to open with a vate view on March 7, and other is the 59th annual Spring Exhibition of the Art Association which is set from April 1st until the 30th.

In the latter connection it is stated that the entry forms must be in the hands of the secretary of the association, at 1379 Sherbrooke street west, by March 21, this date also being the last on which works for submission to the jury of selection will be received.

Following its usual policy, it is stated that "The exhibition will be so arranged as to give a wide representation of various tendencies in art. In so doing the Art Association hopes to give the public as complete and orderly a presentation of contemporary modern art as is possible—while itself taking a purely non-partisan attitude."

Gazette Feb. 21, 42

## TO RECEIVE DEGREE



ARTHUR LISMER, A.R.C.A., educational supervisor of the Art Association of Montreal, who will receive an honorary degree of Doctor of Laws from Dalhousie University in Halifax. He is one of the best known members of the Group of Seven—a group of artists who have made Canadian painting known to the world. Born in England, he was at one time principal of the Nova Scotia College of Art and vice-principal of the Ontario College of Art.



# GOVERNOR-GENERAL OPENS THE LOAN EXHIBITION OF ART MASTERPIECES

## Brilliant Assemblage Throngs Galleries of the Association

Nearly 2,000 Guests Attend One of the Most Successful Social Functions Ever Held in the Attractive Shrine of Art in Montreal

Honored with the presence of His Excellency the Governor General and Her Royal Highness the Princess Alice, one of the most brilliant social functions ever to take place in the galleries of the Art Association of Montreal was held last evening, when His Excellency and the Princess Alice opened the Loan Exhibition of Masterpieces of Painting in aid of the Allied Merchant Seamen.

Upon their arrival at the west entrance of the galleries His Excellency and Her Royal Highness were received by Dr. Charles F. Martin, president of the Art Association of Montreal, and chairman of the organizing committee for the Loan Exhibition and Mrs. Martin. Mrs. Norman Bohn, honorary secretary of the exhibition, and Colonel Gavin L. Ogilvie, honorary A.D.C. They were escorted to the library, where the following members of the committee had the honor of being presented: The Hon. Hector Ferrier and Mrs. Ferrier, His Worship Mayor Raynault and Mrs. Raynault, Sir Montagu and Lady Allan, Mr. Huntly Drummond and Mrs. J. W. McConnell, Mr. H. A. Norton, Miss Norton, Hon. and Mrs. Joseph Edouard Perrault and Mrs. J. Cecil McDougall, the Consul General for the Netherlands and Mrs. Luden, Mr. H. B. Walker, Mr. W. B. Blackader, Dr. J. W. Hickson, Miss Hickson, Dr. Gordon W. MacDougall and Mrs. MacDougall, Mr. Arthur Brown, Mrs. W. J. Morrice, Mr. and Mrs. Arthur Lismer, Mr. and Mrs. Ross H. McMaster, Mr. and Mrs. Robert W. Reford, Mr. H. W. Molson, Dr. G. R. Lomer, Mr. and Mrs. D. Forbes Angus, Mr. and Mrs. Philip S. Fisher, Mr. and Mrs. A. Morris, Mr. and Mrs. Howard Murray, Mr. and Mrs. Morris W. Wilson, Dr. and Mrs. C. W. Colby, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. F. Cleveland Morgan, Dr. and Mrs. G. R. McCall, Brigadier General and Mrs. E. de B. Panet, Lady Howard de Walden, Mr. and Mrs. Gerald W. Birks, Senator and Mrs. Athanase David, Mr. Charles Maillard, Mr. and Mrs. R. P. Jelllett, Baron Silvercruys, Mr. and Mrs. Harry Thorn, Mr. and Mrs. deGaspere Beaubien, Mrs. W. D. McLennan.

The vice-regal party then proceeded along the main hallway and up the new circular staircase to the upper galleries, passing between a guard of honor formed by the Navy League Sea Cadet Corps "Victory." His Excellency then declared the exhibition open.

At the top of the staircase, the Governor-General and Princess Alice were presented with programs by Mrs. Frances Graham Everitt and Miss Monique Bohn. Her Royal Highness wore a gown of white satin, printed in floral design, of pastel shades, with a short jacket of cornflower blue taffeta, and a corsage bouquet of pastel flowers. Her ornaments were a diamond necklace and earrings. The Hon. Ariel Baird, lady-in-waiting, was in a frock of slate blue taffeta having a full skirt edged with a deep band of black taffeta. Also in attendance were Sir Shuldham Redfern, Colonel H. Willis O'Connor, Major Eastwood, A.D.C., and Flight-Lieutenant Chevrier.

The district depot band under the direction of C. S. M. Black played throughout the evening.

Nearly two thousand guests were present.

Among those attending were: Hon. and Mrs. C. C. Ballantyne, Sir Frederick and Lady Bowhill, Senator and Mrs. Hon. and Mrs. Philippe Brais, Mr. and Mrs. H. E. Rawlings, Lady Mary Baring, of London, England, Chief Justice and Mrs. R. A. E. Greenfield, Lady Marler, Lady Davis, Hon. Mr. Justice and Mrs. Gregor Barclay, Mrs. Henry Joseph, Colonel and Mrs. Andrew Fleming, Hon. Senator Dandurand, Mr. and Mrs. S. G. Dobson, Mr. and Mrs. Sidney Dawes, Dr. and Mrs. Wilder Penfield, Dr. and Mrs. W. W. Chipman, Lady Mayo Robson, of London, England, Dr. and Mrs. J. C. Meakins, Senator and Mrs. Donald Raymond, Dr. and Mrs. Fraser Gurd, the Consul General for Norway and Mrs. Daniel Steen, the Consul General for Columbia and Mrs. Mrs. Costello, the Consul General for Venezuela and Mrs. Francisco Ardron, Mrs. B. G. Bourgeois, Mr. Pacanins, Mr. and Mrs. R. C. Vaugan, Commander and Mrs. C. J. Bourgeois, Miss Ruth Henshaw, Mrs. Stuart, Mr. and Mrs. Victor Drury, J. Leslie Hodges.

Mr. and Mrs. P. E. Bilkey, Mrs. Robert Adair, Mr. and Mrs. Meredith Smith, Miss Mona Prentice, Mr. and Mrs. Edward Rawlings, Mr. and Mrs. R. C. Steven, Mr. and Mrs. Rene Morin, Mrs. S. W. Jacobs, Mr. and Mrs. Ben Robertson, Miss Elizabeth Grundy, Mrs. Charles W. Webb, Mrs. John Gallery, Mrs. C. N. McEwen, Mrs. W. C. Van Horne, Mrs. L. S. Foster, Mrs. Hugh Bethune, Miss C. M. Ferguson, Miss M. K. Holt, Miss Therese Hay, Mr. Oscar Natzke, Mr. and Mrs. Robert Ayre, Dr. and Mrs. David MacKenzie, Mr. and Mrs. J. MacSweeney, Mr. and Mrs. B. W. Roberts, Miss Isabel Davis, Miss Florence Lewis, Mr. Robert Howard, Mr. William Lynch, of Quebec, Mr. and Mrs. Conrad Harrington, Mr. and Mrs. Gerald Robinson, Mr. and Mrs. Paul F. Sise.

Mrs. S. Tack Ryan, Mrs. Fred Russell, Mrs. G. McCarthy, Mrs. F. A. Whittall, Miss A. Ross, Mrs. J. Prud'homme, Mrs. Paul Leman, Mrs. E. A. Whitley, Miss M. Orr, Miss C. Barrett, Mrs. H. A. Paice, Miss B. C. Stewart, Mr. Ogden Haskell, Mrs. J. C. Herriot, Miss Jessie Johnstone, Mrs. F. H. Sproule, Mr. Gordon LeClaire, Mr. and Mrs. Thom Guerin, Mrs. E. B. Luke, Miss Ida Huddell, Mr. and Mrs. Donald Knowles, Mrs. Kenneth Mappin, Countess de Roumfort, Miss Micheline de Roumfort, Miss Francoise de Roumfort, Miss Jacqueline Villeneuve, Miss Isabel Brittain, Miss Mabel Brittain, Mr. and Mrs. W. M. Taylor, Mrs. Stancliffe Watson, Mr. and Mrs. T. B. Heney, Mrs. Alan Macdougall, Miss Margaret Sutherland, Mr. and Mrs. Erskine Buchanan.

Mrs. Robert Adair, Mrs. Hugh Walkem, Mrs. A. D. Durnford, Miss L. Leggat, Dr. and Mrs. W. G. Turner, Miss Marguerite Terroux, Mrs. W. de M. Marler, Miss Catherine Henderson, Mrs. E. J. Struthers, Mr. and Mrs. A. E. Francis, Mr. and Mrs. Samuel Bronfman, Mr. and Mrs. Alan Bronfman, Miss Brenner, Miss Murray Williams, Mrs. Thomas Morgan, Mrs. Arthur Lyman, Miss M. L. Finley, Miss Margery Allan, Mrs. George Balfour, Miss M. L. Moser, Mrs. Alex. Wilson, Mrs. Blaylock, Madame F. Faure, Dr. and Mrs. Grant Campbell, Mrs. George Currie, Mr. and Mrs. John M. Pritchard, Mr. and Mrs. Percy Nobbs, Miss Dorothy Shepherd, Mrs. J. G. Notman, Mrs. McKellar, Mr. Alfred B. Evans, Miss Mabel Evans, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mrs. William Sutherland, Mrs. W. F. Pratt, Mrs. Gerald Parke, Mrs. Frank McGill, Mrs. K. G. Trim, Mrs. Armour Robertson, Mrs. Richard Bolton, Mrs. A. C. Macdougall, Miss Helen Trenholme, Mr. and Mrs. Stuart Rutherford.

Miss Marjorie Caverhill, Miss Mary Dawson, Miss Joan Shaw, Miss Elise Vautelet, Miss Ethel Stuart, Miss Stuart, Miss Frances Goldman, Mrs. G. Rutherford Caverhill, Prince and Princess Kossakine, Rostoffsky, Dr. and Mrs. W. W. Chipman, Hon. and Mrs. Philippe Brais, Mr. and Mrs. M. Lacasse, Dr. and Mrs. G. Cameron Gruner, Mr. and Mrs. Francis Graham-Everitt, Commander and Mrs. Harrison, Mr. and Mrs. David Gibson, Mrs. Arthur Berthiaume, Miss Jacqueline Bedard, Rabbi and Mrs. H. J. Stern, Mr. G. L. Silberman, Mr. and Mrs. F. C. Tauzer, Lieut.-Col. and Mrs. J. M. Morris, Major Lindsay, Halland Mr. Errol Hall, Miss Beatrice MacMillan, Mrs. William Hope, Mrs. Henry Winkworth, Mr. and Mrs. Alderley Raymond, Mr. and Mrs. J. D. Johnson, Mr. and Mrs. James Eccles, Dr. Donald Hingston, Mrs. Victor Whitehead, Mrs. L. de G. Beaubien, Mrs. Duchastel de Montreuil.

Mrs. Paul Nantel, Mr. and Mrs. K. T. Dawes, Mr. Percy Cowans, Jr., Mrs. Edward FitzClarence, of London, Rev. G. H. Donald, G.D., and Mrs. Donald, Mr. and Mrs. Guy de L. Robinson, Miss Frances Porteous, Mr. Hazen Porteous, Colonel and Mrs. A. A. Magee, Lieut.-Col. and Mrs. Gerald Hanson, Col. and Mrs. E. G. Cape, Mr. and Mrs. N. M. Yuille, Group Captain James Scott, Dr. and Mrs. G. R. Brown, Mrs. Mont-Williams, of Dunchurch, Warwickshire, Mrs. J. P. Archambault, Mrs. Roland Bock, Mrs. Raymond Hebert, Mr. Jean C. Lallemand, Mr. and Mrs. J. P. Copeland, Hon. Mr. Justice and Mrs. Surveyer, Mr. and Mrs. Harland Paterson, Mr. Gerald Bogert, Miss Edmee Hone, Mr. and Mrs. Harold Stevenson.

Mr. and Mrs. Henri Rainville, Mr. and Mrs. Roger McLagan, Mr. and Mrs. Joseph Asselin, Mrs. Laurence Kelly, Miss Pierrette Marcoux, Mrs. Hugh Baird, Col. and Mrs. J. Daryl LeMoine, Mr. and Mrs. R. R. Boronow, Mr. and Mrs. Gerald Birks, Mrs. Russell C. MacKenzie, Mr. and Mrs. Arthur Decary, Mr. and Mrs. F. M. Steven, Mrs. John Savoy, Mrs. Trevor Thompson, Miss M. Mackenzie, Miss Grace Prescott, Mrs. Maurice Forget, Mrs. Andrew McKellar, Mrs. George Savoy, Miss C. Levin, Miss Mary Thorpe Lindsay, Mrs. Paul Savoy, Mrs. Stuart and Miss Ethel Stuart, Mrs. H. Savoy, Miss Mary Winslow-Sprague, Mrs. Frank Nobbs, Mrs. Lionel Ledel, Miss Claire Lajoie, Mrs. W. Shell, Miss Claire Martineau.

Mrs. Joseph Edouard Perrault, Misses Isabel and Mabel Brittain, Miss Ann McFadyen, Mrs. T. T. McG. Stoker, Mr. and Mrs. P. Morin, Prof. and Mrs. Godfrey Barr, Mr. Arthur Sanderson, the Misses Mona and Sophy Elliott, Miss Marguerite Routh, Mr. and Mrs. Campbell Brown, Mr. Marcel Theoret, Mr. Tommy Bishop, Mr. and Mrs. R. Jalliet.

## GOVERNOR-GENERAL OPENS ART SHOW

Inaugurates Loan Exhibition of Masterpieces of Painting in Local Galleries

### MANY TREASURES SHOWN

British, Netherlands and Belgian Governments Among Lenders of Pictures to Aid Allied Merchant Navies

Formally opened last night by His Excellency the Earl of Athlone, Governor-General of Canada, who was accompanied by H.R.H. the Princess Alice, Countess of Athlone, the Loan Exhibition of Masterpieces of Painting in the galleries of the Art Association of Montreal, held for the benefit of the men of the Allied Merchant Navies, is an event that deserves solid support and should draw record attendances between now and March 8, the date set for its closing. Securing these works from public and from private sources in Canada and the United States, attending their transport and insurance and meeting a multitude of Customs and other requirements has represented a tremendous amount of work by the organizing committee headed by Dr. Charles F. Martin, president of the Art Association of Montreal, not to mention the labor of the zealous voluntary workers under the direction of Mrs. Norman Bohn, honorary secretary, who was the first to suggest the exhibition and was active in securing some of the most valuable items. The catalogue lists 135 works, but these have been supplemented by paintings from the Association's permanent collection which increase the total.

Never an easy task where effort is made to keep together the paintings of the various schools, those responsible for this aspect of the work have reason to be satisfied with the result. The general effect is admirable, and certainly the walls of the many galleries are graced by paintings that are not likely to be seen here again. The Art Association loan exhibitions have always been events, especially in the days when large private collections, since dispersed, could be drawn on, but being able to enjoy some of the treasures of the Rijksmuseum, Amsterdam, through the co-operation of the Government of the Netherlands, the Royal Museum of Fine Arts, Brussels, and the National Gallery, London, makes this show an event for stay at home Montrealers.

The English School is represented by works of solid worth. From the National Gallery, London, is "The Graham Children," quaint youngsters looking a bit self-conscious, with the family bird and cat sharing interest, by Hogarth, whose art is also represented by "Portrait of Joseph Porter," and "The Thornhill Family"—all works by a man who knew his craft. "The Crutenden Children," effectively arranged and good in color, is the work by Sir Joshua Reynolds, while by Gainsborough, besides portraits of Richard Paul Jordell, M.P., and Mrs. Grace Dalrymple Elliott, is "Harvest Wagon," which shows his skill in painting landscape with figures. By John Singleton Copley are two portraits—Robert Hyde, of Hyde, and the strikingly arranged and confidently handled painting of Mrs. Seymour Fort busy with her tating. Mrs. Thomas C. Upham is by Gilbert Stuart, the portrait of Captain Davis Kitch, R.N., being by Sir Henry Raeburn. "Master Simpson," an attractive youngster fondling a small dog, is by Arthur William Devis. By Turner is "The Slave Ship," from the Museum of Fine Arts, Boston, a work with an explosive sunset sky, the vessel in a stormy sea and some beached fish, a work in which the color is lovely and glowing. From the brush of Constable is the lovely "Salisbury Cathedral," a work of restrained color and fine values—the building in delicate light being seen through a screen of noble trees in the foreground, in the shadow of which cattle range near a stream. The other work, brighter in color, is a view of Hampstead Heath under a summer sky with big white clouds. "Les Environs de Quillebeuf" by Bonington, with horses on a tow-path, water, shipping and distant town has a beautiful golden atmosphere. "Portrait of a Gentleman" represents Hans Holbein, the Younger, and by Isaac Oliver (1556-1617) is a hunting scene with Henry Frederick, Prince of Wales, and John, 2nd Lord Harrington, who have killed a deer.

The Dutch School is richly represented, among others, two treasures of the Rijksmuseum, the lovely work by Vermeer "The Milkmaid"—a woman pouring milk in a bowl—a work which merits the praise that critics have given and which is well shown.

With a rich red background, from the same source, come "The Green Cupboard" with two women, child apparently practising golf, and "The Darkened Room" by a sunlit view of Harb by Ruisdael, and "Woman Selling Fish" by Adrian Van Ostade. The portraits are "Portrait of a Nobleman," a striking figure of an age when men wore garments worth painting. There are two Hals "A Young Cavalier," fine in its broad handling, and the impressive Michael De Wael, a work of dignity and power. In the group by Rembrandt are the masterfully handled "Portrait of a Young Woman," and "Portrait of a Young Rabbi," both from Montreal sources, "Portrait of Petronella Buys" and "A Lady with a Handkerchief in her Left Hand." In this section there are works by Bernard Van Orley, Jan Van Goyen, de Buyteweg, Cuyp, Kalf, Barnd Fabritius, Jan Steen, Aert de Gelder, and coming down to more recent times, Van Gogh with "The Olive Trees," typical in handling, and a flower piece of more restrained treatment: Leo Gestel, Matthew Wiegman, Professor J. H. Wolter, a work lent by the Government of the Netherlands, and Adine Pol Mees, the work of the last-named, called "Woman of Bali" being lent by H.R.H. Princess Juliana of the Netherlands.

Representing the art of the Flemish School are paintings by Joachim Patinir, Peter Paul Rubens, Jacob Jordaens with "Saint Yves, Patron of Lawyers," a work lent by the Belgian Government; and "Daedulus and Icarus" by Van Dyck.

The Spanish School is represented by three El Grecos—"St. Francis in Meditation"; "The Holy Family

with the Dish of Fruit" and "Head of Christ." By Ribera is "The Beggar Philosopher," and the striking full-length of Philip IV of Spain represents Velasquez. The Goyas include portraits of "Marques Del Castel Fuerte," and the "Marquesa Del Castel Fuerte," as well as the impressive and firmly modelled self-portrait from the Smith College Museum of Art, Northampton, Mass. By Picasso is "La Toilette."

In the gallery devoted to the Italian School are works by Antonello da Messina, with "Christ Attached to the Column"; Matteo di Giovanni with "Christ in the House of the Pharisee"; "The Reception of a Legate" by Carpaccio; St. George by Lorenzo di Credi; a striking portrait of "Eleanor of Toledo" by Bassano; "Madonna and Child," and "A Venetian Senator," by Tintoretto; "Portrait of a Man in Black" by Moroni, a fine work from the National Gallery, Ottawa; Magnasco with a landscape: "The Arsenal at Venice," by Canaletto, and "Storm at Sea" by Guardi.

Representing the French School are works by Poussin, Lorrain, Nattier, Lancret; Chardin, with a fine still life "The White Cloth"; Boucher, Fragonard, portraits by David, Vigee Lebrun and J. B. P. LeBrun; Corot with "La Blonde Gasconne," a small painting of a young woman, and "Narni Bridge," a rather classical landscape with figures, a work airy, clean in color, firm in touch with no hint of the feathery trees of his later manner.

By Daumier are "Third Class Carriage," a very human document, and "Nymphs Pursued by Satyrs," in which there is action, bright color and bold, strong treatment, and "The Critics." "La Source," a nude standing near a small waterfall represents Courbet, and "A Summer Day's Idyll"—figures dotted in a landscape is a work of charm by Monticelli. "Crystal Palace, London," a work of simple design and good color is by Pissarro, as is the busy port scene called "Le Pont Boieldieu Bridge a Rouen," a subject in which he was uniformly successful. Among the works by Manet are the striking "Portrait of Monsieur Pertuiset, the Lion Hunter," "Boy with a Dog," and "The Pier at Boulogne," crisply painted and rich in low tones. By Degas are "The Horse Race," and "Mlle Fieore in the ballet 'La Source.'" Manet is represented by "Poppy Field near Giverny," and by "Antibes" with trees, water and distant town shimmer with sunlight. "Lady's Cove, Hastings," with a rather purple beach beneath cliffs, represents Sisley, while Renoir, besides "Roses in a Vase," reveals some lovely color in "Rocky Crags at L'Estaque." By Cezanne are "The Pigeon Tower at Montbriand," and "The Bathing." "The Vase of Flowers" is by Redon, while "The Squatting Woman" represents the art of Gauguin. "Woman with Dog" is a work typical of some aspects of Toulouse-Lautrec's art, and Matisse signs a pink figure on a blue sheet called "The Dream." By Derain is a still-life of fish and a frying pan called "La Friture." "Napoleon 1st Emperor" is the subject of a Gobelin's tapestry, after the painting by Baron Francois Gerard.

Concluding his concise and illuminating Foreword to the catalogue, W. J. Constable, curator of paintings, Museum of Fine Arts, Boston, writes:

"Above all the nineteenth century is an age of landscape painting, with light and air, the appearance of things, the painter's main material and pre-occupation. Again, however, the scene changes. Side by side with an increasing lack of certainty in philosophic and scientific thought, artists begin to explore new possibilities, beyond the immediate range of the senses. With Cezanne, Gauguin and Van Gogh as their precursors, the futurists and cubists, and the expressionists, reveal the ferment in men's minds, the fears, the uncertainties, the searchings of heart, and the aspirations, which today are in and around us all."





# Their Excellencies Open Masterpieces of Painting Exhibition at Art Gallery



The Masterpieces of Painting exhibition in the galleries of the Montreal Art Association in aid of men of the Merchant Navy was officially opened by His Excellency the Governor General and H.R.H. Princess Alice this week. Our pictures show, left,



H.R.H. Princess Alice in animated conversation with Dr. C. F. Martin, president of the Art Association of Montreal and chairman of the organizing committee for the Loan Exhibition. Right, His Excellency and Air Chief Marshal Sir Frederick Bowhill.

THE GAZETTE, MONTREAL, MONDAY, FEBRUARY 6 1942.



His Excellency the Governor General photographed as he declared the Loan Exhibition of Masterpieces of Painting in aid of the Allied Merchant Seamen open last evening. Seated beside His Excellency is Her Royal Highness the Princess Alice. Nearly 2,000

guests attended the opening of the exhibition which is being held in the galleries of the Art Association of Montreal until Sunday, March 8. His Excellency stands in front of one of the treasures lent for the occasion, a Gobelin tapestry of Napoleon as Emperor.

Star Feb. 20, 1942 THE MONT

## Baron to Speak Monday Night

Belgian Authority  
On Art to Be Heard  
At Loan Exhibition

Baron van der Elst, distinguished Belgian soldier, diplomat and authority on art, will speak next Monday at 9 p.m., in the second of four lectures, two in English and two in French, being given at the Art Gallery during the loan exhibition of masterpieces of painting.

Baron van der Elst who was wounded and captured by the enemy in the last war, managed to escape through Holland, and re-joined the army. He was awarded the Order of Leopold, the Order of the Crown, the Order of Leopold II, with Palms, and the Croix de Guerre. Since 1927, he has been in the Belgian diplomatic service, and only in the spring of 1941 was he forced to leave the legation in Budapest. Since July of that year he has been counsellor of the Belgian Embassy in the United States. His lecture on Monday evening will be in French and on "The Flemish Primitives and the Spirit of the 15th Century." The lecture will be illustrated with 60 colored slides representing landscapes of Flanders and the Flemish primitives. The Baron will come from New York at his own expense, and donate his fee to the fund of the allied merchant navy, for whose benefit the loan exhibition at the Art Gallery is being held. Baron Silvercruys, Belgian Minister to Canada, will preside at the lecture.



# Striking Variety in English Works of Loan Exhibition



The Graham Children



Salisbury Cathedral

(B)



Mrs. Seymour Fort

The Graham Children is one of three William Hogarth works in the Loan Exhibition at the Art Association of Montreal. It belongs to the National Gallery in London; was lent to the New York World's Fair and was on the continent when war broke out. Salisbury Cathedral, by John Constable, R. A., is one of a number of views of the cathedral painted by the artist. It is on loan from Dr. and Mrs. C. F. Martin. John Singleton Copley is the artist who did Mrs. Seymour Fort. The picture is from the Wadsworth Athenaeum of Hartford, Conn. Mr. Copley, a native of Boston, began painting in America but went to Britain at the time of the revolution.

THE STANDARD, MONTREAL, SATURDAY, FEBRUARY

## Loaned for Art Exhibit

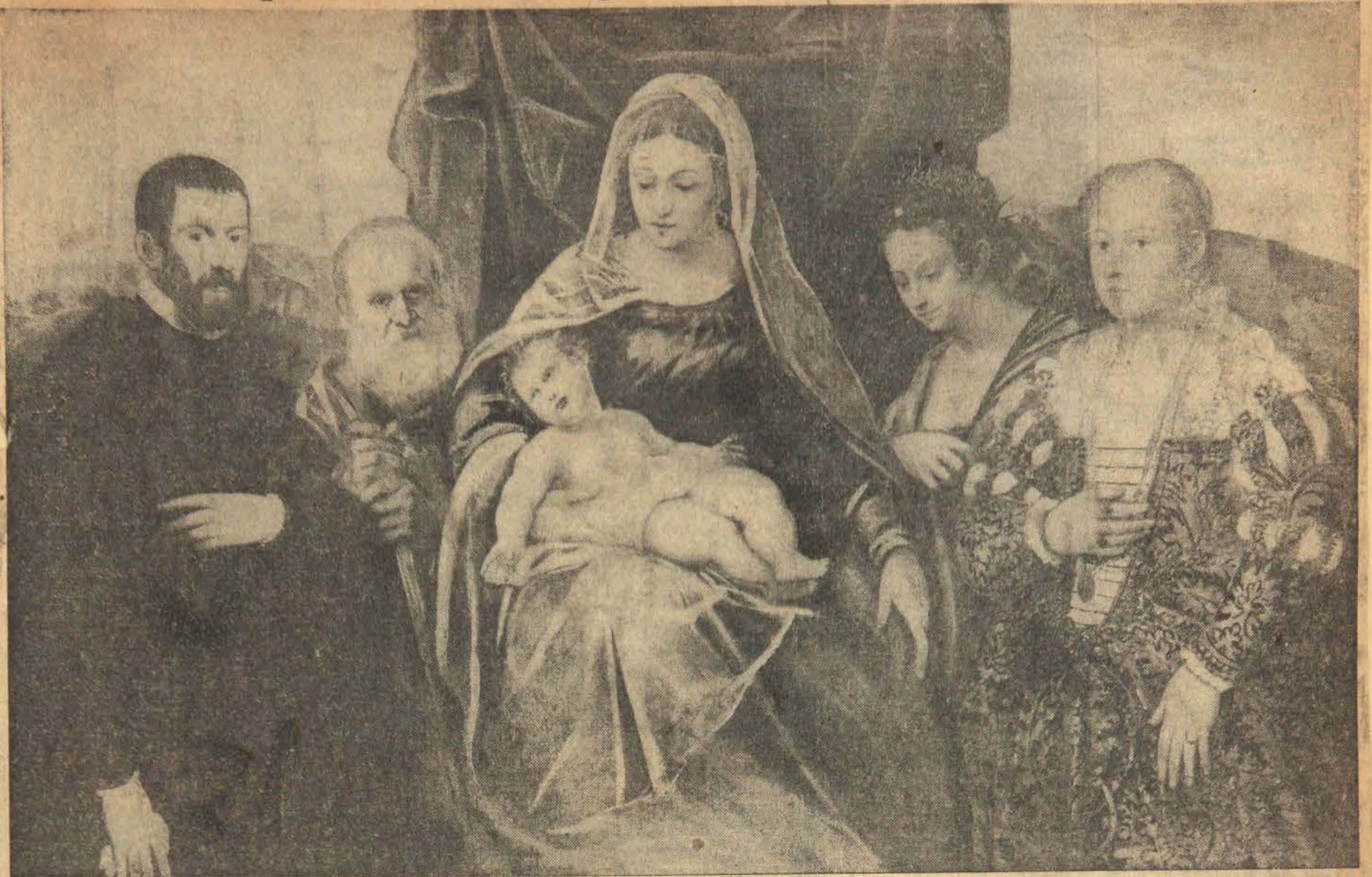


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"The Finding of Vulcan on Lemnos" by Piero di Cosimo (1462-1521). It was loaned by the Wadsworth Atheneum, Hartford, Conn., to the exhibition of Masterpieces of Painting being held in the Museum of Fine Arts of the Art Association of Montreal in aid of the men of the Allied Merchant Navies. The exhibition, which is attracting thousands, will be open until March 8.



## In the Masterpieces of Painting Exhibition at the Montreal Art Gallery



The Masterpieces of Painting exhibition in the galleries of the Montreal Art Association in aid of men of the Merchant Navy which was officially opened by His Excellency the Governor General and H.R.H. Princess Alice this week, drew thousands of visitors. The painting above is Madonna and Child, Enthroned Between Ste. Catherine, St. Joseph and Two Donors, by Tintoretto. It was loaned by Paul Drey, New York.

February 18th, 1942  
THE MONTREAL DAILY STAR,

## Will Visit Loan Exhibition



Her Royal Highness, Juliana, Princess of the Netherlands, who will come from Ottawa on Tuesday, February 24th, to visit the Loan Exhibition being shown at the Art Gallery until March 8th in aid of the men of the Allied Merchant Navy. Accompanying the Princess will be her private secretary, Mr. W. van Tets and Madame van Tets.

Star, Feb. 18th, 1942

## Exhibition to Be Honored

Princess Juliana  
Will Visit  
Art Gallery

## TO SPEAK BRIEFLY

HER Royal Highness, Juliana, Princess of the Netherlands, will visit the Loan Exhibition being shown at the Art Gallery next Tuesday evening, February 24. Her Royal Highness, besides a natural desire to see those Dutch pictures, which, like herself, are refugees from their native land, is particularly anxious to lend her patronage to this exhibition which is in aid of the men of the Allied Merchant Navy, a branch of the service especially honored by the Netherlands.

The Princess will see those pictures which were in the United States on exhibition at the New York World's Fair and the San Francisco Exhibition, and, on the declaration of war, were placed on this side of the water for safe-keeping. Among these are nine pictures from the Amsterdam Museum, four belonging to the famous Katz collection of Dieren, Holland, and others which are the treasures of museums and private collectors of the United States and Canada.

Her Royal Highness will receive some of the members of the Dutch colony and other officials at the Art Gallery, and will speak for a few minutes to the assembly. On this evening all holders of members' special season tickets will be admitted to the Exhibition, as well as all those who pay the usual Loan Exhibition admission.

## CARNEGIE AID GIVEN TO ART ASSOCIATION

Grant of \$8,000 to Continue Educational Work Noted at Annual Meeting

## LOAN EXHIBIT SUCCESS

Reports on Activities During Year Presented—Cullen and Dyonnet Works Purchased

Carnegie Corporation has demonstrated its approval of the Art Association of Montreal's educational program for another year with a grant of \$8,000 and a Carnegie Art Set, it was revealed yesterday at the annual meeting of the organization, held at the Art Association building. The money goes to the continuation of the Association's educational projects under the direction of Arthur Lismer.

Other grants of outstanding interest made to the Art Association during the year covered by the meeting included the gift of \$4,000 by Sidney Dawes for purchase of work by Canadian artists or otherwise to encourage national art. The money has already made possible the acquisition of Maurice Cullen's "The Ice Harvest" and a "Self Portrait" by Dyonnet. Mrs. F. M. G. Johnston gave \$3,000 in memory of her late husband, Dr. Johnston, at one time of McGill University. A memorial exhibition of the paintings of Dr. Johnston, it was pointed out, was held at the Art Association, and attracted much favorable notice.

A total of 38 exhibitions were given during the year, those attracting the most attention being the Art Loan Exhibition now under way, the Arts of Old Quebec showing and the Spring Exhibition.

The Art Loan Exhibition, the Association's main contribution to the war effort, was reported successful beyond all expectations. Another wartime measure taken by the organization was the admittance of all men in the services to the gallery without charge, a privilege of which many had availed themselves.

The treasurer's report was given by R. P. Jellet, honorary treasurer, and showed a favorable balance, which, it was pointed out, depended on the generosity of the few rather than any general support of the public.

J. W. Hickson acted as chairman of the meeting in the absence of Dr. C. F. Martin, president of the association, and read Dr. Martin's report which pointed out the fact that much of the Association's work was hampered by the need of both a curator and an administrator. Mr. Jellet added to that the appreciation of the board to Dr. Martin, who has acted in these capacities.

The death of three of the Association's important benefactors and friends was marked by an expression of the board's loss. They were Dr. F. M. G. Johnston, Sir Herbert Holt and Miss Van Horne.

A report on the educational progress of the Art Association was made by Arthur Lismer, A.R.C.A., who has done much to unify and present as a systematic whole the various programs in force in the past and introduce new projects. Classes graded by ages, gallery talks, general lectures and other advances in organized art education were described, whereby it was hoped that the Art Association was by way of assuming a prominent place as a community centre on matters pertaining to art.

The executive board, with Dr. Martin as president, remains unchanged for the coming year. Members newly elected to the council for the three years starting with 1942 were Gordon W. MacDougall, K.C., Ross H. McMaster, W. J. Morrice, Robert W. Reford, H. M. Molson and Huntly Drummond.



# 500 Years of Paintings Shown in Exhibition To Aid Merchantmen

By ROBERT AYRE

YOU had only to venture into the Fine Arts Gallery on the day before the opening to realize the enormous amount of work that goes into the organization of a loan exhibition with the dimensions of the "Masterpiece of Painting" in aid of the Merchant Seamen. At the eleventh hour, Mr. Johnson and his men were still busy measuring and driving in hooks and hanging pictures; the hanging committee had with difficulty made up its collective mind; pictures were still arriving; an emissary had gone to New York to escort personally the Rubens ("Wisdom Conquers War") and the Jordaens, belonging to the Belgian Government; Mme. la Baronne de Goldschmidt-Rothschild had gone to fetch her Manet, "Gamin au Chien"; the catalogues had yet to be delivered and the numbers put up; Mrs. Bohn and Mrs. Rankin and their assistants were receiving the Press and the photographers, wondering if the Van Horne Daumier, "Nymph and Satyr" wouldn't look better somewhere else after all, answering the telephone to say what time Their Excellencies would arrive the next evening and to explain that the opening ceremony was "black tie" because of the war.

Behind all this, the weeks of correspondence with owners of masterpieces, the business of insurance and shipment and Customs clearances; the labor of unpacking; the complications of preparing the catalogue, arranging shop window displays, distributing posters, selling tickets.

It sounds bewildering and your reviewer found it so, Wednesday afternoon. Next week, when it has had time to simmer down, I will endeavor to sort it out. In the meantime, I must say it is a great show; Montreal has never before seen such an august assemblage of pictures.

## Five Centuries

They take up the whole of the second floor. They come from the National Gallery in London and the National Gallery in Ottawa; they were loaned by the governments of Belgium and The Netherlands; by the Metropolitan and the Museum of Modern Art in New York, by the public galleries and museums of Toronto, Boston, Buffalo, Detroit, Cleveland and Toledo; by private collectors.

Some of them were in the "Masterpieces of Art" show at the New York World's Fair and the committee was able to borrow them because they couldn't get back to Europe on account of the war. Among these refugees are the famous Vermeer "Milkmaid"; the de Hooch known as "The Linen Cupboard" and "The Good Housewife," both of which belong to the Rijksmuseum, Amsterdam; and Hogarth's "The Graham Children" which is at home in the British National Gallery.

The range of the exhibition is just under five hundred years, reaching from Antonio da Massina ("Christ Attached to the Column," painted in 1475) to Picasso. Among the early pictures are an enchanting landscape by Patinir and Piero di Cosimo's "Finding of Vulcan on the Island of Lemnos." A little later come Tintoretto, Mantegna, El Greco. Velasquez is there and Goya; Rubens and, of course, Rembrandt.

A Courbet nude turns her back to you; a lion hunter by Manet confronts you with his gun, as if saying, not too challengingly, "Bring on another!" One slaughtered beast lies on the ground, but you can't take this hunter very seriously; he reminds you of the redoubtable Tartarin. Vincent van Gogh's "Les Oliviers" is there, earth and trees part of the vibration of the spinning sun. His dazzle of daisies reveals a point of view quite different from that in Renoir's lovingly caressed roses.

Gauguin is represented by a simplification from the South Seas, a few forms harmoniously arranged on a background of oblongs. Perhaps the woman's attitude has something to do with it, but it has the air of resignation. Cezanne's "Pigeon Tower" is much more interesting than his bathers (if the bathers are still there; it wasn't very popular with the hanging committee I hear).

Constable, Turner, Wilson, Reynolds and Hogarth are among the Englishmen.

Having merely skimmed, missing out important painters, I leave it to this, for more detailed consideration in future articles.

## French Have Largest Representation in Loan Exhibition

By ROBERT AYRE

WITH 38 pieces, the French have the largest representation in the loan exhibition of "Masterpieces of Painting" for the benefit of the men of the Allied Merchant Navies; the Dutch come second, with 26; but in making the grand tour of the show I think we might well begin with the Italians. In numbers, they are third—21 paintings—but they are first in time.

The oldest is probably "Christ Attached to the Column," by Antonello da Messina. The catalogue is in doubt about his dates, but the National Gallery in London says he was born in 1450, the year before Mantegna, and died in 1479. His statement in this picture is forthright, almost grim, though softened a little in the direction of the sentimental by the expression of Christ's features.

Mantegna is shown in the Art Association's own monochromes, "Judith" and "Dido".

I felt that "Christ in the House of the Pharisee" by Matteo di Giovanni, with the woman in scarlet under the table kissing Christ's feet, was uncertain in handling but touching in its sincerity. It was the reverse with Jacopo Bassano da Ponte, who comes about a century later. He is quite sure of himself in "The Adoration of the Magi", but it is baroque bravura.

That was a jump for the sake of contrast. After Matteo should come Vittore Carpaccio. "The Reception of a Legate" is large and architectural, rather dry and wooden, though in the play of costume it gives us something of Venetian pageantry.

In the Lorenzo di Credi, St. George, which is well nigh as simple as an inn sign, though more proficiently executed than most, I see no influence of his subtle fellow student Leonardo.

## Piero's Music

Now I have come to Piero di Cosimo and I can break loose and say that for me his "The Finding of Vulcan on Lemnos," loaned by the Wadsworth Atheneum of Hartford, is one of the most enchanting pictures in the whole exhibition. It may not be orthodox to speak of one art in terms of another, but I think it may be argued that the arts are interchangeable, and when I look at this, I see music. The limbs of the naked young Vulcan, the limbs and garments of the six women—they have individual faces and human feelings, by the way—the trees and the rocks, the grace notes of flowers and leaves and birds move in melodious rhythm, ingratiatingly orchestrated. The color is delicate. The whole scheme is as airy and lighthearted as Mozart, though without the undertone of tragedy one often feels in his happiest music.

There are two Titians in the show, a portrait of Mercator and a St. Catherine, a picture massive and warm, all of one flesh and the whole body alive. It belongs to Albert Koppel of Toronto.

Dominico di Michelino's Madonna and Child, on the other hand, with its gold background and stiff attitudes, takes you back to the ikon, though the faces are pretty.

More sumptuous is the Tintoretto Madonna and Child reproduced on this page last week, more sumptuous and worldly, with the two gorgeously garbed donors taking prominent places. The six figures are obviously posed for their portraits, with hands placed just so for the sake of balance. It is a handsome group.

2

Standard Feb. 14th. 1942

## A Great Exhibition

THE PEOPLE of Montreal should feel under a very real obligation to the heads of the Montreal Art Gallery for the presence there of one of the greatest loan collections of great paintings which this city has ever seen. Loan collections of fine paintings which, for one reason or another, are exhibited in different cities are no novelty. Frequently they comprise works of merit and always they are of real cultural value to any community which may be able to secure them. The present great collection is not however in this category. That it could be secured for Montreal at all was only because, having been got together for the New York and San Francisco Exhibitions, its immense artistic and intrinsic value forbade its being exposed to the risks of the return voyage across the Atlantic in wartime.

The enterprise of the Montreal Art Gallery serves the double purpose of displaying in this city many works of immense artistic importance and by means of this exhibition aiding financially the cause of the men of the Merchant Navy, a group of heroic seafarers upon whose bravery and devotion the very survival of the Mother Country and vitally important war activities has literally depended, and still depends.

The exhibition is under the patronage of His Excellency the Earl of Athlone and Her Royal Highness the Princess Alice. It opened on Thursday and will remain open until March 8.

## Art Education Plan Succeeds

Star Feb. 19. 1942  
Prominent Students Found in Schools, A. Lismar Reports

## ASSOCIATION ACTIVE

Educational work to develop latent abilities in the field of art among the children of Montreal, which has been extended to several schools in the city, was reported as productive of many art students whose future may win them distinction, Arthur Lismar, A. R. C. A., told the annual meeting of the Art Association of Montreal, held yesterday at the association building on Sherbrooke street west.

Increased activity in 1941 in the various sections of the association was reported by Dr. C. F. Martin, president, who pointed out that much of the association's work had been hampered by the need of a curator and an administrator. This report was read by J. E. Hickson, chairman in the absence of Dr. Martin. He expressed the appreciation of the board to Dr. Martin, for his valuable work.

Many lectures were given during the year, the chief of which was that of the Royal Canadian Academy, a loan exhibition of portraits, an exhibition of old Quebec and the association's annual spring exhibition; the last of these met with less approval than others and it was decided not to award the Jessie Dow prizes for painting.

## SURPLUS REPORTED

The report of the treasurer, R. P. Jellett, showed a balance of revenue over expenditure, which was due to the generosity of a few and not the support of the general public. Special donations to the association included one of \$10,000 from the Carnegie Corporation to be used for educational purposes, \$4,000 from Sidney Dawes for the purchase of Canadian paintings and \$3,000 from Mrs. F. M. G. Johnson for annual prizes.

The association's main contribution to the war effort, the Art Loan Exhibition, was reported as successful beyond expectations.

During the year 38 exhibitions were given, many of which attracted many persons of both sexes interested in art culture.

Deep regret at the deaths of three of the association's benefactors was expressed. These were Dr. F. M. G. Johnston, Sir Herbert Holt and Miss Van Horne.

Officers elected for the ensuing year were: President, Dr. C. F. Martin; vice-presidents, Dr. Hickson and Arthur Browning; treasurer, R. P. Jellett, with the following as council members to serve for three years: Gordon W. MacDougall, K.C., Ross H. McMaster, W. J. Morrice, Robert W. Reford, H. W. Molson and Huntly Drummond.

3

Star Feb. 20. 1942  
BARON Silvercrucy, Belgian Minister to Canada, is coming to Montreal on Monday from Ottawa and will preside at the lecture to be given at nine o'clock that night at the Art Gallery by Baron van der Elst, counsellor of the Belgian Embassy in the United States. The latter is to speak in French under the auspices of the Loan Exhibition Committee. His subject will be "Flemish Primitives and the Spirit of the 15th Century." The lecture will be illustrated.



Gazette, Feb. 21, 1942  
Princess Juliana  
Due at Art Gallery.

Will See Pictures in Exhibition  
Of Masterpieces on Tuesday  
Evening

The coming week will be an active one in connection with the Loan Exhibition of Masterpieces of Painting, being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy, the high spot being the visit on Tuesday evening of Her Royal Highness, Juliana, Princess of the Netherlands.

On Monday night at 9 o'clock Baron van der Elst will speak on "Les Primitifs Flamands et la Sensibilité du XVe siècle," the chairman being Baron Silvercrus, Belgian Minister to Canada. This lecture will be in French.

On Friday at 9 p.m. "The Painter in his Studio" will be the subject of Professor Adriaan J. Barnouw, of Columbia University, New York City, when the chair will be taken by G. P. Luden, Consul General of the Netherlands. This lecture will be in English.



LADY WITH DOG, by H. de Toulouse-Lautrec, is one of the works at the Loan Exhibition of Masterpieces of Painting being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy. The work is painted in oils on cardboard, a manner of working often employed by this artist, whose skill as a draughtsman, poster artist, portraitist and depicter of some of the less attractive aspects of Paris night life was recognized by at least those of his fellow artists who were more than a trifle tired of the power wielded by the academies.

## Honor Guard to Include Women

Star Feb. 21, 1942

Junior Naval Officers  
Will Also Act During  
Visit of Princess

WHEN Her Royal Highness Juliana, Princess of the Netherlands, visits the Loan Exhibition of Masterpieces of Painting at the Art Gallery next Tuesday evening, her guard of honor will be composed of junior officers of the Merchant Navy and members of the Women's Red Cross Transport Service, who all through the exhibition have given their services in helping to guard the pictures at the Art Gallery. The escort will be joined by boys of the Sea Cadets with their buglers.

### Princess Juliana Here

H.R.H. Princess Juliana of the Netherlands will be in Montreal Tuesday and will visit the exhibition during the evening, when she will deliver a short address.

On Monday at 9 p.m. Baron van der Elst of the Belgian Embassy in

Standard 3.  
Feb. 21, 1942

### Crippled Children To See Art Exhibit

A group of about 45 crippled children who have shown evidence of artistic inclinations will be special guests at the exhibition of paintings at the Art Gallery on Sherbrooke street west tomorrow between 10 a.m. and noon.

The children include proteges of the Province of Quebec Society for Crippled Children, pupils of the School for Crippled Children, Victor Dore School, Ste. Justine Hospital and the Occupational Therapy Centre.

Star - Feb. 25, 42

Montrealer - February - 1942  
Art for the Merchant Navy's Sake

AN agent in the employ of the Art Association of Montreal rushed in breathless the other day and told us not to miss getting a look at the milkmaid that one of the members of the Dutch consulate had just flown in with from Detroit.

Because we knew the devious ways of this Lady X and because she happens to be quite pretty anyway, we played along with her and acted veddy, veddy surprised. After a certain amount of feminine mystery-making, she told us the story which as we suspected was a publicity release but interesting enough and in a very good cause. It seems that the Art Association who lives at 1379 Sherbrooke West is sponsoring a Loan Exhibition of Masterpieces of Painting for the benefit of the Men of the Merchant Navy—incidentally, that is what they are calling it, too. Among the canvases on exhibit from February 5th to March 8th (clever the way we worked that in, wasn't it?) is Vermeer's Milkmaid, one of the greatest treasures of the Amsterdam Rijksmuseum. There are actually less than fifty Vermeers knocking around the world to-day and this particular one, although on the small size (it runs around 18" x 16", if you're really interested) is certainly one of the most famous. It first found its way to this continent a few years ago, when it came over to play an important part in the Dutch Exhibition at New York's World Fair, and it's been here ever since. By the time the Fair had reached its end so had peace in Europe and rather than ship it home, Dutch officials decided to store it in the vaults of the Detroit Institute for safe-keeping.

As you can see, it all works out very simply. The three-hundred-year-old Milkmaid was too precious and too beautiful to be permitted to fly alone and so the Dutch consulate sent up one of their men from New York to escort her to Montreal. She's a very lovely girl, though, and she's staying with the Art Association. Look her up, why don't you?

A PAGEANT of South American People will be presented by the children of the Summer School of the Museum of Fine Arts at 3.30 p.m. tomorrow at the Art Gallery.  
Aug. 5/42 \* \* \* Star  
THE REGIMENTAL Tobacco  
Fund Drive will hold its first

MONTREAL, TUESDAY, MARCH 3, 1942

## French Masterpieces on View at Loan Exhibition



Nymphs pursued by Satyrs, by Honore Daumier.

The pictures shown above are two of the best known from the French School now on display at the Art Association. "Nymphs pursued by Satyrs" is on loan from the estate of the late



Boy with a dog, by Edouard Manet.

Sir William Van Horne and "Boy With a Dog" is loaned by Baroness de Goldschmidt Rothschild. The exhibition closes March 8.





PAUL GAUGUIN

Lent by the Worcester Art Museum, Worcester, Mass.

Squatting Woman

AN ill wind is the least of the troubles the stout seamen of our merchant navies have to contend with, and the one that blows nobody good, in disregard of the normal complexity of events, still remains a purely ideal conception, just as the proverb implies in such nice pithy words. One good the Great Blast has blown us is an exhibition of painting, for the benefit of those merchant sailors, such as no peace-time zephyr ever wafted into our port. By the time this reaches his hands every reader will certainly have made several visits to the galleries of the Art Association to see the *Loan Exhibition of Masterpieces of Painting*, and he will want to do so many more times before it closes on March 8th, unless, indeed, *force majeure* obliges him to make the personal sacrifice of staying away. For the measure in which the seamen will benefit from our recognition of their endurance and heroism will also be the measure of our own benefit. The only people who have been called on to make sacrifices are those who have made the show what it is—by contributions, by the loan of pictures and by the long hard work of the Committee, led by Mrs. Norman Bohn, Dr. C. F. Martin and Mr. F. Cleveland Morgan. So if I say that by contributing to this cause we, the public, are getting our money's worth, I crown myself all-time champion of understatement, for we are offered something beyond all price.

It does seem a paradox, though, doesn't it, that we should owe to destruction and human oppression this panorama of individual creative power? At the very moment when ambition for world domination has reached a height such as we had almost forgotten was possible, we are offered the spectacle of that other possession of the world: the symbolic possession of life that is art. Possibly this chance of getting an overall view of its tradition will give the pessimists some reassurance of its continuity.

The show is indeed a revelation to a city that has had only the most fragmentary glimpses of the background of European painting. Let me say at once for the record that some of its aspects are deficient in the view of history (even without the

war available resources would have made them so), but let me add in the same breath that one has to know what difficulties confronted the committee under existing conditions to appreciate the wisdom of the selection. These difficulties might easily have thrown the exhibition completely off balance, but, while some pictures are less than masterpieces and some masters (notably Titian, Tintoretto, Degas) far below their true level, thinness in one place has not been accentuated by over-abundance in another, and no section has been allowed to steal the show.

The pictures are grouped roughly in national "schools." Gallery facilities seldom leave much choice. This arrangement should not prevent us, with some attention to chronology, from noting the interchange of ideas that perpetually modify regional traits. Schools—in the proper sense—bloom and wither like the rose, and their pollen is carried on the winds of time.

Let us start the retrospective visit off from today, just as we trace a genealogy. Paintings of today number just three. It seems to be even harder to separate modern pictures from their fond owners than old ones. Picasso's *La Toilette* comes from his quiescent "rose" period—a breathing spell between his "blue" pathetic attention to the forms of misery and his cubist ambition to analyze the meaning of form. Only its leaning to classical regularity (which recurs later in his work) forecasts his prodigious urge to find absolute values in an era of moulting faith. Soon after he began to find his answer in abstraction. Thus in the first decade of the century painters were prophesying the coming crisis after giving earlier premonitions of it. It's a pity governments don't listen to these "unpractical" people instead of stumbling into intersections like a blind man without his "seeing eye." For years artists have not only sensed but stated that umbrella policies at home and abroad would lead to trouble.

The years of doubt produced by reaction the purest art—outside music—the Occident has seen, but they are directly reflected in Picasso's instability of form and Matisse's mobile arabesques. Matisse found his answer in putting his whole faith in meanings that pertain to painting alone. The decorative majesty of even his small simple canvas called *The Dreamer* must stir a region deeper than the mind. Derain started off with Matisse and Picasso, but soon began to look back at his ancestors. His enemies like to call him a "museum painter," and you can understand why if you compare his *Friture* with Chardin's *La Nappe Blanche* near by. It is a sort of dashing Chardin but by no means a mock one. Chardin in the XVIII century was a link between plain vision in XVII century Holland and in XIX century France.

Cézanne's *Bather* has all the dignity of order and discipline that he restored to painting. You can easily see what he got from El Greco, not so easily his greater debt to Poussin in the picture that represents the latter—a picture whose arabesque of movements is woven into a massive architectural frame. Van Gogh's fiery light makes the Impressionists look pretty pale. So does Renoir's landscape, though it gives no idea of his stature. Degas' large picture, *The Ballet*, must be a very early one; it

# Possession Of The World

Masterpieces of Painting at

the Museum of Fine Arts

By JOHN LYMAN

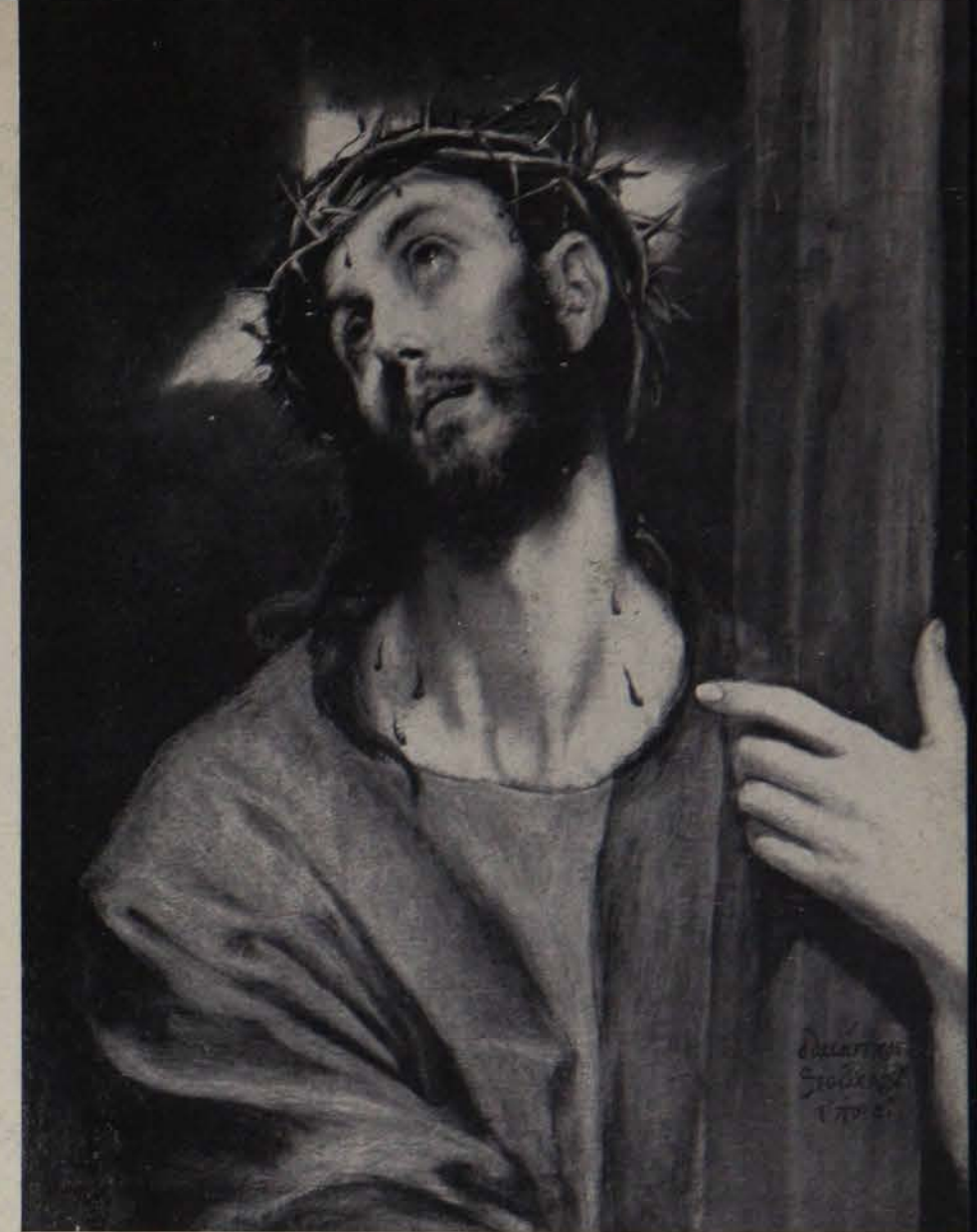
smacks of school work and of his master, Gustave Moreau. Gauguin is at his top in the *Squatting Woman*; its broad modelling and firm planes show his unused gifts for wall painting. Redon's visionary *Vase and Shade (Apparition)* is pre-Freudian Surrealism. The *Boy With a Dog* and the *Lim Hunter* are the first fine Manets we have seen. Everyone will enjoy the allusion in the latter to *Tartarin de Tarascon*. In his magnificent *Pont de Narni* Corot appears as heir to Poussin and Claude Lorrain, whose glowing landscape gains nothing from the silly figures painted in by a conventional hand. Courbet and Daumier speak strongly for themselves, as does David, from whom issued the artistic Côté Napoléon, invoked by generations of academics who understood only the letter of his law. We can skip the very slight evidence of painting under Louis XV.

In the English room we find close associations with both the romantic and realist-impressionist movements in France. Turner allies the two in his fabulous and iridescent *Slave Ship*. One can understand a little how people were shocked by Constable's green nature by comparing his *Salisbury Cathedral* with the conventional brown of Gainsborough's *Harvest Wagon*. Most of the English portraits set off to advantage Hogarth's great picture of *The Graham Children* from London's National Gallery—so free of the sophisticated graces of fashion, as living as Reynolds's *Crittenden Children* is staid, and the sire of that peculiarly English device, the conversation piece. In this room is the only concession to sentimentality, the curly-haired-laddie-with-the-curly-haired-doggie.

Van Dyke, whose mannered portraits of the English aristocracy earned him the title of father of the English school, is indebted to his master, Rubens, in *Daedalus and Icarus*. Rubens' dynamic sense of flesh and blood and his rhythmic composition are evident in the sketch for the Whitehall ceiling.

The Dutch group, except for the two portraits Hals painted with confident dispassion, seems all a radiation from Rembrandt. Concentrate on his portrait of *Petronella Ruys*: there you have the possession of life and all its poignant savour, the light that envelops like human tenderness. De Hooch, Steen and Van Ostade play well their minor parts, Van Gelder only keeps the properties. In the next generation of Vermeer and Ruysdael the sentiment is less human but delicate to the limits of perception.

In XV and XVI century Flanders the Italian Renaissance shows up in Patinir's *Landscape* and Van Orley's *Flight into Egypt*, and inversely Northern influences had reached Italy. There was then a continual traffic between North and South, and Venice and the Orient. Da Messina (*Christ at the Column*) brought Flemish oil painting to Venice. There the Renaissance bloomed late and full, and there was a long line of painters right down to Canaletto, who, admitting the glamour days were over, looked at the walls of his *Arsenal* with almost the melancholy attentiveness of Utrillo. He had lost interest in people, and put his figures in this picture with a ready-made formula. What a contrast with the beginning of the school, where Carpaccio gossips ingeniously about the *Reception of a Papal Legate*, though



DOMENICO THEOTOCOPOULI (called EL GRECO)

Head of Christ Crowned With Thorns

Lent by Arnold Seligmann Galleries, New York.

without ever losing the thread in the endless detail! Veronese's *Portrait of a Man* has his cool splendour. While I prefer the two Titians, they do not give that master's full stature. Tintoretto's portrait is pretty perfunctory, but in looking at his big *Holy Family* it is interesting to note, in the free handling of form, the modicum of descriptive detail and the colour, a strong suggestion of El Greco, who studied in Venice.

Of the Roman school there is none. Among the Florentines Michelino's *Madonna and Child* gives a whiff of the Quattrocento. The very delightful *Finding of Vulcan* by Cosimo, who was a hyper-aesthetic offshoot of Botticelli, is preciously and intelligently composed. Garbo's *Holy Family* is a second-fiddle Filippo Lippi as Credi's *St. George* is a second-fiddle Verocchio. *Eleanor of Toledo* by Bronzino, more eclectic than Florentine, forecasts the Carracci, to whom, as to Caravaggio, pupils flocked from all over Europe.

The best of Caravaggio's pupils was Ribera. His *Philosophic Beggar* shows he took back to Spain his master's violent lighting and realistic subjects. The Spaniards were never afraid to look squarely at life—and death. They were uncompromising portrait painters. Compare Goya's uninhibited *Self-Portrait* and Velasquez' *Philip IV* with portraiture in France and England. The rigid formality of the Spanish court expurgates nothing. In England there is less punctilio but more conventionality: even when Hogarth lifts the social mask he sees only the exterior.

Velasquez, too, had studied in Italy, and Greco had enriched with the vitality of Venice his Byzantine sense of abstract design. Engrossed in aesthetic speculations, his only connexion with the realistic temper of his adopted country was his dramatic force, and he was little appreciated until recent years. His three pictures show his influence on modern aesthetics. All that Goya, however, seems to have got out of Italy is a trace of Tiepolo in his church murals. One has to see the full range of his almost unbounded expression to realize to what extent he incubated the potentialities of modern painting—from Delacroix to Surrealism. Which brings us back to our starting point.





## Bathroom Beauty

**I**NGENUITY and industry have left little to be desired in the modern bathroom. Fixtures and fittings, all admirably adapted to their several uses, are to be had in such style and colour ranges as enable us to plan bathrooms in whatever decorative scheme and whatever size our tastes and needs dictate. New materials for walls and floors; new ideas about colour and illumination; efficient new gadgets and bright new accessories; we have simply to help ourselves to them all, mix them judiciously and presto! our ideal bathroom has come true.

But, first and foremost, we must plan. How many bathrooms will we need and how can their fixtures be most advantageously arranged? It is best, of course, to plan for the required number of bathrooms when planning the house, and to provide for those bathrooms all the conveniences desired. It is easier, and in the end less expensive, to have plumbing installations made at the time of building than to have additions or corrections later on. Sometimes, however, this is not altogether practicable; and then the alternative is to have pipe lines as close as possible to where additional bathrooms may, at a later date, be installed. It is also sound economy to arrange your building budget so as to allow for well-designed fixtures with durable finishes and for good, heavy fittings that will not soon need to be replaced.

There are six basic bathroom plans, as shown on the opposite page. Whatever the size of the room, whatever its shape, one of these six basic arrangements can be used. They are intended merely to show the location of the principal fixtures with relation to each other. From them you can begin your bathroom layout. The more space you have, naturally, the more opportunity you will have to install additional fixtures and to include storage

space and all the other conveniences that have come to be so prized in the bathroom.

The most inexpensive arrangement, from the standpoint of piping, is that illustrated in plan B. Here all the fixtures are so placed that supply and waste lines are located in one wall. Frequently, however, this plan does not permit a satisfactory room layout, and a more convenient arrangement may prove to be well worth the additional expense in piping.

These basic plans show only the irreducible minimum for the conventional bathroom. There are any number of other combinations of fixtures to suit particular requirements. There is the bathroom with two wash basins, for instance, that has obvious rush-hour advantages for the family that cannot manage quite as many bathrooms as it would like.

The ideal, of course, is to have a bathroom for every bedroom; and in recent years we have been making rapid strides toward its attainment. For the average family, however, it remains an ideal. When confronted by a choice between number and size of bathrooms, choose number every time—unless you live alone. Several small, compact bathrooms will prove far more satisfactory, in any family, than a single large one.

Where space permits anything beyond the bare essentials, a dressing table is one of the first adjuncts to be considered. When the bathroom must be shared by several, the dressing table may be a questionable blessing, tempting the bather to linger on instead of just scuttling in and out. In most instances, however, it is just a plain blessing. The joy of being able to apply cosmetics where lighting is at its best and running water within arm's reach! Moreover, should you spill a few drops of perfume here, no real harm will be done—except to the perfume.

### Opera-Concert At Art Gallery Star Feb. 26, '42

A new sort of concert program is always welcome, and Madame Sarah Fischer provided one for her concert at the Art Association of Montreal on Wednesday evening. This consisted mainly of a performance, under necessarily limited conditions, of parts of Debussy's lyric drama, "Pelleas et Melisande". It was a study of the opera rather than a performance and, in the absence of an orchestra, it was a presentation of Master-

drama, and she gave to the audience explanations of the course of the action and of the way in which these scenes fitted into the whole. By these means the presentation was made into an interesting analysis for those of the audience who knew the opera and an introduction for those who did not. The play, without its stage setting, became inevitably less visionary, and was brought out of a dream into real life.

The scenes chosen were those in which only three characters, Melisande, Pelleas and Golaud, appear, with the addition of the one in which Genevieve reads Golaud's letter to the old King. Madame Fischer sang this as well as the part of Melisande, which she sang in Paris a few years ago. Being thoroughly familiar with the part,

which suited her particularly well, she sang it with much effect and gave it its true color and expression. Jose Delaquerriere sang well as Pelleas, although he had had only a very short time to prepare it; Roger Filiatrault was a very effective Golaud. Marie Therese Paquin had the difficult task of representing Debussy's orchestra on the piano, and carried it out with great success.

As an interlude in the middle of the opera there was some excellent piano playing by Esther Master in Beethoven's sonata in D minor and in a sonata by Scarlatti which,

spite of their utter difference from Debussy's music, fitted their place perfectly.



# Perfect Examples of Dutch Art Seen in de Hooch's Paintings

By ROBERT AYRE

HEADLINERS in the "Masterpieces of Painting" exhibition are "The Milkmaid," by Jan Vermeer and "The Linen Cupboard," by Pieter de Hooch, both lent by the Rijksmuseum of Amsterdam. Vermeer's little gem transcends its own naturalism and in its small quietness stands serene and permanent, untouched by all the changes of the world. The other, though less intense and not so single-minded, has much of the quality of "The Milkmaid." They are both perfect examples of the Dutch genius for sublimating simple domestic life and they deserve their fame. We can appreciate them all the more in a world that has turned to terrible melodrama and made more precious the innocent commonplace.

Rembrandt would, of course, be a headliner in any show and in this one he is represented by four portraits—Mrs. R. M. Paterson's "Young Woman," the "Young Rabbi" from the Van Horn collection, a portrait of Petronella Buys from the Schaeffer Galleries, New York, and "A Lady with a Handkerchief," lent by the T. Eaton Company of Toronto. There are two Frans Hals cavaliers.

The oldest painting in the Dutch section is "Rest on the Flight in Egypt," a Madonna and Child lent by the Art Gallery of Toronto. It is subdued in color and, though it seems to me somewhat cold, shows Italian influence. You feel Spain in the austere "Portrait of a Nobleman," in black and gold by Sir Antonio Moro.

There are only two landscapes (not counting van Gogh): a harbor view, spare and placid, by Jan van Goyen, and a view of Harlem by Jacob van Ruysdael, with a moving sky over a low horizon. One comes from the Toledo Museum, the other from the Rijksmuseum.

For the rest, until you come to modern times, you get anecdotes, costume pieces, still life and the domestic, all of which you expect. In Buytewech's "Ordeal of the Rose," four ruffed actors stop their play long enough to have their likenesses taken but not so long as quite to come out of their parts. Adriaan van Ostade's fishwife looks up just as the camera clicks, but the picture is much more than a snapshot, as you realize in studying the background. Aelbert Cuyp's "Milkmaid" is a collection of properties, including a magnificent cow, but it is handled with largesse. Jan Steen tells a bawdy story in "The Robbed Cavalier." Willem Kalf lavishes great care on a still life and Nicholas Maes on an old woman spinning.

## Rubens and Others

Vincent van Gogh hurled into this tranquil good-humored world like a meteor. I have already mentioned his "Olive Trees," which belongs to Mr. H. S. Southam of Ottawa, and the "Bouquet" sent by the Marie Harriman Galleries.

Don't miss "The Lord's Supper" by the contemporary Matthew Wiegman. It hangs downstairs by itself because it takes up a good deal of wall space. Though he doesn't look at things the same way as his ancestors in Dutch painting, Wiegman yields nothing of solemnity.

The Art Gallery of Toronto sent two of the five paintings in the Flemish section—Rubens' "The Elevation of the Cross" and van Dyck's almost too charming "Daedalus and Icarus." In "The Elevation" Rubens concentrates tremendous drama into small space. The main group of figures, with Christ is carried across the canvas in a powerful diagonal. On one side, the Roman legions appear on the other, a cluster of women and children show grief in violent attitudes.

The other Rubens is "Wisdom Conquers War." Wisdom, alas, is a fat, shrill fishwife dressed for the part. But in fairness to everybody, I ought to say that the full title of the sketch is "Wisdom Conquers War and Discord under the Rule of James I of England." It was a study for part of one of the nine panels that Charles I commissioned for Whitehall Palace. This, and the theatrical "Saint Yves, Patron of Lawyers," by Jordaens, belong to the Royal Museum of Brussels.

Back at the beginning of things as far as this exhibition goes, is an enchanting landscape by the Flemish Patinir (1490-1524), probably the first European to paint landscape for its own sake. The catalogue calls the figure in the woods St. Jerome. I thought it was St. John, with a lamb, not a lion, but perhaps I'm just not up on my hagiology. No one is paying much attention to him, anyway. The picture is full of small pastoral doings, it doesn't seem crowded and you have a wonderful feeling of space as you follow the serpentine coiling of the landscape around the castle crowned rocks and out to endless vistas of capes and the sea.

The United States will deliver his address, in French, "Les Primitifs Flamands et la Sensibilité du XVe Siecle." Next Friday, Prof. Barnouw of Columbia University, will lecture in English. This will also be at 9 o'clock.

THE STANDARD, MONTREAL, SATURDAY, FEBRUARY 21, 1942

## In the Masterpieces of Painting Exhibition



Landscape by Joachim Patinir was loaned by the Acquavalla Gallery, New York.



The Linen Cupboard or The Good Housewife, by Pieter de Hooch. Loaned by the Rijksmuseum, Amsterdam.

President of the Federation. Professor Frank Scott of McGill will speak on organization and there will be a discussion. Notices are being sent to artists, designers, architects, critics, art teachers and interested laymen and a large attendance is expected.

## Group Show Here

With a private view next Saturday, the Canadian Group of Painters exhibition will open in the Fine Arts Museum.

## Dr. Lismar

At its convocation on May 12, Dalhousie University will confer an honorary degree on Arthur Lismar, A.R.C.A., educational supervisor of the Art Association of Montreal, who is internationally known both as a painter and as a teacher.

## Federation Meeting

For the purpose of organizing a Montreal section of the Canadian Federation of Artists, a meeting will be held in the Fine Arts Museum next Friday, March 6, at 8.30. Arthur Lismar will preside and the principal speaker will be Andre Bieler of Queen's University.

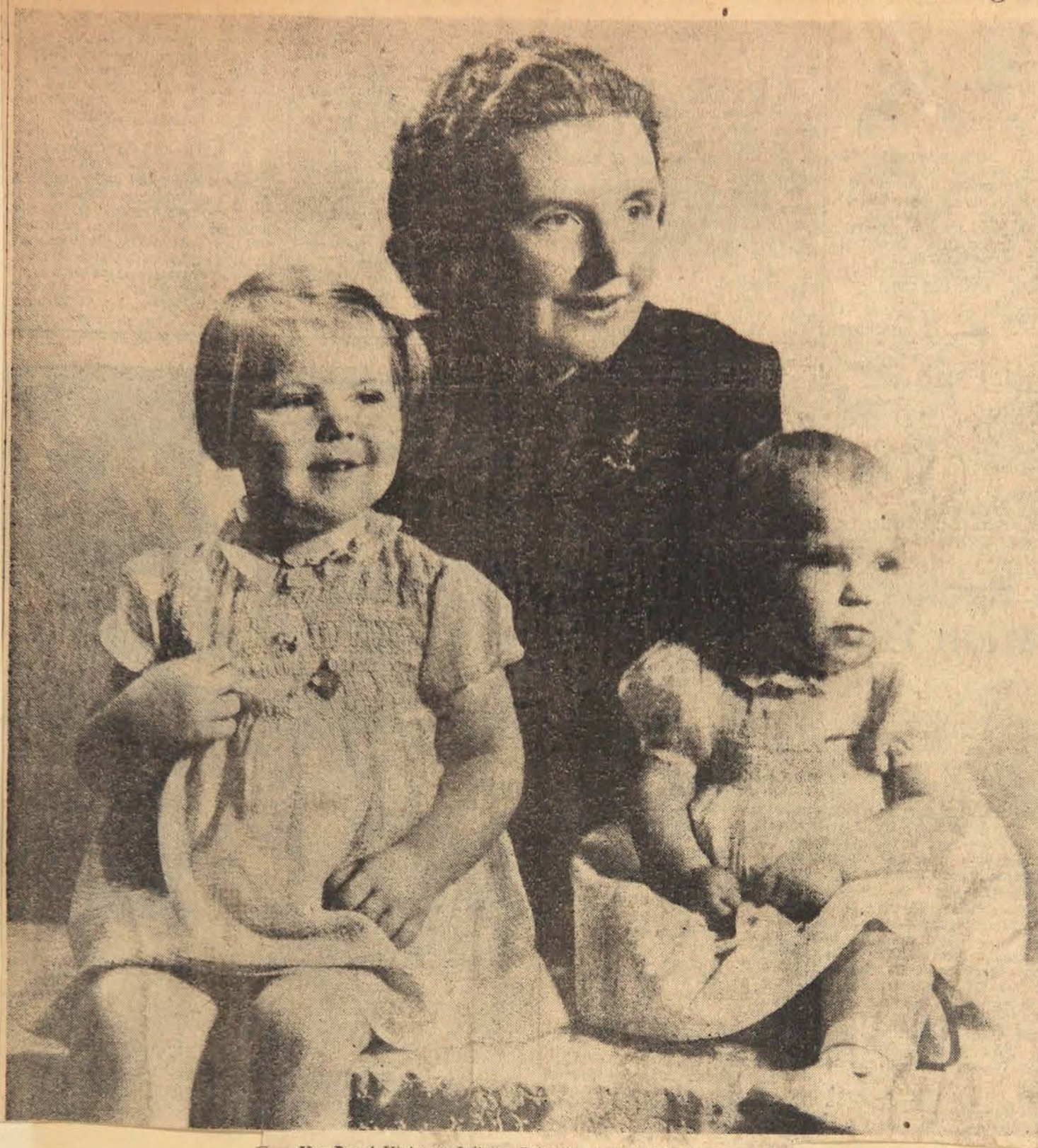
Standard

Mar - 7.1942

R. Ayre



# Charming Study Of H. R. H. Princess Juliana And Her Daughters



Her Royal Highness Juliana, Princess of the Netherlands and her two small daughters, Beatrix and Irene, who have made their home in Ottawa since their dramatic escape before the German invasion. The Princess, heir-apparent to the Dutch throne, and much loved by her seventy-nine million subjects, will visit the Loan Exhibition being held at the Art Gallery for the benefit of the men of the allied merchant navy, on Tuesday evening, February 24th.

**The Loan Exhibition.**  
Sir,—You have very kindly published the final report of the Loan Exhibition of Masterpieces of Painting which was held in the Art Gallery from February 5th to March 7th of this year, and I would be very grateful if you would allow me a little space in your column to express thanks to the public of Montreal who so generously responded to the idea of the Loan Exhibition and who by their support made our donation of \$18,001.87 to the Men of The Allied Merchant Navies possible.

May I, as a grateful stranger who found a war-time welcome in your beautiful city take this opportunity of saying to the people of Montreal how fortunate they are in having such a beautiful gallery as that of the Art Association in their midst and in having a president with the breadth of vision of Dr. Charles F. Martin. Without his co-operation and that of the Executive there could of course, have been no loan exhibition. Furthermore, Dr. Martin as chairman of the committee of the exhibition worked tirelessly in obtaining pictures, and in making sure that they were of the right quality. I felt it a very great privilege indeed to be able to work under such leadership.

Mrs. NORMAN BOHN.  
Montreal, May 5.

3

Star - Feb. 25, 42

## Princess Is Guest at Art Gallery

Over Six Hundred At Loan Exhibition Last Night

THE Loan Exhibition of Masterpieces of Paintings being held in the galleries of the Art Association of Montreal in aid of the men of the Allied Merchant Navy, was honored last night by a visit from Her Royal Highness Juliana, Princess of The Netherlands.

The Princess wore a simple dinner gown of black crepe fashioned with front fullness, with a large diamond ornament, pearl and diamond earrings and a pearl bracelet. She wore black crepe toeless sandals and carried a white chiffon handkerchief.

Over six hundred guests were present.

Those invited to be presented to Her Royal Highness included:

Dr. Albert Lesage, president of the University of Montreal, representing His Worship the Mayor of Montreal; The Right Rev. Arthur Carlisle, D.D., Bishop of Montreal, and Mrs. Carlisle; His Excellency Monsignor Charbonneau, Archbishop of Montreal; Monsignor Mouton, the Hon. Adelard Godbout, Premier of the Province; Rabbi and Mrs. H. Stern, the Consul-General for the Netherlands, and Mrs. G. P. Luden; Mr. Heyne, Consul-General of Belgium, Mr. and Mrs. Brazanski, The Consul-General for Switzerland, and Mrs. Gaston Jaccard; His Excellency the Minister from Norway to Canada and Mrs. Daniel Steen.

The Prime Minister of Luxembourg, and Mrs. Pierre Dupong; Air Commodore A. de Niverville and Mrs. de Niverville; Brigadier General E. de B. Panet, and Mrs. Panet; Mr. Maurice Kittel, of the Belgian Legation and Mrs. Kittel; Mr. de Kellner, of the Belgian Legation, and Mrs. de Kellner; Air Chief Marshal Sir Frederick Bowhill, and Lady Bowhill; Commander C. J. Stuart, and Mrs. Stuart; Mr. and Mrs. Guy Robinson; Mr. and Mrs. William Ewing; Mr. and Mrs. Winthrop Brainerd; Captain and Mrs. F. W. Corbett; Captain Frances Theaker, Chief Officer Eric Robertson, Chief Engineer John C. Ross, F.E.A., Chief Engineer Charles Foster, Sir Montagu and Lady Allan, Mr. Huntly R. Drummond, Mr. and Mrs. J. W. McConnell, Mrs. Norman Bohn, Dr. and Mrs. Charles F. Martin, Mr. and Mrs. D. Forbes Angus, Hon. and Mrs. Athanasie David, Lady Howard de Walden, Dr. J. W. A. Hickson.

Mr. and Mrs. R. P. Jellett, Mr. and Mrs. J. Cecil McDougall, Mr. Charles Maillard, Miss Maillard, Mr. and Mrs. F. Cleveland Morgan, Mr. and Mrs. Robert W. Reford, Mr. and Mrs. W. F. Angus, Hon. and Mrs. C. C. Ballantyne, Hon. Charles P. Beaubien, Mr. and Mrs. de Gaspe, Beaubien, Madame Arthur Berthiaume, Mr. and Mrs. Samuel Bronfman, Mrs. Edward Maxwell, General Frank S. Meighen, Lady Meredith, Mrs. W. R. Miller, Mrs. Herbert Molson, Mr. W. J. Morrice, Mrs. Henry Munderloh, Mr. S. R. Noble, Mr. J. S. Norris, Mr. and Mrs. John D. Oppe, Hon. and Mrs. J. E. Perreault, Mr. and Mrs. Howard Pillow, Mr. and Mrs. Geoffrey D. Porteous, Mr. and Mrs. H. E. Rawlings, Mr. C. F. Sise, Mr. and Mrs. Paul S. Sise, Mrs. T. T. McG. Stoker, Judge and Mrs. E. Fabre, Surveyor, Mr. and Mrs. Alfred Tarut, Mrs. G. Rutherford Caverhill, Miss Marjorie Caverhill, Dr. and Mrs. C. W. Colby, Mr. and Mrs. Harold Crabtree, Hon. Raoul Dandurand, Lady Davis, Mr. and Mrs. Norman J. Dawes, Viscount and Viscountess de Roumefort, Mr. and Mrs. Sydney G. Dobson, Mr.

Bernard Dufresne, Mr. and Mrs. Albert Dupuis, Mr. William C. Finley, Mr. and Mrs. John B. Frosst, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. Allan Bronfman.

Mr. and Mrs. Duncan M. Hodgson, Mr. Jean C. Lallemant, Madame Rodolphe Lemieux, Mr. and Mrs. G. Gordon Lewis, Mr. and Mrs. John McConnell, Mr. and Mrs. Gordon MacDougall, Mr. Lawrence Macfarlane, Mr. and Mrs. Ross H. McMaster, Dr. and Mrs. J. C. Meakins, Mr. H. B. Walker, Professor Allard, Madame Cusson, Mr. and Mrs. John Lyman, Dr. and Mrs. O. Grunner, Mr. and Mrs. Arthur Lismer, Mr. and Mrs. Campbell Brown, Dr. and Mrs. Graham Ross, Mr. H. W. Molson, Mr. G. A. Morris, Mr. Howard Murray, Mr. G. R. Lomer, Mr. and Mrs. Harry Thorp and Mrs. W. Durie McLennan, Mr. and Mrs. H. J. C. Darragh, Mr. Ferrier, president of the Dutch Club, and Mrs. Ferrier.

Among others present were: Lieut.-Col. W. H. Clark-Kennedy, V.C., and Mrs. Clark-Kennedy, Lady Cory, of London, England, Mrs. Henry Joseph, Mr. and Mrs. Michael W. Hackett, Mrs. Edgar Reynolds, Mrs. John Stormont, Mrs. Anne Domville, Mrs. Jacques Perron, Mrs. J. L. Perron, Mrs. A. Langlois, Mrs. Paul Robert, Mr. Jean Dansereau, Miss Alice James, Miss Marjorie Allan, Mrs. Edmund Miles, Mrs. Alfred Lacroix, Mr. and Mrs. W. Crosbie Baber, Miss Mary Fergie, Miss M. Stuart and Miss Ethel Stuart, Miss V. Sylvester, Mr. and Mrs. Stuart Reynolds of Virginia, Mr. and Mrs. Arthur Barry, Mrs. DeCoriolis Pelletier, Mrs. Christian Lafontaine, Miss Estelle Holland, Mrs. Reginald Holland, Mrs. John Malcolm Mackinnon, Miss A. Wilson, Mrs. Arthur Morrice, Miss Margaret Rousseaux, of Hamilton, Ont., Mr. and Mrs. Eric Reford, Colonel and Mrs. Hugh Walkem, Miss Lillian Snowball, Colonel and Mrs. G. L. Ogilvie, Mr. A. E. Ogilvie, Miss Jean Bovey, Miss Audrey Bovey, Miss Barbara Hawkes, of London, England, Miss Alexine Timne, of London, England.

Commander and Mrs. Paul B. Earl, Mr. and Mrs. Andrew Ferrier, Mr. A. N. Vinke, Vice-Consul for the Netherlands, and Mrs. Vinke, Mrs. Arthur Berthiaume, Mr. and Mrs. Frances Granam-Everitt, Mrs. L. G. Talbot, Mrs. N. C. Stuart, Mrs. S. C. Miller, Mrs. J. C. Heriot, Mrs. F. M. Ramsden, Mrs. J. M. Morris, Mr. and Mrs. A. E. Whiting, Miss McConnell, Mr. and Mrs. Marshall Jarvis, Miss Anne Lilly, Mrs. Vincent Simpson, Miss J. McPhee and Mrs. Dorothy Watt.

Selling catalogues were the Misses Francoise DeSerres, Paule Martin, Lili Mailard, Suzanne David, Mary Grace Pitfield, Jeanne and Madeleine Steen, Roos, Nora Newman, Patience Wheatley, Blacklock, Misses Keyel, Ann Williamson, Elizabeth Ann Hay, Alice Patch, Joan Erzinger, Monique Bohn, Frances Holland, Beatrice Morrison, Mary Fergie, Betty Robertson, L. Williams, D. Rheume.



## PRINCESS JULIANA VISITS ART DISPLAY

Sees Loan Exhibition of Masterpieces in Aid of Merchant Seamen

### TRIBUTE PAID SAILORS

Her Royal Highness, Speaking in French and English, Notes Their Bravery and Sacrifices

Her Royal Highness, Princess Juliana of the Netherlands yesterday evening visited the Loan Exhibition of Masterpieces of Painting, in the Galleries of the Art Association of Montreal, being held in aid of the men of the Allied Merchant Navies. Her Royal Highness, attended by Mr. W. van Tets, A.D.C. and Madame van Tets, the Consul-General for the Netherlands and Mrs. G. P. Luden, arrived at the Galleries at a quarter past eight o'clock and was received at the Ontario entrance by Dr. J. W. A. Hickson, vice-president of the Art Association, Mrs. Charles F. Martin, and Mrs. Norman Bohn. The Princess was then escorted to the library where members of the organizing committee of the Loan Exhibition, members of the council of the Art Association, the guarantors of the Loan Exhibition and four senior officers of the Merchant Navy were presented.

The guests who had the honor of being presented to Her Royal Highness were Dr. Albert Lesage, president of the University of Montreal, representing His Worship the Mayor of Montreal; The Right Reverend Arthur Carlisle, D.D., Bishop of Montreal, and Mrs. Carlisle; His Excellency Monsignor Charbonneau, Archbishop of Montreal; Monsignor Maurault, the Honorable Adolphe Godbout, Premier of the Province; Rabbi and Mrs. H. Stern, the Consul-General for the Netherlands, and Mrs. G. P. Luden; Mr. and Mrs. Brajinski, The Consul-General for Switzerland, and Mrs. Gaston Jaccard; His Excellency the Minister from Norway to Canada, and Mrs. Daniel Steen; The Prime Minister of Luxembourg, and Mrs. Pierre Dupong; Air Commodore A. de Niverville and Mrs. de Niverville; Brigadier General E. de B. Panet, and Mrs. Panet; Mr. Maurice Kittel, of the Belgian Legation, and Mrs. Kittel; Mr. de Kellner, of the Belgian Legation, and Mrs. de Kellner; Air Chief Marshal Sir Frederick Bowhill, and Lady Bowhill; Commander C. J. Stuart, and Mrs. Stuart; Mr. and Mrs. Guy Robinson, Mr. and Mrs. William Ewing, Mr. and Mrs. H. G. Darragh, Mr. and Mrs. Winthrop Brainerd, Captain and Mrs. F. W. Corbett, Captain Frances Theaker, Chief Officer Eric Robertson, Chief Engineer John C. Ross, F.E.A., Chief Engineer Charles Foster, Sir Montagu and Lady Allan, Mr. Huntly R. Drummond, Mr. and Mrs. J. W. McConnell, Mrs. Norman Bohn, Dr. and Mrs. Charles F. Martin, Mr. and Mrs. D. Forbes Angus, Hon. and Mrs. Athanasie David, Lady Howard de Walden, Dr. J. W. A. Hickson, Mr. and Mrs. R. P. Jellet, Mr. and Mrs. J. Cecil McDougall, Mr. Charles Maillard, Miss Maillard, Mr. and Mrs. F. Cleveland Morgan, Mr. and Mrs. Robert W. Reford, Mr. and Mrs. W. F. Angus, Hon. and Mrs. C. C. Ballantyne, Hon. Charles P. Beaubien, Mr. and Mrs. de Gaspe Beaubien, Madame Arthur Berthiaume, Mr. and Mrs. Allan Bronfman, Mr. and Mrs. Samuel Bronfman, Mrs. Edward Maxwell, General Frank S. Meighen, Lady Meredith, Mrs. W. R. Miller, Mrs. Herbert Molson, Mr. W. J. Morrice, Mrs. Henry Munderloh, Mr. and Mrs. S. R. Noble, Mr. J. S. Norris, Mr. and Mrs. John D. Oppe, Hon. and Mrs. J. E. Perreault, Mr. and Mrs. Howard Pillow, Mr. and Mrs. Geoffrey D. Porteous, Mr. and Mrs. H. E. Rawlings, Mr. C. F. Sise, Mr. and Mrs. Paul S. Sise, Mrs. T. T. McG. Stoker, Judge and Mrs. E. Fabre Surveyl, Mr. and Mrs. Alfred Tarut, Mrs. G. Rutherford Caverhill, Miss Marjorie Caverhill, Dr. and Mrs. C. W. Colby, Mr. and Mrs. Harold Crabtree, Hon. Raoul Dandurand, Lady Davis, Mr. and Mrs. Norman J. Dawes, Viscount and Viscountess de Roumefort, Mr. and Mrs. Sydney G. Dobson, Mr. Bernard Dufresne, Mr. and Mrs. Albert Dupuis, Mr. William C. Finley, Mr. and Mrs. John B. Frosst, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. Duncan M. Hodgson, Mr. Jean C. Lallemand, Madame Rodolphe Lemieux, Mr. and Mrs. G. Gordon Lewis, Mr. and Mrs. John McConnell, Mr. and Mrs. Gordon MacDougall, Mr. Lawrence Macfarlane, Mr. and Mrs. Ross H. McMaster, Dr. and Mrs. J. C. Meakins, Mr. H. B. Walker, Professor Allard, Madame Cusson, Mr. and Mrs. John Lyman, Dr. and Mrs. O. Gruner, Mr. and Mrs. Arthur Lismer, Mr. and Mrs. Campbell Brown, Dr. and Mrs. Graham Ross, Mr. H. W. Molson, Mr. G. A. Morris, Mr. Howard Murray, Mr. G. R. Lomer, Mr. and Mrs. Harry Thorp and Mrs. W. Durie McLennan.

## PRINCESS AT LOAN ART EXHIBITION



HER ROYAL HIGHNESS PRINCESS JULIANA of the Netherlands, photographed last evening as she visited the Loan Exhibition of Masterpieces of Painting in the Galleries of the Art Association of Montreal. She is seen talking to Huntly R. Drummond, one of the honorary presidents of the Exhibition.

### GIVEN GUARD OF HONOR.

Following the presentation the Princess, accompanied by Mr. Arthur A. Browning, ascended the grand staircase between a guard of honor composed of members of the Red Cross Transport Corps, Sea Cadets and officers of the Merchant Navy. Upon her arrival at the dais arranged at the head of the staircase, the Dutch National Anthem was played by the band of the Merchant Navy. Princess Juliana wore a dinner gown of black corded silk cut on simple lines with an exquisite ornament of diamonds on the bodice.

Mr. Browning then welcomed Her Royal Highness to the exhibition and spoke of the appreciation with which the Dutch paintings had been received.

The Princess then addressed the assembly in both English and French. The text of her speech is as follows:

"Looking at these beautiful pictures collected from so many parts and willingly lent by so many people, one's thoughts nevertheless wander — they go far away to the men at sea who live hard exacting lives fighting the enemy seen and often unseen, for the sake of civilization, freedom and justice."

"They are brave men. Their characters have been formed by daily contact with the sea, the open air and the stormy winds. Their minds are set and their determination to overcome the difficulties that obstruct their path is natural. They are men of few words. Their deeds express their inner hearts."

"It is not strange, therefore, that their lives have inspired the brush of some of the greatest painters. Here is engrossing industry and determination, a stubborn resolution to master and conquer—a strength which tireless persistence in difficult work has impressed itself upon them who prefer the hard and rigorous life. They are understood and valued rightly by the artist."

"The genius, too, creates his art through unrestricted perseverance, no matter what the cost in time and effort. His mark is the gifted man's complete surrender to the inner call, to acquire the recalcitrant material out of which he must bring out the effect of beauty."

"What similarity in character is therefore seen between him and the man whose life is spent at sea, using all the moments of his waking hours in training his eyes and hands so as to become the worthy ruler of unruly waves. In these times of adversity when barbaric forces threaten art and character we come to pay tribute to both artist and seaman."

On behalf of the assembled guests Huntly R. Drummond thanked Her Royal Highness who escorted by Dr. J. W. A. Hickson then made a tour of the galleries remaining about an hour.

Among those present were Mrs. Arthur Morrice, Miss Margaret Mousseaux, of Hamilton, Ont., Mrs. Henry Joseph, Mr. and Mrs. Eric Reford, Colonel and Mrs. Hugh Walkem, Miss Lillian Snowball, Colonel and Mrs. G. L. Ogilvie, Mr. A. E. Ogilvie, Miss Jean Bovey, Miss Audrey Bovey, Miss Barbara Hawkes, of London, England, Miss Alexine Tinne, of London, England, Commander and Mrs. Paul B. Earle, Mr. and Mrs. Andrew Ferrier, Mr. A. N. Vinke, Vice-Consul for the Netherlands, and Mrs. Vinke, Miss Estelle Holland, Mrs. Reginald Holland, Lady Cory, of London, England; Mrs. Arthur Berthiaume, Mr. and Mrs. Frances Graham-Everitt; Mrs. L. G. Talbot, Mrs. N. C. Stuart, Mrs. S. C. Miller, Mrs. John Stormont, Mr. and Mrs. Hackett, Mrs. Edgar Reynolds, Mrs. Anne Domville, Mrs. Jacques Perron, Mrs. J. L. Perron, Mrs. A. Langlois, Mrs. Paul Robert, Mr. Jean Dansereau, Miss J. McFee, Miss M. James, Miss Alice James, Miss Marjorie Allan, Mrs. Edmund Miles, Mrs. J. M. MacKinnon, Mrs. Alfred Lacroix, Mr. and Mrs. W. Crosbie Baber, Miss Mary Fergie, Miss M. Stuart and Miss Ethel Stuart, Miss Mondy Almond, Miss V. Sylvester, Mr. and Mrs. Stuart Reynolds of Virginia, Mrs. Arthur Barry, Miss J. Botterell, Mrs. De-Corilis Pelletier, Mrs. Christian Lafontaine and Miss A. Wilson.

Star - Feb. 24, 42

## Exhibition to Be Honored

Princess Juliana Will Attend Tomorrow Night

TO-MORROW night the Loan Exhibition of Masterpieces of Painting being held in the Art Gallery for the benefit of the men of the allied merchant navies, will be open to the public on which occasion Her Royal Highness Juliana, Princess of the Netherlands is to visit the Exhibition. This is at the request of the Princess who while being anxious to see the pictures from her native land on exhibition until March 8th in the Gallery, is also desirous that the cause for which the exhibition is being held should not suffer through lack of attendance.

Anyone wishing to visit the Exhibition on that evening may do so by paying the usual Loan Exhibition single admission fee, or by presenting subscription cards at the door. Dress will be informal (black tie or dark suits; for ladies, afternoon or dinner dress).

Her Royal Highness will arrive at a quarter past eight o'clock, and at half-past eight will give a short address. Those wishing to attend are requested to be in the Upper Galleries by a quarter past eight o'clock.

HER ROYAL HIGHNESS Juliana, Princess of The Netherlands, who is to visit Montreal tomorrow, will honor, Mr. G. P. Luden, Consul-General for The Netherlands, and Madame Luden with her presence at dinner tomorrow night prior to attending the Loan Exhibition of Masterpieces of Painting at the Art Gallery.

Her Royal Highness Juliana, Princess of the Netherlands, is arriving from Ottawa today to attend the Loan Exhibition of Masterpieces of Painting in the Galleries of the Art Association of Montreal, this evening. Her Royal Highness will arrive at the Galleries at a quarter-past eight o'clock and at half-past eight o'clock will give a short address in the Upper Galleries. Those wishing to attend are requested to be in the Upper Galleries by a quarter-past eight o'clock. Anyone wishing to visit the Exhibition may do so by paying the usual Loan Exhibition single admission fee, or by presenting subscription cards at the door. Dress will be informal (black tie or dark suits; for ladies, afternoon or dinner dress).

This Loan Exhibition, which is being held in aid of the men of the Allied Merchant Navies, will be open until Sunday, March 8.

Her Royal Highness, Juliana, Princess of the Netherlands, will honor Mr. G. P. Luden, Consul-General for the Netherlands, and Mrs. Luden, with her presence at dinner this evening.

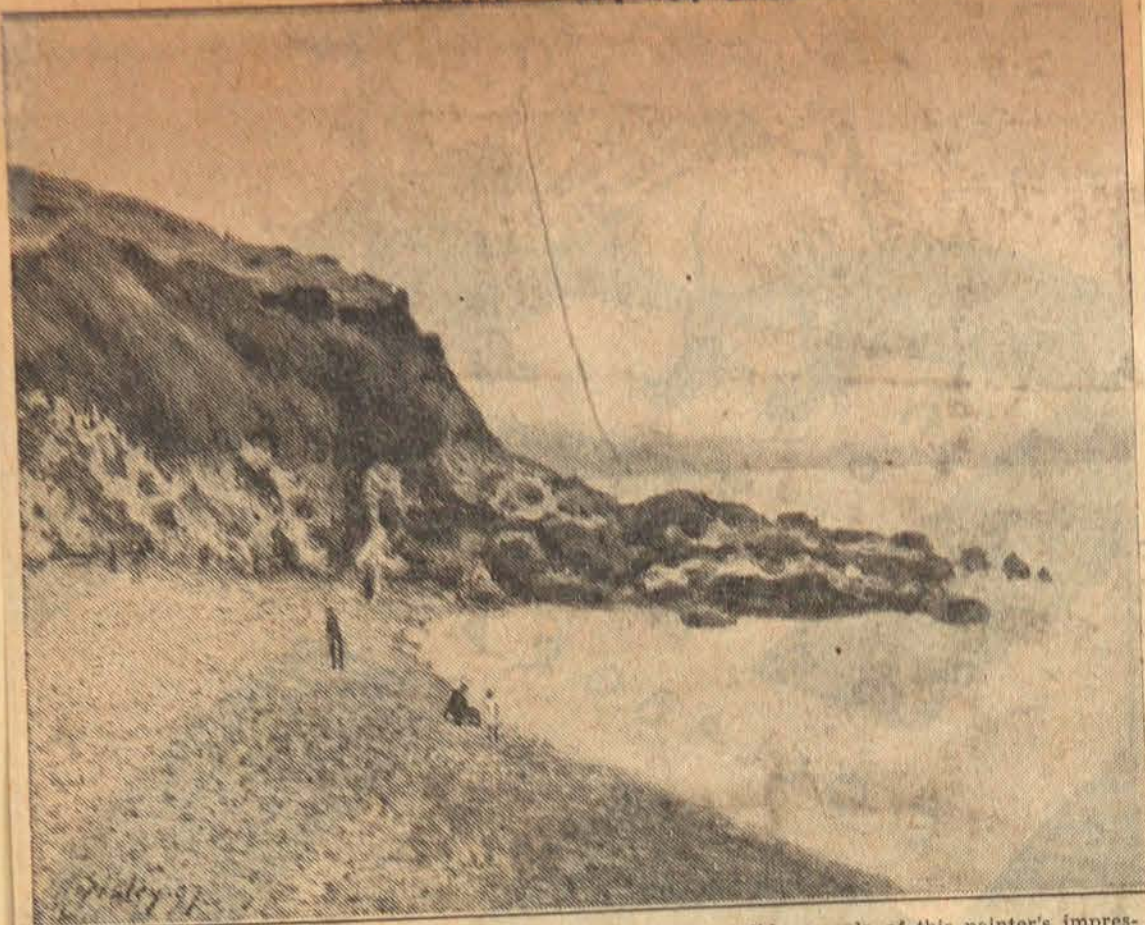
Gazette Feb. 24th. 1942



Netherlands Information Bureau Photo.

HER ROYAL HIGHNESS JULIANA, Princess of the Netherlands, who attended by members of her staff, is arriving from Ottawa today to visit the Loan Exhibition of Masterpieces of Painting, in the Galleries of the Art Association of Montreal, in aid of the men of the Allied Merchant Navy, this evening. Her Royal Highness will arrive at the Galleries at a quarter-past eight o'clock.





**LADY'S COVE, HASTINGS**, painted by Sisley in 1897, is a solid example of this painter's impressionistic technique and deals with an English scene. The distant shipping is cleverly suggested, and the placing of the figures on the pebbly beach is effective. The color harmonies are generally successful, though the artist favored a rather purplish tone for the stones edging the water. Alfred Sisley was born of English parents in Paris in 1840 and early was a member of the French Impressionists. He lived at Moret-sur-Loing, painted the country about Paris, and made frequent visits to England. He exhibited at the Salon from 1866 to 1870, and died in 1899. This work is in the Loan Exhibition of Masterpieces of Painting being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy.

### Masterpieces Show Facing Final Week

Two Paintings Given to Augment Fund—Last Lecture Thursday Night

Monday will start the final week of the Loan Exhibition of Masterpieces of Painting, being held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy, which will close at the end of the Sunday showing on March 8. It has to date been visited by thousands of picture-lovers, teachers, students and children; the attendance last Sunday being unusually heavy.

The term of the exhibition has been marked by a series of illustrated lectures—W. G. Constable, Baron van der Elst, Professor Adrian J. Barnouw being on the list, the final talk to take place at 9 p.m. on Thursday, when Charles Maillard, director of the Ecole des Beaux Arts, Montreal, will deal with "La Peinture Francaise," the address being delivered in French.

With a view to augmenting the fund the gift of two paintings has been made. Inquiry at the gallery will supply the information as to how they can be acquired. One is a typical shore scene by the Dutch painter Scherrewitz called "The Shell Fishers"—carts on the beach on which the sea breaks in foam, men busy with their nets and over all a spacious cloudy sky. The other work is a broad, vigorous pastel by John Macallan Swan, R.A., entitled "Lions Prowling." These noble beasts—a lion and lioness—are on high ground and apparently scouting for a meal. Beneath there is a winding river, and the cloudy sky suggests the fast approach of night. As ever with such subjects from this hand the drawing is solid and sound. There is bone and muscle beneath the skin, and the sense of lithe movement is convincingly expressed. Swan, born in England, first studied his profession there and later went to France where he entered the studio of Gerome, at the same time studying modelling with the sculptor Fremiet. He also studied anatomy with Gervais and Duval; and sculpture from the works of Barye.

AL DAILY, STAR, WEDNESDAY, FEBRUARY 25, 1942

### Strife and Innocence in Display Selections



"Wisdom Conquers War and Discord Under Rule of James I of England," by Rubens.

Here are two of the many fine works on display at the Loan Exhibition of Masterpieces of Painting at the Art Association of Montreal. The exhibition remains open until March 8, and on Friday evening at 9 p.m. Professor A. J. Barnouw will lecture on "The Painter in his Studio."



"Portrait of Master Simpson," by Arthur William Devis.

## Thousands See

## Masterpieces

Star March 3, 1942

Loan Art Exhibition

Is Making Gallery

Widely Popular

The Loan Exhibition of Masterpieces now at the Art Gallery, all proceeds going to the aid of the men of the Merchant Marine, has not only proven a record breaker for attendance, but is making the Art Gallery widely popular.

Each day of the week thousands are passing through and on Sundays so many attended that it is even difficult to get round the galleries.

As an addition to the sum which is being raised by the exhibition two pictures have been given by anonymous donors to be sold for the benefit of the men of the Allied Merchant Navies. The pictures are now being shown at the head of the stairs at the Art Gallery and offers for them may be made at the office of the exhibition.

One of these pictures is an oil painting, "The Shell Fishers," by the Dutch painter, J. Scherrewitz. It is a scene on the coast of Holland, with a rough surf and a stormy sky; at the water's edge men with carts and horses are gathering their catch. It is a notable example of this painter's sea-pictures.

The other picture, a pastel of "Lions Prowling," is by the famous English animal painter, John M. Swan, R.A. It is a characteristic example of this painter's true studies of animal life, and shows a lion and a lioness moving on a hillside in search of their prey in the light from a cloudy evening sky.

## Art Lectures End Thursday

Star March 3, 1942

Noted French Painter,

Charles Maillard,

To Be Heard

The fourth and last lecture of the series in connection with the Exhibition of Masterpieces at the Art Association of Montreal will be given Thursday evening, March 5, at 9 o'clock by Charles Maillard, the distinguished French painter who is the Director of the Ecole des Beaux Arts of Montreal. Victor Dore, Superintendent of Public Instruction of the Province of Quebec, will preside.

In this lecture, which will be given in French, Mr. Maillard will discuss "French Painting," a subject on which he speaks with authority. The French section is the most complete part of the Exhibition of Masterpieces; it contains works by nearly all the most important French painters of the last 300 years; it brings French art right down to the present time, and even contains work by at least one living painter. The lecture will be illustrated by lantern slides. Mr. Maillard, as all the other lecturers in this series, is giving his services to the exhibition committee for the benefit of the fund for men of the Allied Merchant Navies.



# Master Simpson" Still Favorite, Visit to Loan Exhibition Indicates

Standard March 28th, 1942  
By ROBERT AYRE

"MASTER SIMPSON", by the English painter Arthur William Devis (1763-1882), was voted the most popular picture at the New York World's Fair. No vote is being taken, so far as I know, to find out the favorites in the loan exhibition in aid of the Merchant Seamen, but I shouldn't expect Montrealers to be different from the visitors to the Fair. The little curlyhead with the pink cheeks and the dog in his arms has the same sort of appeal as Millais' "Bubbles" and would make just as good an ad for soap. However, I won't be rude about public taste. It may be consoling to reflect that even if the masses go awry in aesthetics their hearts are in the right place. Humanity cannot have gone completely mad if in a time when massacre is routine men and women can still appreciate the innocence of childhood.

Childhood, as it happens, has a prominent place in the English section of the exhibition. Marshall Field's Reynolds, "The Crutten Children" is balanced by Hogarth's "The Graham Children," loaned by the National Gallery of London. Of the two, the Hogarth is the more childlike; the youngsters are caught alive among their own playthings and presented in a fresh and lively style. There is more of self-consciousness in the Crutten group, which is almost allegorical in the 18th Century manner. For all the storybook impressiveness of their regalia, the Prince of Wales and Lord Harrington in Isaac Oliver's heraldic sort of portrait really belong among the children. The English pictures are mostly portraits, starting with Holbein the Younger's enlarged miniature and going through Oliver, Hogarth, Reynolds, Gainsborough and Raeburn to the Americans in England, Copley and Stuart. The Art Association has added, uncatalogued, a Romney and a Lawrence.

## Landscapes

The Museum of Fine Arts of Boston lent its Turner, "The Slave Ship"; there are two Constables and a Bonington, and the Art Gallery of Toronto sent its Gainsborough "Harvest Wagon". You understand Constable as a revolutionary outdoor painter when you look at his "Hampstead Heath" (Paul Drey, New York) and his "Salisbury Cathedral", which belongs to Dr. Martin, and then turn to the "Harvest Wagon". The Constables are brimming with light and air and even if the heath is brown it is not quite the old brown; it sparkles, and a living sky sweeps over it. The Gainsborough, on the other hand, is solid and heavy, opaque, and you feel that it has been closed in by the studio.

"The Slave ship" of course stands by itself, a wild piece of imagination, a whirl of colored mist and waves and spray and sunlight, in a composition thrusting out in all directions like the spokes of a wheel. The fantasy is almost freakish in the introduction of stark rigging and wreckage, birds and fish, a slave's leg with a chain fixed to the ankle, hands reaching imploringly and hopelessly.

Thousands are going to the great exhibition but some of you may have been putting off your visit. I warn you that you have only another week.

## Designs for Living

Sweden hasn't suffered the same fate as Norway and Denmark, though the price it pays may be high. Anyway, I felt a little heart-sick looking at "Stockholm Builds" in Morgan's fifth floor galleries and admiring a way of life that is gravely menaced where it has not been stopped. At the same time it was encouraging to know that a people could do these things towards graceful and healthy living. Swedish architecture and community planning are a challenge to the future, to the new world we hope to build when the war is over.

The exhibition consists of a series of photographs taken by G. E. Kidder Smith, who was in Scandinavia in the last months of 1939, a fellow of the American-Scandinavian Foundation. It was arranged by the Museum of Modern Art, New York, and is shown in Montreal under the auspices of the Province of Quebec Association of Architects.

The Stockholm Exposition of 1930 gave Sweden its impetus toward the new architecture though it had a foundation of centuries of good taste and dignity and honest workmanship. According to the notes with the pictures, the movement has been essentially a popular one, an important, well-rationalized part of a progressive social program.

Northern trimness and lack of fussy detail are characteristic of the apartment houses, prefabricated cottages, business blocks, hospitals and theatres, children's homes and schools shown in this exhibition. The surroundings are as important as the buildings. The Swedish people love sunlight and make the most of it, as they of such natural advantages water and woods. Stockholm is old city, yet in only 90 years its population has grown from 75,000 to 570,000. The only way to cope with such a rapid development and to avoid slums was to plan.

## History of French Painting

### Lack of Deep, Abiding Faith Is Charged to Modern Art

Star March 6th, 1942  
Common Understanding Also Lacking, Charles Maillard Tells Gallery Audience

TWO outstanding things wrong with modern art were pointed out by Charles Maillard, director of the Ecole des Beaux Arts, last night, lecturing at the Montreal Art Galleries, on "French Painting". They are a lack of deep, abiding faith, and a lack of common understanding and appreciation, as between the artist and the public. On the first point, he said that no artist could ever hope to produce great work if he did not believe in anything, did not have faith in anything. There must be something in which a man believes with all his heart, if he is to become a great artist.

## RECALLS HAPPIER DAYS

On the second point, he deplored the fact that the great works of art are shut up where only comparatively few see them. He cast a regretful eye back to the happier artistic days of the 13th century, when the mass of the people, in procession to church, followed a Holy Virgin on a banner that was a masterpiece of some painter. Art was intimately tied to religion, and by that fact was brought into intimate daily contact with the mass of the common people.

Mr. Maillard pointed to the thousands of children and adults who in the past weeks have gone through the Art Galleries and stood in rapture before the works of great masters shown in the Loan Exhibit; and regretted deeply that the impressions they got from those great works were destined to be but passing events, whereas they might, if repeated frequently, become a lasting factor in the development of artistic life and taste among those people. Such development and culture among the masses of Canadian people, he believed, would inevitably have a direct repercussion on the evolution of Canadian art in the next generation.

## TOOK ROOTS EARLY

That this was inevitably so, he demonstrated by a review of the history of painting in France. French painting and art generally took its roots in the 13th century. There were no artists then, but there were artisans, whose work was anonymous. Each artisan, working on his own little bit of cathedral or church or decoration, his pane in a stained glass window, his bit of mosaic, his sculptured piece of stonework in the church facade, turned out a work of art, the best that was in him and added it to the whole without thinking of identifying it by his name.

In the following century art began to be private property; and it suffered. The artist worked for the seigneur and worked to glorify his master. The ecclesiastical designs were replaced by paintings of the seignorial castle, the seigneur himself, his people, his daily acts, his prized possessions.

There the landscape and the portrait were discovered, and the lecturer pointed out, since then whenever looseness and lack of discipline has made its appearance in the technique of French schools of painting, the art of portraiture has always been the key-point on which they have been turned back toward orderly technique.

## INFLUENCES ABSORBED

In the 15th century, French painting evolved, by undergoing influences from the North and the South, from Flanders, from Spain. It absorbed those influences and stamped them with the imprint of its own genius. The 16th century was the century of the Renaissance. The 17th century saw a great development of equilibrium, in the thoughts of the people and in the work of the artists. That was the century when the Academy of Painting was founded, the first Salon de Peinture was opened in Paris, and Ville Marie was founded on Montreal island.

The 18th century, although much calumniated, had much good in it. Later came the revolution and the Empire, and the rise of painters whose work translated the spirit of conquest of the time.

A school next arises, which seemed to be reaching forward toward the impressionism of a later day. And through the impressionists, the lecturer advanced to the work of modern painters. They have, he said, great, wonderful technique. But they lack a powerful idea calling for translation into paint.

Mr. Maillard showed lantern slides of great works of art of different ages, illustrative of the points in his lecture. Victor Dore, superintendent of public education for the Province of Quebec, introduced the lecturer.

## Five Centuries of Paintings Shown at Loan Exhibition

By ROBERT AYRE

TOMORROW is the last day to see the loan exhibition, which was organized for the benefit of the men of the Allied Merchant Navies.

In my reviews over the past few weeks, I have discussed the Italian, Dutch and Flemish and English sections, which leaves for today's notes, and to complete the record, the French and Spanish.

They have been left to the last because I have been writing in some sort of chronological sequence and, with the exception of one or two contemporary Dutchmen, it is the French and Spanish painters who brought the exhibition down to our own day. The Picasso, it is true, is an early one, painted in 1905; but the Matissee is dated 1935 and the Derain is as recent as 1939. Surrealism (unless you include Odilon Redon) and pure abstraction are not within the scope of this exhibition. For a few days, indeed, it looked as if the Matissee and the Picasso were eyed askance as aliens; they were hung outside in the hall, by themselves; but they were ultimately allowed a place in their proper context.

It isn't as if Picasso were represented by his latest phase of misplaced eyes and noses and exploding hard colors. "La Toilette" (which belongs to the Albright Gallery of Buffalo) is a lovely, delicate thing, from the period, before the Ladies of Avignon and Cubism, that the majority of people find his most palatable. Nor is there anything suspect about Matissee's "La Reve"—a woman's head and arms, nothing more; in a powerful triangular design; none of your oriental color and arabesque and hints of the soft life.

Derain's "La Friture" is only three years old but it might be two hundred. This still life of fish and pans in dull tones is bigger in rhythm than the Chardin "White Cloth" on the same wall, but it is quite in keeping with it.

The French School opened in this show with Poussin's "St. Peter and St. John Healing the Lame Man," from the Metropolitan, and one of Claude's spacious classic landscapes, and then tumbles into frivolity and triviality. There is a charming lady by Nattier and a pleasant hunting party by Lancret (from Detroit). Boucher and Fragonard have little to say; the portraits by David and Lebrun are dull and Madame Lebrun's mother and child simply silly.

## Daumier

Things pick up with Corot, especially his radiant "Narni Bridge," lent by the National Gallery of Canada, and we get down to something serious in Daumier. The "Third Class Carriage," which belongs to Gordon G. Edwards of Ottawa, is full of profound dignity and sympathy; "The Critics," owned by Mrs. W. R. Miller of Montreal, is good-humored social comment and character revelation, this past month.

and the van Horne "Nymphs Pursued by Satyrs" is a handsome Rubenesque painting in rolling flesh-and-blood energy.

After Courbet's realistic nude comes Mr. Angus's Monticelli "Fete Champetre" and then we are into Impressionism — Pissarro's busy Boulevard Bridge from Toronto; Monet's warm but structurally weak "Antibes" from Toledo and "Poppy Fields" from Boston; Sisley's lavender "Lady's Cove"; Renoir's crumbling crags at L'Estaque, owned by the Boston Museum; and Toulouse-Lautrec's quick, almost sarcastic "Woman with Dog."

There is a boy with a dog, not as pretty as Master Simpson, and a man with a lion (dead) by Manet. The little "Horse Race" is more traditionally Degas than the strange, romantic "Mlle. Fiore" from the Brooklyn Museum. It's ballet but it doesn't look like Degas ballet. The blood red vase in Redon's painting is like a glowing, mystic chalice, with flowers scattered and a woman of grave demeanor looking on. It invites you into another plane of experience.

The Gauguin I have mentioned, and the Cezannes, "The Bathers" is awkward but forceful. "The Pigeon Tower" has an intense life of its own, islanded with its trees between sand and sky.

## Napoleon

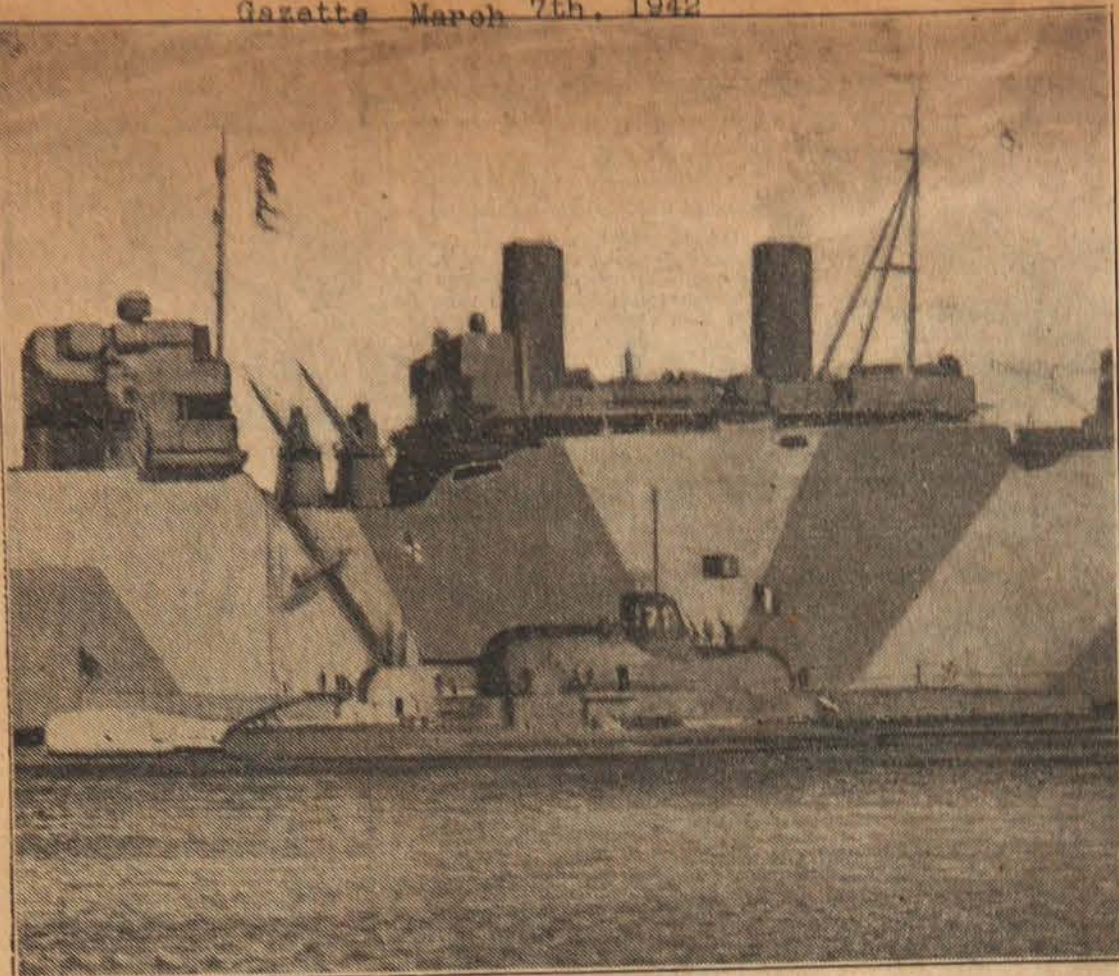
They had fenced off the Napoleon which dominates the grand staircase. Probably because visitors couldn't resist finding out, through their fingers, if it really is a tapestry. Looking at this mighty Emperor, you can't help wondering about the way of dictators. Here's this fellow, all togged up in his toga, crowned with gold leaves and surrounded by eagles, like a child playing a game, and with an expression of wistful innocence on his face. Yet look what he dragged the world through.

The Spanish section of the exhibition is small but distinguished. It is enough just to mention the St. Francis from the National Gallery and the Holy Family from the van Horne collection. To these has been added a head of Christ from New York. In its rapture it belongs to the sentimental side of El Greco that this reviewer doesn't appreciate.

The van Horne estate lent its Velasquez Philip IV and its Goya portraits of the Marques and Marquesa del Castel Fuerte. From the Smith College Museum of Art, Northampton, Mass., comes a living Goya self-portrait. The Ribera "Beggars Philosopher" is a melodrama of tatters.

Close on five centuries of painting, drawn from Italy, France, Spain, the Netherlands, Belgium and England. Thousands have trooped in to see the masterpieces this past month.





**MOTHER-SHIP AND SUBMARINES** is from the brush of Lieut.-Comdr. Harold Beament, R.C.N.-V.R., who until the outbreak of the war had his studio in Montreal and was a regular contributor to the Art Association of Montreal Spring Shows, the exhibitions of the Royal Canadian Academy of Arts, besides holding the occasional "one man" show. Beament, who has encountered much congenial material in the Laurentians and in the Canadian Arctic, where he has found the Eskimos and the grim rocky coasts good paintable subjects, was born in Ottawa, studied at the Ontario College of Art, and was elected A.R.C.A. in 1936. This canvas is on view in the Watson Art Galleries, 1434 Sherbrooke street west.

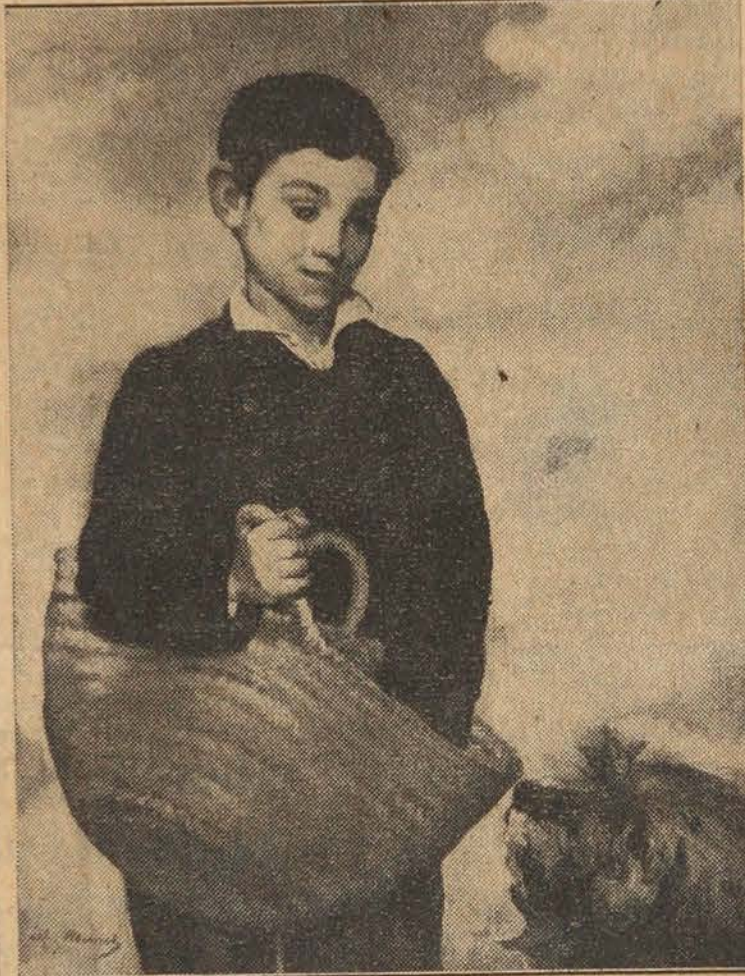
## Tomorrow Last Day Of Loan Exhibition

Show of Masterpieces of Painting  
at Art Association  
Rare Event

Tomorrow at the close of the showing hours the curtain will ring down on the Loan Exhibition of Masterpieces of Painting which since February 5 has been held in the galleries of the Art Association of Montreal for the benefit of the men of the Allied Merchant Navy. The paintings placed at the disposal of the committee by owners in and outside Montreal as well as by galleries and picture-lovers in the United States are important—some of the items recalling the day when Montreal was the envy of considerably larger centres by reason of the presence here of the Van Horne, Drummond and Ross collections, the two last-named being dispersed some years ago.

Montreal picture-lovers over a long period of years have been singularly privileged in being able to enjoy fine works of art. In fact a loan exhibition of important scope was on the walls of the Sherbrooke street galleries when the building was officially opened by the late Duke of Connaught, as Governor-General, and some of the local sources which responded then have revealed the same public spirit on the present occasion.

The show just closing, however, gave to Montrealers the unusual chance of seeing certain works of the Dutch School which, under normal circumstances, would have only been possible by making a trip to Europe. In this section are paintings which will always be remembered by those who appreciate serious art—works done by men who had thoroughly mastered their craft and left paintings which centuries later have given pleasure to thousands. Canvases by Vermeer do not come here every day, so the showing of his "Milkmaid" is in itself an event. This lovely work has never lacked an admiring crowd and it warranted every attention shown it. Then, too, there is the simple interior and glorious red tablecloth with the old woman spinning by Nicolaes Maes, a beautiful work that has not been overlooked. A woman selling fish—a very mundane job—becomes something almost noble as Adriaan Van Ostade presents it, and how appetizing that sliced red salmon appears. "The Linen Cupboard" by Pieter De Hooch is another work that will not soon be forgotten. These, in a section rich in fine things, are works of a quality that do not pass this way every day, and the painting of the distance and spacious cloudy sky in Ruisdael's "View of Haarlem" can be counted of this company. Here, too, are Hals and Rembrandt and—Van Gogh! The Flemish school is also represented. The French School makes a brave showing—Chardin with "The White Cloth"; Corot with the luminous "Narni Bridge"; Monticelli with a Fete Champetre of fine arrangement and lovely values; and, as a contrast to this dreamland existence, Daumier who is very near the masses with his "Third Class Carriage." The Impressionists are here and so are Cezanne, Lautrec, Matisse and Derain.



**BOY WITH DOG**, by Edouard Manet, is a strong and confident painting which has appeared at a series of important exhibitions in Europe since its initial showing in Paris at the Exposition of 1867. Manet, who was a leading member of the French Impressionists, was a painter of considerable versatility. This work is in the Loan Exhibition of Masterpieces of Painting in the galleries of the Art Association of Montreal. This show, held for the benefit of the men of the Allied Merchant Navy, closes tomorrow.

The English school is importantly represented—Turner's smother of glowing color, the cool, subtle tonalities of Constable's "Salisbury Cathedral" which are both true and beautiful, and big names in portraiture have not been omitted.

What the men of the Italian school could do is adequately revealed—Bronzino with a stately portrait of Eleanor of Toledo; Moroni with a dignified "Man in Black" to mention two in a section where religious subjects are the favored theme.

The Spanish school has a small but sound representation—three by El Greco, a Ribera, an impressive Philip IV of Spain, by Velasquez, and three Goyas, including a self-portrait which reveals his power. Picasso, too, is here.

## Painting Exhibit Closes Tomorrow

Herald-March 7.42  
Art Gallery Will Remain  
Open Tonight.

The Loan Exhibit of Masterpieces of Painting will close tomorrow officials in charge of the showing announced today. The gallery will remain open tonight until 10 o'clock as a concession to those who thus far have not had an opportunity to view the pictures.

No estimate is available as to the number of people who have visited the exhibit since it opened, but it was stated that more than 6,000 catalogues have been sold. Last Sunday was believed to have set a record when approximately 7,800 visited the gallery.

The loan sponsored on behalf of the men of the Allied Merchant Navy has received widespread support from all sections of the community. Many of the guarantors have decided to make outright donations of the money they put up as security.

It was stated this morning that previous commitments for the use of the galleries prevented the show from continuing. Otherwise those in charge of the exhibit declared that it could go on for another month.

## Artist Is Only Craftsman Who Uses No Machinery

Star. March. 2nd. 1942  
Prof. A. Jacob Barnouw Lectures on  
Painters Before Art Association

THE artist is in these days of "technocracy" the only craftsman who still works with his hands, without the help of machinery, as he did in the middle ages, according to Prof. A. Jacob Barnouw, of Columbia University, who lectured last evening at the Art Association of Montreal on the subject of "The Painter in His Studio." The lecture told the history, not of pictures so much as of painters and their ways especially Dutch painters, from the fourteenth till the seventeenth centuries.

### EARLIEST PAINTERS

The earliest painters were the successors of the illuminators, who decorated manuscripts with small pictures, and their works were illustrations, generally of biblical stories of lives of the Saints. The name "primitives" given to them is, as the lecturer said, an indication of our ignorance of them; they were already skillful painters. Their work was generally done in workshops, in which they were surrounded by students and assistants, who did much of the painting; the master made the design, finished and signed the work. Many of Rubens' pictures were painted in this way, and the portrait painter, Kneller, worked only on hands and faces, leaving the rest of the painting to helpers.

As patrons the painters of the middle ages had the Church, for which religious pictures were painted, the secular authorities, cities and big guilds, who ordered decorations for the walls of their halls, and wealthy burgers, who had altar-pieces painted for churches, including their own portraits, usually kneeling as donors. As the painters began to rebel against the limitations of their subjects, they filled their works with details drawn from their own surroundings, people, scenery and the beautiful objects which houses then contained. Michael Angelo thought it a fault of the painters of the Netherlands, that they put into their pictures so many things which were well enough painted to make pictures of themselves.

### LANDSCAPE BEGINNING

From the carefully painted views, which were seen through windows in the religious pictures, arose the beginnings of landscape painting; and from the other objects in the pictures began the painting of still life; and both kinds of painting became divided among specialists. Painters specialized in winter or summer landscapes; and one painter of still life kept a menagerie of insects, snakes and even snails, which were the subjects of all his pictures. Pictures in the sixteenth century were valued according to their merits and never according to the reputations of their painters. In the inventory of the great collection of Margaret of Austria, who governed the Netherlands for Charles V, the works of art are described and hardly any artists' names are mentioned.

Guilds of painters, generally dedicated to their patron saint, St. Luke, controlled the customs of the profession. Pictures were commonly sold at open-air markets and fairs, and at booksellers' shops, before regular art dealers started business in the seventeenth century, and a number of pictures of such markets, by Dutch artists, were among the illustrations which Professor Barnouw showed on the screen. According to the English diarist, John Evelyn, Dutch farmers, being unable to buy land, which was all held by rich owners, were in the habit of taking

pictures as investments. A number of scenes by De Hooch, Vermeer, Metsu and others, were shown on the screen, in which the use of pictures as decorations in the rooms of quite simple people was seen.

### DESCRIBES TRAINING

In the latter part of his most interesting lecture Professor Barnouw described the training of painters in the seventeenth century. They were generally of the lower middle class, the sons of craftsmen, and they were apprenticed to artists at the age of 10, when their schooling was finished. The lecturer spoke of the modern high school system being, in spite of its advantages, a handicap to artists, who should begin their training at an early age. The apprentices were bound to the service of their masters, did house-work and prepared the paints, as well as learning art-work. A number of pictures of apprentices at work and of artists in their studios were shown. Only sketches were made out of doors, and all painting, even of landscapes and sea pieces was done in the studio.

Professor Barnouw was introduced to the audience in a witty speech by Mr. G. P. Luden, the Consul-General of the Netherlands; and at the end the thanks of the Art Association to the Consul-General and the lecturer were expressed by Dr. J. W. Hickson.

The fourth and last lecture of this series, in connection with the Exhibition of Masterpieces, will be given at 9 o'clock next Thursday evening. This lecture, which will be in French, will be given by Mr. Charles Maillard, Director of the Ecole des Beaux Arts of Montreal, on the subject of French Painting.

## Star. March Prof. Barnouw Speaks Friday

Dutch Art Expert  
Joins in Series  
Aiding Merchantmen

The third in a special series of lectures by eminent figures in the world of art will bring Prof. A. Jacob Barnouw, of Columbia University, to the Art Association of Montreal on Friday evening.

For his topic, The Netherlands-born authority will speak on "The Painter in his Studio." The lecture, like others in the series, is in connection with the great Loan Exhibition of Masterpieces on public display at the association gallery in behalf of the men of the Allied Merchant Navies.

Prof. Barnouw came to the United States after holding a number of important educational positions in his native land. In America, he has held the Queen Wilhelmina Professorship of Dutch Language and Literature at Columbia since 1921. He has published many books on Holland and the Netherlands East Indies and is a recognized authority on Dutch life and art.

Speakers in the series, which have proved most popular, give their services to assist the merchantmen working on the supply lines of the United Nations and proceeds from general admissions, as well, go towards members of the merchant fleet.

Prof. Barnouw will give his address at 9 o'clock in the evening. The chairman for the lecture will be G. P. Luden, Consul-General of The Netherlands.



## A l'exposition de la Fédération des Peintres canadiens



Ce paysage d'Edwin Holgate est l'une des plus belles oeuvres que cet excellent dessinateur ait encore présentées. Le dessin est extrêmement sensible et la composition aérée. La couleur se fait ici plus subtile et ne nuit pas au chant de la ligne et à l'harmonie de l'ensemble. L'exposition de la Fédération des peintres canadiens, qui se tient à la Galerie des Arts, réunit de jeunes maîtres comme Paul-Emile Borduas et Goodridge Roberts, dont les oeuvres expriment une forte personnalité, et quelques débutants. —(Cliché la "Presse").

## Peintres canadiens

## Des tableaux de Borduas, Roberts et Holgate à la Galerie des Arts.

Aux côtés de jeunes maîtres comme Paul-Emile Borduas, qui nous étonne toujours par quelque nouvelle découverte, et Goodridge Roberts, qui est toujours en progrès, l'exposition de la Fédération des peintres canadiens, qui se tient actuellement à la Galerie des Arts, présente des débutants et quelques aînés.

Parmi les débutants, il faut mentionner Marian Scott, qui a un sens très juste de la forme et de la couleur. Dans son tableau "Tenants", d'une composition moins arbitraire que "Cement", elle anime l'espace et lui donne de la profondeur par quelques touches de vert-jaune et de rouge violacé. Les personnages sont aveugles et paraissent, non pas irréels, mais sans vie, et la composition est un peu schématique. Mais ceci ne doit pas nous faire oublier les grandes qualités de cette toile. Le dessin est précis sans sécheresse; les personnages ont un grand relief et chacune des formes en continue une autre et reçoit sa plénitude d'une troisième.

Henri Masson a envoyé deux paysages: l'un belle couleur, qui ne chante pas encore cependant. La composition est aussi un peu confuse mais il est l'un des rares peintres à cette exposition qui ait appris quelque chose de la nature et qui ne cherche plus dans les manuels les secrets de la beauté. Nous pourrions appliquer ces remarques à Carl Schaeffer.

Denyse Gadbois montre, dans une nature morte très bien travaillée, qu'elle a un véritable talent de peintre.

tre et le tableau d'Isobel McLaughlin, "La Mare aux Grenouilles," a du charme. Paraskeva Clarke dessine assez librement, mais la couleur est déplorable dans "Snow in the Backyards". Plusieurs des exposants, cependant, se contentent de colorer des objets qu'ils ont disposé arbitrairement. Il n'y a pas d'air dans leurs tableaux et les ciels de plomb ne laissent filtrer qu'une lumière blafarde.

Paul-Emile Borduas expose une composition abstraite, "Harpe brune", d'une couleur magnifique et qui nous transporte aussitôt dans un monde réel, puisque tout ici se développe harmonieusement et que la couleur est imprégnée de lumière. D'autres compositions de Borduas sont plus libres et pures, mais celle-ci suffit à nous faire comprendre son talent et tout l'intérêt de ses recherches.

Goodridge Roberts n'a présenté, lui aussi, qu'un seul tableau.

L'écriture de ce peintre est ferme, son dessin délie les formes et les inscrit avec force sur la toile. La couleur ne s'en sépare pas, au contraire, elle lui donne plus de profondeur et de vie.

Louis Whulstock expose un beau paysage, d'une couleur chaleureuse, et Louise Gadbois l'une de ses filles natures mortes.

Edwin Holgate a envoyé un paysage qui est certainement l'une des plus belles oeuvres de ce peintre. De loin, ce paysage d'hiver fait penser à l'oeuvre de quelque maître chinois. La composition est simple mais toute aérée et le dessin est extrêmement sensible.

Jori Smith a envoyé un vigoureux portrait de fillette et André Blérier, le président de la Fédération des peintres canadiens, expose un vaste tableau, intitulé "La Tonte des Moutons."

Pierre Daniel.

Treasure of the Week  
Is Canvas by Gagnon  
Gazette March 14/42  
'Ice Harvest, Quebec' Is Work  
Of Glowing Color in  
Artist's Best Vein

"Ice Harvest, Quebec," by the late Clarence Gagnon, R.C.A., is the Treasure of the Week at the Art Association of Montreal. This canvas, which comes from a private collection on loan, is in Gagnon's happiest vein—well composed, capably drawn and clean and bright in color. In marked degree it is similar in theme to "Spring Thaw," which is in the permanent collection of the Vancouver Art Gallery, save that the river is solid under snow and ice and three sledges with horses, covered with red, brown and buff blankets, await their loads—three blocks apiece. While a man takes time out to light his pipe, two are lifting with tongs the sawn blocks from the opening in the river and two others are placing the final block on the nearest sledge. From the shore a road climbs steeply past groups of houses, outbuildings and a church which, with the steep bank and fences almost covered by snow, glow in brilliant sunlight. In the background is a noble mountain of beautiful blue with a billowy cloud in the clear sky.

Sending in Period  
Ends Next SaturdayMarch 21st Last Day for  
Forms and Works for  
Spring Exhibition

One week from today, March 21st to be precise, will be the final day for sending in entry forms and the works intended for exhibition at the 59th annual Spring Show of the Art Association of Montreal, which opens with a private view on April 1st and lasts until the end of that month.

Entry forms have been available for some time now, and these filled in must be in the hands of Mrs. A. M. Griffiths, secretary of the Art Association of Montreal, 1379 Sherbrooke street west, by Saturday next. Works intended for submission to the jury of selection must be delivered at the same address by that day. Works arriving after that date will not be received.

Masterpieces Exhibit  
Drew 77,000 PersonsFinal Day Had Attendance of  
8,700—2,000 Present at  
Formal Opening

Plenty of Montrealers took in the Loan Exhibition of Masterpieces of Painting in the galleries of the Art Association of Montreal which closed last Sunday. Total attendance at this event, held for the benefit of the men of the Allied Merchant Navy, is given as 77,000, of which number were 20,000 school children who toured the galleries in conducted parties. On the final day the attendance was 8,700, while on February 5, when the exhibition was officially inaugurated by His Excellency the Earl of Athlone and H.R.H. the Princess Alice, Countess of Athlone, those present totalled 2,000.

## THE GAZETTE, MONTREAL, WEDNESDAY, MARCH 4, 1942.

## TO BE SOLD IN AID OF THE MERCHANT NAVY



LIONS PROWLING by JOHN MACALLAN SWAN, one of two pictures, donated anonymously to the Loan Exhibition of Masterpieces of Painting being held at the Art Gallery to be sold in aid of the Allied merchant navies for whose benefit the exhibition is being held. This pastel is done in the vigorous method which characterizes the work of M. Swan. These noble beasts—lion and lioness—are on high ground with a winding river beneath, and are apparently scouting for a meal. The sense of movement is convincingly expressed. Swan, born in England, first studied there, and later went to France where he took up modelling as well as painting. His studies included anatomy with Gervais and Duval and sculpture from the works of Barye. Offers are being made for this picture, and will be received until the end of the Exhibition on March 21st.



# Canadian Group of Painters' Exhibition Is Small But Good

Standard - March 14th, 1942  
By ROBERT AYRE.

WHAT you don't know, they say, will never hurt you. The majority who go to the Fine Arts Museum to see the Canadian Group of Painters 1942 Exhibition won't realize they have been given only half the show. Those, on the other hand, who have been in communication with Toronto will be disappointed to find that a score of painters, members as well as invited contributors, have been omitted altogether while the representation of others has been drastically cut. Half a show may be better than none, but you really can't call it the Group's 1942 Exhibition. Lack of space is the reason, but it's no consolation, even if you'd rather have a comfortable small show than a crowded gallery. A delay of a few days, until the Old Masters were packed up, might have made available the larger upstairs galleries.

Nevertheless, it's a good show, and an important one for those who are interested in contemporary Canadian painting. You may read in it the measure of our development. It brings home to you the fact that we are gradually changing.

The most striking feature of the show to me was the rise to a place of importance of the Abstract and the Semi-Abstract. Inadequate terms, for you may say that all painting, even the most realistic, is abstraction; but I use them in their narrowest sense.

The field is of course dominated by Lawren Harris. Too often the pure Abstract leaves me cold. Clever as they may be as jugglers of shapes and colors, the works of men like Rudolf Bauer seem to me as sterile as the arrangements you see at the bottom of a kaleidoscope. Everything is said on the surface; you are stopped; there is no getting into the picture; there is no place for your imagination to go. . . . No, I mustn't allow myself to fly off into an essay on the subject. If I do, there will be no review of the Group show. Another time . . . I was going to say that the large canvas Harris calls simply "Painting" is more than a pattern. It has content. It has something to say to the spirit, even if its means of utterance are geometrical. The narrow white pyramid emerging from a grey mist, soaring above the thrust and counter thrust of angles and shadows and reflections, affects me as a mountain peak does. I know Harris doesn't intend us to read mountains into his painting, but I see in it a distillation of his experience of the Rockies. He gives me, not mountains, but the effect of mountains on my consciousness, going for the eye what music does for the ear.

## Pure Abstraction

I get satisfaction, too, out of "Harpe Brune", by P. E. Bourdus, which is at the other end of the scale, delving into the earth, it seems, and exploring the mystery of growth. Not so much out of Gordon Webber's "Abstraction", the sort of thing, I imagine, you see when you peer into a microscope.

Rody Kenny Courtice's work is another pure abstraction, though I call it "War". I don't think its red rays and black spots are dynamic enough to do justice to its subject. Yvonne McKague Housser comes at it differently in "1937", a sort of montage of guns and manpower and the farms and mines behind them, and symbolic figures. Dealing in human factors, it goes closer to war than Mrs. Courtice's picture, but not close enough.

A montage with pleasant rather grim connotations is "City Symphony" by Isabel McLaughlin. Where she covers a great deal of ground, Marian Scott suggests the City by confining herself to a few forms in dynamic relationship. She paints industrial structures like that in "Cement" because they are abstract to begin with. In "Tenants", the introduction of formalized human figures enlarges the interest and adds to the rhythm, which is always a strong characteristic of her painting.

Bertram Brooker, on the other hand, is on the static side. His "Quebec Impression" is a far cry from the human way of painting Quebec, be it by a Jackson or a Gagnon. I have nothing against that, but his synthesis of church and barns, trees, field and mountains, in intermingling planes, is like an intellectual game.

## "Four Nuns"

I should include Fritz Brandtner's "Four Nuns" in the "Semi-

Abstract class. They are human beings but they certainly don't belong among the portraits. The emphasis is on dramatic design, to which the habits contribute handsomely and to which features and complexions pay tribute.

There are four still-lives in the exhibition—"Nature Morte a la Guitare", by Denyse Gadois and "Guitare", by Louise Gadois, near abstractions with style; "Things on a Table", a rich composition by Jack Humphrey, and an outdoor still-life, delighting in anchors and ropes and shellfish, "Beach Arrangement, C.B.I.", by B. Coghill Haworth.

Do you recognize anything you have been accustomed to thinking of as Canadian in the paintings I have mentioned? Where is the preoccupation with our own, our native landscape? It isn't lacking in this show and I'll come to it before I'm through, but I want to emphasize that we are changing. I have indicated an attempt to bring out ideas, but the pictures I have brought before you are mainly concerned with the realization of form.

## "Primavera"

Many of them are on a small scale. A major work is Charles Comfort's "Primavera", in which the human figure, in the nude, is closely related to the landscape. Both are recognizable, within the range of normal human experience, they yield to the order imposed by the form-building creator, and you get a well-integrated, flowing composition unerringly performed.

A. Y. Jackson carries on the tradition of the Group of Seven; so do Nora Collier and Ruth Elliot, though without the old fire. Casson, in "Summer Storm", has gone stagey. Each in her own way of looking at the Canadian scene, the ways you know, Emily Carr, Bess Harris, Paraskeva Clark and Anne Savage ring true. Goodridge Roberts, Peter Haworth, Carl Schaefer, Henri Masson and Andre Bieler do justice to themselves. There are excellent portraits by Lillias Torrance Newton, Prudence Heward, Edwin Holgate, Fred Varley and Jori Smith. I may have another chance to say something about the people in this paragraph. They come up to expectations.

## Group of Painters Holds Annual Show Gazette March 14, 1942 Members of Enlarged Group Of Seven Exhibit Work at Art Association

Considerable interest has been shown in the exhibition of the Canadian Group of Painters being held in the Lecture Hall of the Art Association of Montreal. This collection of paintings by members of the extended Group of Seven, due to remain on view until the end of the month, has some bright spots and also some abstractions which will probably prove "stimulating" to those who like this kind of thing. It is work by the older painters which give tone to the show, though there is much that is promising from the brushes of the younger members.

Edwin Holgate, R.C.A., is strongly represented with "Portrait of a Naturalist"—a man in khaki and a crimson shirt, with field glasses slung about his neck, looking very watchful against a background of a lake and hills. "Laurentian Village" is a canvas rich in incidents—buildings against a snowy rise, a girl almost strangling a dog in her efforts to drag it into a yard, a couple of youngsters playing in a snow-filled sleigh, a man carrying wood from a pile into a shed, a man unharnessing a horse from a cutter, and the housewife outside the door apparently calling all into the house

## Canadian Group Has Exhibition

Star March 12th, 1942 While the pictures of the Masterpieces' Exhibition are being removed from the upper galleries of the Art Association of Montreal, an exhibition of quite another kind is now open, till the end of this month, downstairs in the lecture room. This consists of about fifty pictures by members of the Canadian Group of Painters, some of whom have newer and less conventional ways of painting than the old masters.

The portraits in this exhibition, which are few, are some of its best pictures. Edwin Holgate's portrait of a naturalist is a striking head, vigorous and full of character; Lillias Torrance Newton has an excellent portrait of Mr. Holgate, and another, not so strong, of a younger man. Among figure subjects Prudence Heward's Negro girl at a window has good painting and drawing rather than beauty, and there is an interesting sketch of a girl by R. S. Hewton; Andre Bieler's big group of farm workers has decorative color.

A. Y. Jackson, in the two landscapes which are here, has gone a little away from his habitual subjects, and his village on the sea shore and the lake among hills are of his best kind. Other landscapes of some interest are A. J. Casson's design of a Summer Storm, Goodridge Roberts' arrangement of greens, A. Collier's color effect of spring ice on a lake, and Anne Savage's formalized view of a farm. Paraskeva Clarke's sketch of the backs of city houses, Peter Haworth's houses and rocks and George Pepper's sketch of buildings on fire are all rather striking. Edwin Holgate's picture of a village under snow with a number of small figures has a pleasant suggestion of early Flemish painting.

Among the more formalized pictures are two good patterns of buildings and figures by Marian Scott; Isabel McLaughlin has made a sort of pattern of the lines of houses and trees in "City Symphony"; and Bertram Brooker, in "Quebec Impression," has taken the chief features of a Quebec village and rearranged them to his fancy. A large piece of colored geometry is by Lawren Harris, and other abstractions are by Gordon Webber, Rody Courtice and Yvonne McKague Housser.

for a meal, Lillias Torrance Newton, R.C.A., has an admirably painted portrait of Holgate, and a sympathetic portrayal of a young man, bronzed and sturdy looking, called "Portrait of My Son". A. Y. Jackson, O.S.A., has two—"Lake in the Hills", a broadly handled vista of rocky shores, islands, distant hills, and a sparse mountain ash in fruit in the foreground, and "Fishing Village, Gaspe", with solidly painted headland above the sea, a cluster of buildings and in the foreground figures apparently garnering the potato crop. R. S. Hewton, R.C.A., in "Figure Sketch", has an interior with a partly draped young woman squatting on the floor and a glimpse of rocky landscape seen through the window in the background. It is very effective in arrangement and lighting and the figure has grace.

"Summer Storm" is the offering of A. J. Casson, R.C.A., a work with trees bending before the wind, the end of a dark old barn, and a spacious sky in which the breaking clouds furnish ample opportunities for pattern. Fred H. Varley, A.R.C.A., has effective color harmonies in his offering called "Woman of Antioch", a work which reveals the talent of this Canadian painter whose work is seen here too seldom. In "Shearing Sheep", Andre Bieler has another aspect of farm activities which have of late appealed to him as subjects. Prudence Heward is not concerned with beauty, but there is a good deal of charm in her portrait of Efa Heward in red coat and blue sweater, and there is forceful painting in her "Girl at Window"—a young Negress who has slipped on a coat over nothing at all. Goodridge Roberts has a broadly painted landscape with stream in cool greens, and N. Collier shows freedom in "Spring Ice, Brome Lake". Ethel Seath in "Building a Church" makes effective use of the blue of the overalls of the workers, besides imparting a sense of solidity to the partly constructed building which is soundly enough based to pass inspection. A woman feeding fluttering pigeons near a lake is the subject of "Autumn" by Sarah Robertson, and Kathleen Morris, A.R.C.A., has a typical procession of children guarded by nuns outside Notre Dame des Neiges Church. Soaring mountains and lofty evergreens is the offering of Emily Carr called "British Columbia", and Paraskeva Clark has a good thing in her painting of buildings and gardens entitled "Snow in the Backyards". Charles F. Comfort, A.R.C.A., has a reclining nude in a landscape, and "After Rain", by Anne Savage features an abandoned cart on undulating terrain. Louis Muhlstock is rather sombre in his work called "An Old Tree". Two cats near a tree in a snowy landscape with the Jacques Cartier Bridge beyond is the contribution of Mabel Lockerby. George Pepper

Star, April 7/42

## Exhibitions At Art Gallery

The Spring Exhibition at the Art Association of Montreal includes two admirable still-life pictures and a mountain landscape by Richard Jack, R.A., R.C.A., whose name was accidentally omitted from the list of exhibitors in The Star.

A group of landscapes by Goodridge Roberts is now being shown in the lecture room of the Art Gallery. These are painted in Mr. Roberts' characteristic manner, with strong colour and indifference to drawing and composition. They are rather unequal, but the best of them have a pleasant freshness and give good impressions of the scenery of the Laurentians and Mount Royal and other places near Montreal. The colour seems rather experimental; some of the greens, in which the pictures are mostly painted, are neither true to nature nor quite satisfying as decoration, but some others are far more convincing.

In the same gallery a part of the Rosalynde Osborne collection of puppets and dolls is being shown. There are some good dolls, old and new, from several countries, but the puppets, made for puppet shows, are the more interesting part of the exhibit. These include some modern American ones and old ones from Italy and other European countries. Better still are the Oriental puppets, from Java, made for shadow plays, and from Bali and Burma. A specially interesting group is Chinese—translucent figures, painted on donkey's skin with gay colouring. There are also some model stages and scenery, prints of puppets and puppet-shows and some old playbooks and programs.

Rosalynde Osborne

paints "The Naval Club Fire", and Peter Haworth finds inspiration in Cape Breton scenes. "Things on a Table" is a still-life by Jack Humphrey. By B. Cogill Haworth is "Beach Arrangement", which shows a stretch of shore littered with shells, ropes and an anchor. On the wall at the end of the gallery those contributing works that can evoke discussion are Rody Courtice, Gordon Webber, Yvonne McKague Housser, Bertram Brooker, Lawren Harris, F. E. Bourdus, Isabel McLaughlin and Fritz Brandtner.

## Big Photography Salon Is Scheduled Herald Mar. 23, 1942 Camera Club to Hold First International Salon.

In an effort to maintain an interest in fine photography and as a contribution to Montreal's three hundredth birthday, the Montreal Camera Club is staging an International Salon of Photography, the first ever held in this city, it was announced this morning.

Montreal's largest camera club has, for a number of years, held annual exhibits in the Art Gallery, but entries have been accepted from Montreal and district only. Now, through the co-operation of the Art Association of Montreal, the city will again be able to view the best work of photographers from all over Canada and the United States.

The exhibition will open in the Art Gallery on May 9 and continue until May 24.

To adjudge the works three Montreal photographers will be present at the exhibit. They are T. H. Dupras and Max Sauer, well-known here for their work in portrait and commercial photography and Russel King, noted for his pictorial work and as a photographic critic.

Participants may obtain particulars and entry forms from the salon secretary, Mrs. Raymond Caron, 77 Sunnyside avenue Westmount, or from various photographic stores.

## Two Exhibitions At Art Gallery

Star March 24, 1942

Mortimer Borne, an American etcher, has an exhibition of some thirty of his dry-points in one of the upper galleries of the Art Association of Montreal. These are strong prints, with fine drawing and nice gradations of tone; for the most part views of places in the United States and Palestine. Of the American prints three have particularly good effects of light and space; these are the views of Gloucester, Weehawken and Norwich, Connecticut, and simplicity of treatment makes excellent little pictures of an open landscape and of "Orr's Mill Road," New York weather, of different kinds, is well shown in the impressions of Fulton Street and of a snow scene in Brooklyn, and better still in the striking print of a "Rainy Night." There is also good light and tone in the "Little Bridge."

The most successful of the prints of Palestine are of street scenes in Jerusalem; of which the Tower of David, King David Street and the Old Market are specially effective; there are several landscapes, of which "Under the Olives" is outstanding.

In another of the Association's upper galleries there is a display of oil pictures and water colors by five Montreal women painters. Works by Geraldine Major Wrangel make up the more important part of this. Two of the largest of these are nice little pictures of Tadoussac and there are other sketches of the same district. The Paris sketches are fairly slight and simple, but they get the atmosphere and feeling of Paris remarkably well; there is good atmosphere also in some views of the Lake of Geneva and its mountains. Some water color studies of children's heads are very successful.

Vivian Walker shows two excellent portrait studies and a number of attractive sketches of autumn and winter in Ontario and Quebec. Rose Wiselberg has some striking effects, got by free and almost rough painting; her impressions of Montreal scene from its upper levels are very interesting. Ida Huddell shows a number of decorative groups of flowers, and Norah Smyth has two good portrait studies, and both have some nice landscape sketches.

Another important exhibit which is now on view, is Van Gogh's fine portrait of L'Arlesienne, which is lent to the Art Association and is hung at the end of the French gallery.



A l'Art Gallery, le 5 février prochain



Comme l'hon. Perrier l'a annoncé il y a deux semaines, l'exposition de chefs-d'œuvre de la peinture organisée par l'Association artistique de Montréal à l'Art Gallery pour venir en aide aux marins de la flotte marchande alliée ainsi qu'à leurs dépendants, s'ouvrira le 5 février prochain. A ce qu'a dit l'hon. M. Perrier, cette exposition sera une véritable aubaine "puisque nous pourrions contempler et admirer de près les chefs-d'œuvre qui ont été consacrés par l'Histoire de l'Art et qui ont mérité à leurs auteurs une immortelle renommée". L'exposition groupera des tableaux de musées américains et canadiens, ainsi que des toiles de maîtres qui ont été habilement descendues de leurs cadres et arrachées au griffes de l'Allemand. On voit ci-haut une œuvre de Jacopo Robusti dit le Tintoret, peintre italien de la Renaissance, de l'école vénitienne, mort à Venise en 1594. C'est "la Vierge et l'Enfant Jésus". Cette peinture a déjà fait partie de la collection Barbarigo, à Venise. "On peut encore lire, au verso "Venise, 1804, P. Barbarigo".

Une oeuvre de Frans Hals



Au moins une oeuvre de Frans Hals, peintre de l'école hollandaise du XVIIe siècle qu'il a libérée de l'art italien et de l'art flamand, sera en montre à la prochaine exposition qui aura lieu à l'Art Gallery de la rue Sherbrooke ouest, à Montréal, et dont les profits contribueront à venir en aide aux marins de la flotte marchande alliée, ainsi qu'à leurs dépendants. Cette exposition, tenue sous les auspices de l'Association artistique de Montréal s'ouvrira le 5 février et groupera des tableaux des musées américains et canadiens, ainsi que des toiles de maîtres qu'on a réussi à soustraire aux mains de l'Allemagne. On voit, ci-haut, un des portraits de Frans Hals, "Michel Wael", prêté par le Musée Taft, de Cincinnati.

Photo - Journal, 8/1/42



**A LA GALERIE DES ARTS.** — Le portrait de Richard Paul Jordell, M.P., professeur et dramaturge, de Lawknor, Oxfordshire, membre du parlement, de 1790 à 1794, œuvre de Thomas Gainsborough, exécutée vers 1785, qui figurera à l'exposition de l'"Art Association", du 3 février au 8 mars 1942. On sait que cette exposition, qui comprendra nombre de chefs-d'œuvre des écoles et des périodes les plus diverses, est organisée au bénéfice des familles des marins de la marine marchande des pays alliés de la Grande-Bretagne.



La Presse Jan. 5. 1942  
**AU PROFIT DE LA MARINE MARCHANDE.** — Parmi les œuvres des grands maîtres des diverses écoles de peinture de toutes les époques, qui figureront à l'exposition de l'"Art Association", figure cette peinture du maître français Jean-Honoré Fragonard. Cette pièce, intitulée "Amour au milieu d'un buisson de roses". On sait que cette exposition durera du 5 février au 8 mars 1942 et est organisée au profit des marins de la marine marchande alliée.



**EXPOSITION DE PEINTURES.** — Ce magnifique portrait d'un "Doge italien" par le Tintoret (Jacopo Robusti), célèbre peintre vénitien (1542-1594), figurera à l'exposition de l'"Art Association" qui s'ouvrira le 3 février et demeurera ouverte au public jusqu'au 9 mars. Un grand nombre d'œuvres des plus grands peintres de toutes les époques et de toutes les écoles figureront à cette exposition organisée au profit des familles des marins de la marine marchande des pays alliés de la Grande-Bretagne.



## 77,000 Visitors to "Big Names" Exhibit

By ROBERT AYRE.

SEVENTY-SEVEN THOUSAND crowded into the Fine Arts Museum of Montreal in the five weeks the Masterpieces of Painting were here. Over the whole of last year, the gallery had 88,000 visitors; over the whole of the year, only 10,000 more. There were several reasons for the phenomenon. One was the character of the exhibition. It was a show of "big names" from the past, and the public will always be more excited by Old Masters who have been tried by time and found worthy of admiration than by contemporaries who are still unknown quantities: the public likes to be sure of itself; it is timid of trusting to its own instincts in these things.

Another reason was the strong organization that put the show over: never was an exhibition in Canada better engineered, more efficiently "sold" to the people. The third reason—indeed, the first in importance—was the war. It was the war, the cause of the Merchant Seamen, that gave drive to the committee under Mrs. Bohn and Dr. Martin, that spurred on the generosity of the lenders, that unified the community in one great effort.

People do rally together in times of emergency like wars and it is this spontaneous fellowship generated by disaster that makes wars bearable and causes them even to be regretted when they are over. One day, perhaps, we shall learn to unite without the stimulus of catastrophe, learn to get together in peace, stay together and work together, pooling our resources and energies and enthusiasms, co-operating in a powerful drive for the enrichment and quickening of our whole daily life. We shall be compelled to do it, in the days of reconstruction ahead of us, unless we are to fall into the old errors that will inevitably lead us again into tragedy.

### Art Vital

Art, as I said last week, is vital in the life of any people. The great exhibition which closed three weeks ago should not be allowed to remain an isolated experience. It started something that we should not let drop. The 21,000 school children, to say nothing of their elders, who saw it should realize that the Fine Arts Gallery did not spring into existence just for this one show. It is there all the time; its function is to enlarge their lives. Now that they have been to the gallery, many of them for the first time, they should keep on going; they should get the habit.

Of course the Art Association has to exert itself to attract them. It can't live at the pitch of the Masterpieces show; it couldn't handle seven or eight thousand visitors every day in the year; but it can be continuously and multifariously active and keep itself in the news. In the past few years, under the stimulus of Dr. Martin and, more recently, with the new enterprises introduced by Arthur Lismer, it has indeed shaken off the old lethargy and begun to make a stir in the community.

We should be able to count on the Federation of Canadian Artists to help keep the ball rolling. One of the functions of the Federation, I think, should be to organize and circulate exhibitions, bringing the West to the East and sending the East out West. The Art Association of Montreal would welcome Federation-sponsored shows from the Maritimes, from the Prairies and from the Pacific Coast. That is speaking only from the local angle. The whole country should be in a ferment of getting to know itself and so creating itself anew in a Confederation that is more than political.

### Canadian Group

Sunday is the last day of the Canadian Group show and I can't let it go without returning to a few paintings that I only listed in my review.

Jori Smith's portrait of a child in a yellow dress is one of the most powerfully projected works

in the exhibition. Its intense concentration shuts you in and holds you fast and while it isn't literary its secretiveness had on me something of the effect of a Julian Green story. I relaxed when I looked at Prudence Howard's portrait of another little girl. It is less the severe abstract design; the implications are totally different; the child seems to belong to a happier world, dwelling in the freshly flowing, open air.

There is a sense of well-being, too, and the out-of-doors in Lillian Torrance Newton's portraits of her son and of Edwin Holgate, and in Holgate's "Naturalist". They have grace, but not at the expense of strength. Another thing again, more subtle in mood, is Varley's "Woman of Antioch", an enigmatic smile glimmering in the firelight. Miss Howard's half-nude at the window is full-bodied and well modulated and R. S. Hewton's "Figure Sketch" is more spontaneous than any of his other works I remember.

In "Shearing Sheep", Andre Bieler handles the clustered forms with such an amplitude that you wish once again there were more opportunities in Canada for murals.

Human activities are seen on a smaller scale in Henri Masson's two pieces. One introduces a children's playground; in the other, the youngsters are skating on a frozen pond. Where Bieler is ripe, slow and comfortable, Masson is dry and witty, nervous and quick, but sure of touch.

### Six Others

A group exhibition of oils and water colors brings you the work of five women painters who have not been seen in many shows here. Geraldine Major Wrangel has evidently had the most experience, not only because she has been to Paris, Switzerland, Italy and the Riviera, but because of the assurance with which she reports what she has seen. The most individual of the five is, I should say, Rose Wiselberg, whose figures and Montreal views spill out a free and overflowing vitality. Norah Smith, who reminds you of Kathleen Morris; Ida Huddell, who paints flowers with refinement, and Vivian Walker, who shows taste in landscape, are not so adventuresome.

Mortimer Borne, S.A.E., the American etcher, has a small gallery to himself. His drypoints cover New York, the rural scene and Jerusalem. I found his work rather stiff and uneasy, as if he hadn't completely digested what he had seen, as if he stuck too closely to his notes.

### Spring Show

The 59th annual Spring Exhibition of the Art Association of Montreal will be opened on Wednesday evening, April 1.

On View in the Museum of Fine Arts.



"L'Arlesienne," by Vincent van Gogh, is now on view in the Museum of Fine Arts, as an emphatic postscript to the Masterpieces exhibition. It was lent from a private collection in the United States. Bold in design, strong in color—blue dress, lemon yellow background, red parasol, green gloves—it has plenty of punch.

### 'L'Arlesienne' Shown At Art Association Gazette March 21.42

Work By Van Gogh on Loan—  
Two Exhibitions Now Being  
Held in Galleries

In the west gallery devoted to French paintings at the Art Association of Montreal there is "L'Arlesienne" by Vincent Van Gogh, whose art was represented by two striking works at the recent Loan Exhibition of Masterpieces of Painting. The admirer's of this painter's work will welcome the opportunity of viewing this portrait which has been loaned to the gallery. Marked by strong brushwork, it is a work of vivid color, the background of flat yellow setting off the figure of a far from comely woman who, with one hand at her cheek, is seated at a table. This variant of the painting of like title from the same hand has a parasol and gloves on the table instead of one open and one closed book evident in the much-reproduced version. Van Gogh, a strongly individual painter, severed one of his ears and later took his life by shooting.

On view, too, is a collection of drypoints by Mortimer Borne, S.A.E., the exhibition to remain open until April 10. Borne's subjects suggest travel—there being four prints of subjects done in Jerusalem—though the bulk of the items are of the American scene. His method is varied, some of the prints being simple outlines while in others there is a tendency towards masses of heavy lines, a practice effectively employed in "Rainy Night," darkened buildings, passing motor traffic, gleaming pavements and figures silhouetted against lighted shop windows. Verdi Square, East Fulton street; lower Manhattan; Brooklyn; the Island of Gloucester, and a scene at Norwich, Connecticut, are interesting subjects, but there is a more engaging touch and greater grace in "Weehawken" and in "Plaza Towers, New York."

An exhibition of sketches in oil and watercolor by Geraldine Major Wrangel, Ida Huddell, Vivian Walker, Norah Smyth and Rose Wiselberg now being held is due to close at the end of the present month. Landscapes, flowers, portraits and some continental scenes are the main offerings, some of which were shown at another exhibition held elsewhere earlier this year.



Picture exhibitions for the benefit of wartime enterprises are steadily on the increase and, following the recent memorable Loan Exhibition of Masterpieces of Painting, held at the local Art Gallery for the benefit of the men of the Allied Merchant Navy, the Art Association of Montreal, which on that occasion received the wholehearted co-operation of private collectors and galleries in the United States in securing works, has shown its interest in a worthy endeavor in New York by securing and sending paintings for exhibition there.

On Monday in the Grand Central Galleries a preview will be held of the William H. Coverdale Collection of Canadiana, from the Manoir Richelieu, Murray Bay, which was arranged by the honorary curator of the collection, Percy F. Godenrath, the exhibition being held under the auspices of the Maple Leaf Fund, Inc., and the proceeds going to the United Nations' War Relief. The exhibition, for which over 8,000 invitations have gone out for the preview, is under the patronage of His Excellency the Right Honorable the Earl of Athlone, K.G., Governor-General of Canada, and Her Royal Highness, Princess Alice, Countess of Athlone; Lieutenant-Governor Major-General the Honorable Eugene Fiset, Kt., C.M.G., D.S.O., and Lady Fiset; the Hon. Leighton G. McCarthy, K.C., H.M. Canadian Minister to the United States, and Mrs. McCarthy; the Hon. Jay Pierrepont Moffat, United States Minister to Canada and Mrs. Moffat; the Hon. Herbert H. Lehman, Governor of the State of New York and Mrs. Lehman; the Hon. Fiorello H. La Guardia, Mayor of New York City and Mrs. La Guardia; Douglas S. Cole, Canadian Trade Commissioner, and Mrs. Cole.

The interest of the Art Association of Montreal has taken the form of lending many of its paintings and assembling others from artists and other sources. Among the works from the Association's permanent collection, which includes the canvas by the late Maurice Cullen, R.C.A., reproduced on this page, are a view of the North River by Cullen; a winter landscape by F. S. Coburn, R.C.A.; a modernistic painting of rocky shores and water by Lawren Harris; a scene at Les Eboulements by A. Y. Jackson, O.S.A.; a market scene by Adrien Hebert, R.C.A.; a circus and a race-course scene by J. W. Morrice, R.C.A.; the habitation study "Francois Taillon" by A. de F. Suzor-Cote, R.C.A.; a winter scene at Baie St. Paul by Albert Robinson, R.C.A.; "In the Northland," by Tom Thomson; a reclining nude by William Brymner, C.M.G., R.C.A.; canvas by Edwin Holgate, R.C.A.; while other works sent are by Lillias Torrance Newton, R.C.A., R. W. Pilot, R.C.A., Horatio Walker, R.C.A., Clarence Gagnon, R.C.A., Arthur Lismer, A.R.C.A., John Lyman, Anne Savage, Ethel Seath, Prudence Heward and L. R. O'Brien, R.C.A.

Mr. Coverdale is president of the Maple Leaf Fund Inc., and chairman of the committee for this event is Mrs. Charles Dana Gibson, wife of the American painter and eminent draughtsman who created the Gibson Girl. The show lasts until April 18.

There is plenty to see in the galleries of the Art Association of Montreal—the permanent collection less those works which have been temporarily removed to make way for the 59th annual Spring Exhibition, which occupies four galleries, while there is variety in the exhibitions in the Lecture Hall where Goodridge Roberts is showing a collection of his latest paintings, other offerings being excellent facsimile reproductions in color of paintings by British and continental artists, and Rosalyn Osborn's collection of dolls, puppets and marionettes, gathered from all over the world. Incidentally at 5 o'clock on April 20 Miss Osborn is to give an illustrated lecture on puppets and marionettes.

phatic blues and rather sickly greens may not be to the taste of everyone the bulk of the work, largely devoted to the Laurentian country, makes more appeal than is sometimes the case. Simplification of forms is undoubtedly his aim and he sets down his scenes with plenty of vigor. The summary treatment of cloud forms is often disturbing, but he has some works in which the cool, bright light of northern skies is admirably expressed, while in "Lake Towards Evening" there is a convincing suggestion of wind-stirred trees. Another striking item is "Red Landscape" in which he revels in rosy tones and effectively suggests that vivid flush which bathes a landscape before the sun disappears. "Hills and Clouds," with its stretch of wooded country, can be counted a success, and "A Clearing" has many good points, like qualities being present in "A Country Road." "Trees on an Island" has plenty of strength, but the forms are mainly concerned with pattern.

This collection of work by the chief instructor at the Art Association schools remains on view until May 1.

## Canadian Art Is New Bond

Star, April 7, 1942

### U.S. Art Lovers See Display of Canadiana, Aiding War Fund

NEW YORK, April 7 — (Star Special) — Canada and the United States were brought even closer today when the Wm. H. Coverdale Collection of "Canadiana" went on view before a distinguished audience of New York Canadians and American friends of the Dominion of Canada.

The exhibition of Canadiana was held under the distinguished patronage of His Excellency the Governor-General and the Princess Alice. Attracted by the name of the King's representative, Canadians now living in the United States, and Americans who have been friends of the Dominion, gathered to pay homage to Mr. Coverdale and what he has done in the last 12 years to make the Dominion better known to art lovers throughout the United States.

The Coverdale Collection of more than 2,000 prints and paintings of early Canadiana, had not been shown here before. Proceeds were for the Maple Leaf Fund, Inc., of which Mr. Coverdale is president. The display was arranged by Percy F. Godenrath, curator of the collection.

The permanent gallery of the Coverdale Collection is at the Manoir Richelieu, Murray Bay. Many residents of the summer colony were in attendance. The exhibition, opened in the presence of leading American public officials, was attended by prominent Canadians now living in the United States, including Douglas Cole, former Trade Commissioner for Canada in the United States, and Mrs. Cole.

New York Times - April 12

### Another Large Group

Hundreds of items from the Coverdale Collection of Historical Canadiana—which, in season, decorates the walls of the famous resort hotel, Manoir Richelieu, on the St. Lawrence, at Murray Bay—may be seen at the Grand Central (Terminal) Galleries.

The material generously sent down to us covers a wide range, both geographically and in point of time. Some of the prints and water-color drawings relate to the life of early settlers in Canada. One senses the gradual pushing back of frontiers; the opening up and development of vast new provinces off toward the West. Subject-matter is extremely varied; and while often the chief interest seems historical, there is sensitive artistry, too.

A contemporary section, composed of canvases not a part of the Coverdale collection, rounds out a show that was organized along "good-neighbor" lines, and that abundantly succeeds in bringing Canada closer. The painting section typifies several schools.

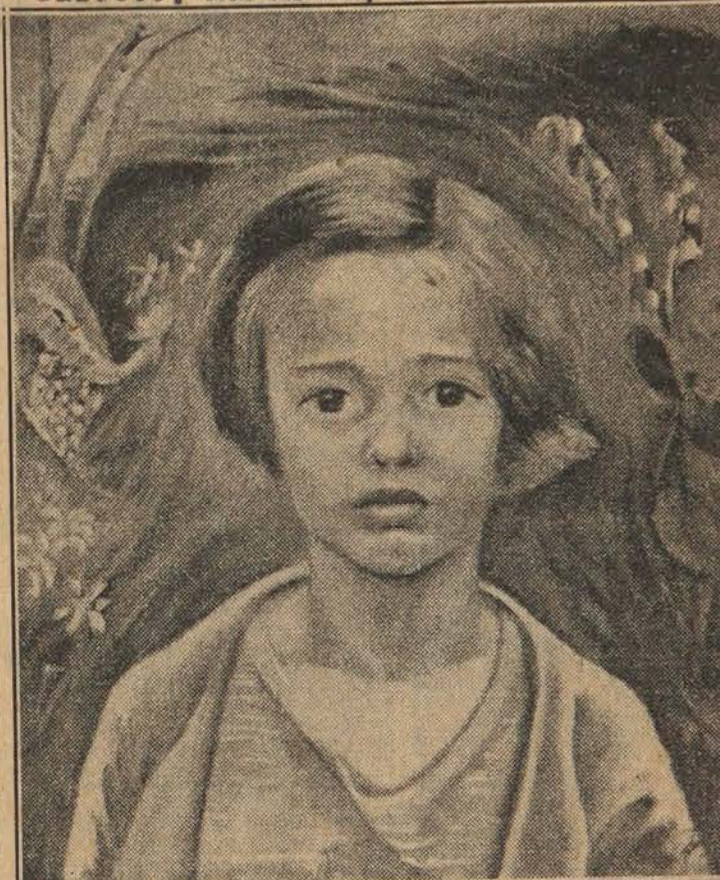
Art Association

Gazette April 4, 1942



**HOUSES IN OLD MONTREAL**, by the late Maurice Cullen, R.C.A., is among a group of paintings lent by the Art Association of Montreal to the exhibition of paintings being held under the auspices of the Maple Leaf Fund Inc., opening on Monday in the Grand Central Galleries, New York, the proceeds of which go to the United Nations' War Relief. In this painting of winter twilight Cullen had a sympathetic subject, the buildings being those standing in front of the old Court House on Notre Dame street, just west of Jacques Cartier Square. Since this canvas was painted the house on the right was demolished to make way for the Sauvegarde Building. This painting of lighted shop windows and sleighs waiting at the curb was presented to the Art Association of Montreal by the Hon. Marguerite Shaughnessy, in memory of her father and mother.

Gazette, March 28, 1942



**EFA HEWARD**, is a portrait by Prudence Heward in the Canadian Group of Painters Exhibition which closes tomorrow at the galleries of the Art Association of Montreal. It is a sympathetic piece of work by a painter who has been steadily advancing. Born in Montreal, this painter studied at the school of the Art Association of Montreal under the late William Brymner, C.M.G., R.C.A., and Randolph S. Hewton, R.C.A., and later in Paris at the Academie Colarossi under Charles Guerin. She was awarded a scholarship for drawing and three painting prizes at the Art Association of Montreal. She was also awarded first prize in the Willingdon Arts Competition in 1928 for her oil painting "Girl on a Hill," which is now in the permanent collection of the National Gallery of Canada, Ottawa, where in addition "Anna" and "Rolande" represent her art. She became a member of the Canadian Group of Painters in 1933.

### Goodridge Roberts Star Shows Landscapes

April 16th, 1942

Montreal Painter Has Collection of Laurentian Scenes at Art Association

Goodridge Roberts of Montreal, a painter of individuality, is showing a collection of his landscapes in the Lecture Hall of the Art Association of Montreal. It is a distinctly interesting show and while some em-

phatic blues and rather sickly greens may not be to the taste of everyone the bulk of the work, largely devoted to the Laurentian country, makes more appeal than is sometimes the case. Simplification of forms is undoubtedly his aim and he sets down his scenes with plenty of vigor. The summary treatment of cloud forms is often disturbing, but he has some works in which the cool, bright light of northern skies is admirably expressed, while in "Lake Towards Evening" there is a convincing suggestion of wind-stirred trees. Another striking item is "Red Landscape" in which he revels in rosy tones and effectively suggests that vivid flush which bathes a landscape before the sun disappears. "Hills and Clouds," with its stretch of wooded country, can be counted a success, and "A Clearing" has many good points, like qualities being present in "A Country Road." "Trees on an Island" has plenty of strength, but the forms are mainly concerned with pattern.

This collection of work by the chief instructor at the Art Association schools remains on view until May 1.



## Over 500 Members, Guests Attend Spring Art Exhibition Reception

Over five hundred members and guests attended the reception held last evening by the president and council of the Art Association of Montreal in the Galleries of the Association for the opening of the fifty-ninth annual Spring Exhibition.

Among those were Dr. and Mrs. C. F. Martin, Mrs. C. H. McFarlane, Mrs. Lawlor LeBlanc, Mrs. W. A. Gifford, Mrs. Laurence B. Fuller, Miss Winnifred Bonham, Miss Mary E. Bonham, Mrs. P. L. Walker, Miss H. Fauteux, Mr. Oscar DeLall, Miss Ethel C. Robertson, Mrs. J. N. Reynolds, Mr. Harold S. Pfeiffer, Miss Francoise Dessaulles, Mr. and Mrs. R. Ashton Kerr, Mr. A. Guy Ross, the Reverend and Mrs. R. Gordon Buryogne, Mrs. D. O. Bremner, Mrs. T. B. Earle, Mrs. James M. Dever, Mrs. Lella Morrison, Miss Frances Morrison, Mr. Marc-Aurele Fortin, Mr. Alban Flamand, Mr. L. A. Lange, Mr. J. C. Lallemand.

Mrs. Westcott Papineau, Miss J. Papineau, Mr. Leonard Elfreth, Mrs. Graham Ross, Mrs. A. S. Henshaw, Miss Freda Henshaw, Mrs. Arthur Buchanan, Mrs. Patrick Buchanan, Dr. Francis McNaughton, Miss Ethel McNaughton, Miss Freda Browne, Miss Marjorie Caverhill, Mrs. Alec Hutchison, Miss Constance Griffin, Mr. Bob Hollo-way, Mr. Edward Fitzgerald, Mrs. Emmie Frankenberg, Mrs. Sidney Pierce, Mr. and Mrs. Pagnuelo, Mr. Robert Keenan, Mr. and Mrs. P. W. Patnaude, Mrs. W. de M. Marler, Mr. J. Berkovitch, Miss C. V. Barrett, Mr. and Mrs. C. Hugh Hanson, Miss Juanita Cropp, Mrs. John C. Pinhey, Dr. and Mrs. Alfred Whitehead, Mrs. Betty Whitehead, Mrs. G. H. Cook, Miss Virginia Cameron, Miss Sylvia Daoust, Mr. Garry Sherriff Scott.

Miss Naneen Gamble, Mr. Roch Bouchard, Miss Ruth Bouchard, Mr. P. P. Kieran, Mrs. E. B. Luke, Mrs. Josephus C. Luke, Mrs. E. B. Wallace, Jr., Miss Jessie Rombach, Mrs. Archibald MacSporran, Mrs. E. N. Mercer, Miss Sheila Mercer, Miss Rose Aronson, Mrs. John A. Duncan, Mr. S. H. Maw, Professor H. Walter, Mr. and Mrs. W. M. Birks, Miss Mabel Hickson, Mr. Severe Masse, Miss Marion Aronson, Mr. Allan Harrison, Mr. Eldon Grier, Miss Alma M. Duncan, Mr. and Mrs. R. C. Betts, Mr. Bruno Giroux, Mr. and Mrs. Sam Borenstein, Mrs. Marguerite Fainmel, Miss Suzanne Duquet, Miss Jeanne Marie Duquet, Mrs. L. Morin, Miss C. L. Wells, Miss Molly Frame, of Vancouver, Miss Margaret Sutherland, Mr. M. Reinblatt, Miss Lilian Rabinovitch, Mrs. Julius Griffith.

Mr. Stanley B. Lindsay, Lieutenant Colonel Gilbert S. Stairs, Mrs. Hugh Starkey, Mrs. C. P. Howard, Mr. Jean Laforest, Mrs. Karl Forbes, Honorable Mr. Justice Fabre Surveyor, Miss Nancy Forbes, Miss Patricia Lill, Baroness Geraldine C. Wrangle, Miss Alice E. Johansen, AC2 Wilse Jesse, Mrs. J. Ogilvy Harris, Mrs. J. W. Fairfield, Mr. and Mrs. Bernard Coghlin, Miss Violet Pick, Miss Sophy Elliott,

Miss Mona Elliott, Miss Adelaide Peacock, Miss I. E. Brittain, Miss Mabel Brittain, Mrs. E. M. Renouf, Mr. Arthur F. Saunderson, Miss Elizabeth Fisher, Miss Edith M. Luke, Miss Beatrice Donnelly, Mr. Marcel Choquette, Miss Esme Lieblich, Mr. and Mrs. George A. Campbell, Miss Ernestine Knopf, Miss F. E. Currie, Miss M. E. Currie, Miss Vivien Hunter, Mrs. Henry Brown, Mr. Alex Ferguson, Miss Elizabeth Ferguson, Miss J. C. Heriot, Mrs. Stewart Hamilton Ross, Mr. James Buchanan, Miss Renee Papineau, Mr. and Mrs. J. Leblanc Rheume, Mr. Goodridge Roberts, Mrs. E. M. Renouf, Mr. Arthur F. Saunderson, Miss Elizabeth Fisher, Miss Mary E. Campbell, Mrs. J. Harris, Mrs. F. H. Sproule, Mrs. van Gelder, Miss Beryl Butler, Miss Irene Adthead, Mr. Eric Fisher, Miss M. Martin, Miss Jean Bovey, Miss Audrey Taylor, Leading Aircraftman W. H. Cripps, Mr. R. G. Cripps, Mrs. S. H. Ball, Mrs. A. Skeels, Mrs. James B. Pringle, Mrs. F. M. Ramsden, Miss Frances B. Sweeny, Mr. W. H. Moore, Mrs. C. P. Lieblich, Mrs. James Hutchison, Mrs. C. L. Henderson, Miss Avis Fyshe, Miss Grace Sitwell, Reverend E. Leslie Pidgeon, D.D., and Mrs. Pidgeon, Miss Alice Kee, Miss Eileen Crooks, Miss Evelyn Alexander, Mr. A. L. Wilkinson, Mrs. A. L. Robertson, Miss J. L. Reid, Miss H. M. Giles, Mr. Severe Masse, Miss Francoise Pagnuelo, Miss J. L. McConnell, Mr. William B. Blackader, Mr. and J. O'Connor Lynch, Miss Athol Carter, Mrs. George K. Trim, Mrs. Clarence Watterson, Miss Paddy West.

Mr. Arthur Barry, Miss Maymie MacSporran, Miss Stanley Brock, Miss Jessie Johnstone, Mr. and Mrs. Mostyn Lewis, Miss Beate Frankenberg, Miss Marjorie Henderson, Mr. John W. Ross, Miss Muriel Murchison, Mrs. Cyril Cunningham, Miss Ethel Pinkerton, Mr. Orson Wheeler, Mr. and Mrs. W. A. Ralston, Miss Haidee Fiddes, Mr. Edgar A. Ray, Mr. Fred Murray Smith, Miss Joan Murray Smith, Mr. Alan C. Simpson, Mrs. Thompson, Peterborough, Ont., Mr. V. W. T. Estano, Mr. A. Goldberg, Miss Rose Goldberg, Miss Gertrude Goldberg, Mr. Sam Goldberg, Mrs. Norman Bohn, Miss Bohn, Mrs. Steele, Jr., Miss Joan Steele, Mr. F. Cleveland Morgan, Mr. and Mrs. H. Diamond, Mr. Percy Nobbs, Miss Dorothy Osborne, Miss Francoise Archambault, Mr. Gaspard Archambault.

Miss Marguerite Bissonnet, Mr. Georges Amyot, Mr. and Mrs. Allan Edson, Mr. and Mrs. J. Cecil McDougall, Miss Marguerite Mercier, Mrs. Samuel Bronfman, Miss Minda Bronfman, Miss Phyllis Bronfman, Miss Mary Kahn, Mr. Samuel Schecter, Miss Nina Clements, Dr. and Mrs. S. H. Hollaway, Mr. Maximilien Monier, Miss Elleen Wright, Mr. Ian Graham Lindsay, Miss Jean McDonald, Mr. and Mrs. R. E. Bisson, Mr. Frederick B. Taylor, Mr. Charles H. Branchaud, Mrs. G. E. Sharps, Mrs. Robert Sharps, Mr. Campbell Tinning, Miss Catherine Tophey, and Miss Enid A. Gilson.

## ART ASSOCIATION SPRING SHOW OPENS

Collection in Sherbrooke Street Galleries Is Featured by Variety

59TH ANNUAL EVENT

General Tendency of Items on View Is Towards More Modernistic Treatment and Subject Matter

With a private view to members the 59th annual Spring Exhibition of the Art Association of Montreal was opened last night in the Sherbrooke street galleries and will continue until the end of the month. Variety is the outstanding feature of the collection which in the main is not very exciting. Certainly there are many works that would not have passed the jury of over half a century ago, but this local exhibition over a period of years has tended more and more towards a broader and more tolerant view with respect to types of painting based on more modern standards—or on no standards at all. The present show successfully carries out the avowed intention expressed in the entry form: "The exhibition will be so arranged as to give a wide representation of various tendencies in art... the Art Association... itself taking a purely non-partisan attitude." There are plenty of items to provoke differences of opinion, but one fact remains—Montreal artists have shown industry, have not allowed war conditions to "get them down," and the opportunity to exhibit has prompted contributions from painters who have not figured in the catalogue before or for many years. However, as a balance to the more extreme efforts there is a fair representation of work by men who have devoted their lives to painting and have honestly won their place.

F. S. Coburn, R.C.A., has three typical canvases, two dealing with men busy in the lumber bush, and the third a landscape of spacious distances with a team topping a rise and ranges of hills touched with rosy light, called "Winter Evening at Gore." Richard Jack, R.A., R.C.A., reveals his many-sided skill in two admirably painted still lifes "Tang Horse" and "Buddha," and "Storm Mountain," a confidently handled Rocky Mountain scene. "Racketty Creek, Haliburton," is a clean, crisply handled watercolor by Charles W. Jefferys, R.C.A., and in the same medium, Walter J. Phillips, R.C.A. sends "Mount Rundle, Banff," and "Herbert Lake," done in his usual accomplished manner. Stanley Royle, R.C.A., has a glowing port scene in "Evening Light, Prospect, N.S." Adrien Hebert, R.C.A., in "Le Port," with its ship, locomotive, and carts hauling coal, reminds us, despite censorship restrictions, that Montreal is still in the shipping business, and also shows his ability to paint trees in full leaf in landscapes done at Quebec and at Ile Belair. Arthur Lismar, A.R.C.A., has gone to the sea for one of his offerings—"Shoreline Litter," which shows a long pier, stretch of water, distant hills, and in the foreground a root and other litter washed

ed up by the waves. Harold Beament, A.R.C.A., with the Canadian Navy, shows "Submarine and Mother Ship." Rita Mount, A.R.C.A., does Calvet's house in downtown Montreal, and Kathleen M. Morris, A.R.C.A., besides a painting of horses, sees the picturesque in "St. Cecile street," with the background dominated by the dome of the Basilica. A port scene with floating jetties and shipping seen through a veil of fog is the work by Jas. McCorkindale called "Dawn," and Ernst Neumann has some well managed greens in "Morin Heights, Summer." Louis Muhlstock offers "The Open Door" and "View from a Window," and Gordon E. Pfeiffer is more restrained than usual in "Barley Harvest" and "Moonlight Ballet." Marc-Aurèle Fortin shows his habitual force and breadth in two Gaspé scenes. Goodridge Roberts is boldly effective in "Laurentian Road" and "Laurentian Lake." Anne Savage shows confident brushwork in "Le Presbytère," and Ethel Seath is partial to pattern in "Fisherman's Luck." Thurstan Topham in "Laurentian Farm, Val David," has a directly handled oil of good, clean color, and Miriam Holland paints trees in Rockcliffe Park, Ottawa. "Frozen Mist" by Lillian Hingston is an effective impression of the Basilica, and in "End of the Road" G. Paige Pinneo shows her confident handling of watercolor. In the same medium are "Green Tanks" and "Cafe Scene" by H. Leslie Smith, and John Collins reveals a bold attack in his watercolors, "Street Car Stop," with tram and auto on Dorchester street and the C.I.L. Building in the background, and in "Grandstand Managers," with baseball players as seen from above, J. Beder shows two characteristic oils of street scenes, and has been successful with "Autumn Rain." Lorne H. Bouchard has a snow scene—figure about to enter a house while horse and carriage are tethered at the gate—called "Midwife."

Portraits are not as plentiful as usual, but Alphonse Jongers, R.C.A., is represented by "Portrait of Madame Theriault" done with his accustomed skill, and Lillias Torrance Newton, R.C.A., sends a portrait of R. A. Laidlaw, which is characteristic. Sir Wyly Grier, R.C.A., D.C.L. sends a portrait drawing of Mrs. Stewart-Smith. Adam Sherriff Scott, A.R.C.A., shows Lieut. Robert Sharps, R.C.N.V.R., on the deck of his ship, and Oscar De Lall has a portrait of Mrs. Allan Bronfman dressed in red. Alexander Berco-vitch shows "Girl with Red Hair," and Grant Macdonald has two portraits of Miss Tamara Toumanova and Miss Irina Baronova which show original treatment. Frederick B. Taylor sends a portrait of Miss Eugenia Watts and "McGill Undergraduate, 1942."

Others exhibiting are Marjorie W. Anderson, Francoise Archambault, Marion Aronson, Joy Bain, Hans Berends, Herman Blaser, Sam Borenstein, F. Brandtner, Miller Brittain, James Michael Buchanan, St. George Burgoyne, Beryl Butler, K. W. B. Carswell, Marcel Choquette, Rene Chicoine, Nora F. E. Collyer, Alex Colville, Fleurimond Constantineau, Alice Cooper, Julia T. Crawford, Harriet McLeod Cuttle, Laura Price Dare, Gwen Dawson, Chas. E. Desautels, Gilbert Dion, Alma M. Duncan, Suzanne Duquet, Allan Edson, E. K. Elderkin, Marguerite Fainmel, S. Field, A. G. Fleming, Emmie Frankenberg, Reginald Edward French, Alyne Gauthier-Charlebois, Enid M. Gilson, H. G. Glyde, A. Goldberg, Eric Goldberg, Harold Goodwin, Raymond Gravel, Eldon Grier, Allan Harrison, Herman Heimlich, Nicholas Hornyansky, Jack Humphrey, Katherine Ide, Elaine Johnson, Philip P. Kieran, Jean Laforest, Jean Langlois, Maurice LeBel, Agnes Lefort, Jean-Paul Lemieux, Ellen T. Lindsay, Mabel Lockerby, Jané C. Luke, I. Malamud, H. May-erovitch, D. I. McLeod, Lauren

Morin, Vernon R. Mustard, Helen Omansky, Francoise Pagnuelo, Renee L. Westcott Papineau, P. Wm. Patenaude, Frances E. D. Porteous, M. Reinblatt, Jeanne Leblanc Rheume, Madelyn D. Robinson, Sarah M. Robertson, Jessie Rombach, A. Constance Rooke, Mary Rosamond, J. Fenwick Ross, Meyer Ryshpan, Mrs. J. D. Schintz, Th. M. Schlutz, Max Schultz, Nancy Sebag-Montefiore, Jane Brumm Shaw, James B. Shearer, Campbell Tinning, Dorothy W. Wardell, Alfred Whitehead, David Whitman, Dorothy E. Wilson, Stuart Wilson, Marjorie S. Winslow, Fanny Wiselberg, Rose Wiselberg, Faith Wood, Leon Zwerling and LeRoy Zwickler.

Etchings, Drawings and Designs: Daisy Baig, Joy Bain, Randolph C. Betts, F. Brandtner, Miller Brittain, Elizabeth L. Cann, LAC W. H. Cripps, Harriet McLeod Cuttle, H. Diamond, William Hendry, Ian Graham Lindsay, Cecilia MacKinnon-Pearson, I. MacKinnon-Pearson, Severe Masse, S. H. Maw, George Paginton, W. K. Peacock, Daisy Ryshpan, Meyer Ryshpan, Jeffrey C. Webster, Stuart Wilson, Alan Wilkinson and M. J. Wood.

Architecture: Randolph C. Betts, B.Arch., P.Q.A.A., A.R.I.B.A., and Bettie May Thomas.

Sculpture: Irene Adthead, Henri Bisson, Phyllis Bronfman, Marcel Choquette, Sylvia Daoust, Armand De Palma, Roland Desrosiers, Phyllis Felsen, Bruno Giroux, A. Laliberte, R.C.A., Norman Leibovitch, Mrs. E. L. de Montigny-Giguere, Mrs. Georges Marguerite de Montigny-Lafontaine, Harold S. Pfeiffer and Orson Wheeler.

April 1st



## Reception Held At Art Gallery

Star - Mar. 2/1942

Over Five Hundred  
Guests Attend  
Spring Exhibition

THE Art Association of Montreal held their fifty-ninth annual Spring Exhibition in the galleries of the Association last night, when over five hundred members and guests were present.

Refreshments were served in the main hall at the head of the front stairway.

Among those attending the event were: Dr. and Mrs. C. F. Martin, Rev. Dr. and Mrs. Leslie Pidgeon, Dr. and Mrs. Alfred Whitehead, Miss Betty Whitehead, Miss Virginia Cameron, Mr. Garry Sheriff Scott, Mr. and Mrs. J. C. McDougall, Mr. F. Cleveland Morgan, Lieut.-Colonel Gilbert S. Stairs, Mrs. Hugh Starkey, Mrs. C. P. Howard, Mr. Jean Laforest, Mrs. Karl Forbes, Hon. Mr. Justice Fabre, Surveyor, Miss Nancy Forbes, Miss Patricia Lill, Baroness Geraldine C. Wrangle, Miss Alice E. Johannsen, Mrs. J. Ogilvy Harris, Mrs. J. W. Fairfield, Mr. and Mrs. Bernard Coghlin, Miss Violet Pick, Miss Adelaide Peacock, the Misses I. E. and Mabel Brittain, Mrs. E. M. Renouf, Mr. Arthur F. Saunderson, Miss Elizabeth Fisher, Miss Edith M. Luke, Miss Beatrice Donnelly, Mr. Marcel Choquette, Mr. Campbell Tinning, Mr. and Mrs. George A. Campbell, Miss Ernestine Knopf, Miss F. E. Currie, Miss M. E. Currie, Miss Vivien Hunter, Mrs. Henry Brown, Mr. Alex Ferguson, Miss Elizabeth Ferguson, Mrs. J. C. Heriot, Mrs. Stewart Hamilton, Ross, Mr. James Buchanan, Miss Renee Papineau, Mr. and Mrs. J. Leblanc Rheume, Mr. and Mrs. W. M. Birks, Mr. Goodridge Roberts, the Misses Sophy and Mona Elliott, Mrs. Julius Griffith, Miss Elizabeth Fisher, Mr. Stanley B. Lindsay, Miss Mary E. Campbell, Mrs. J. Harris, Mrs. F. H. Sproule, Mrs. van Gelder, Miss Beryl Butler, Miss Irene Adshead, Mr. Eric Fisher, Miss M. Martin, Miss Jean Bovey, Miss Audrey Taylor, Leading Aircraftman W. H. Cripps, Mr. R. G. Cripps, Mrs. S. H. Ball, Mrs. A. Skeels, Mrs. James B. Pringle, Mrs. F. M. Ramsden, Miss Frances B. Sweeney, Mr. W. H. Moore, Mrs. C. P. Liebich, Miss Esme Liebich, Mrs. James Hutchison, Mrs. C. L. Henderson, Miss Avis S. Fyshe, Miss Grace Stilwell, Miss Alice Kee, Miss Eileen Crooks, Miss Evelyn Alexander, Mr. A. L. Wilkinson, Mrs. A. L. Robertson, Miss J. L. Reid, Miss H. M. Giles, Mr. Severe Masse, Miss Francoise Pagnuelo, Miss J. L. McConnell.

Mr. William B. Blackader, Mr. and Mrs. J. O'Connor Lynch, Miss Athol Carter, Miss A. Vivien Hunter, Mrs. George K. Trim, Mrs. Henry Brown, Mrs. Clarence Waterson, Mr. Alex Ferguson, Miss Elizabeth Ferguson, Miss Paddy West, Mr. Arthur Barry, Miss May-sie S. MacSporran, Miss Stanley Brock, Mrs. Edward B. Luke, Miss Jessie W. Johnstone, Mrs. Reginald Holland, Mr. and Mrs. Mostyn Lewis, Mr. Olson Wheeler, Mr. and Mrs. W. A. Ralston, Miss Haldee Fiddes, Mr. Edgar A. Wray, Mr. F. F. Murray Smith, Miss Joan Murray Smith, AC2 Wilse Jesse, Miss Sylvia Daoust.

Mrs. C. H. McFarlane, Mrs. Law-lor LeBlanc, Mrs. W. A. Gifford, Mrs. Laurence B. Fuller, Miss Winnifred Bonham, Miss Mary E. Bonham, Mrs. P. L. Walker, Miss H. Fauteux, Mr. Oscar DeLall, Miss Ethel C. Robertson, Mrs. J. N. Reynolds, Mr. Harold S. Pfeiffer, Miss Francoise Dessaulles, Mr. and Mrs. R. Ashton Kerr, Mr. A. Guy Ross, Rev. and Mrs. R. Gordon Burgoyne, Mrs. D. O. Bremner, Mrs. T. B. Earle, Mrs. James M. Dever, Mrs. Leila Morrison, Miss Frances Morrison, Mr. Marc-Aurele Fortin, Mr. Alban Flamand, Mr. L. A. Lange, Mr. J. C. Lallemant, Mrs. Wescott Papineau, Miss J. Papineau, Mr. Leonard Elfreth, Mrs. Graham Ross, Mrs. A. S. Henshaw, Miss Freda Henshaw, Mrs. Arthur Buchanan, Mrs. Patrick Buchanan, Dr. Francis McNaughton, Miss Ethel McNaughton, Miss Freda Browne, Miss Marjorie Caverhill, Mrs. Alec Hutchison, Miss Constance Griffin, Mr. Bob Holloway, Mr. Edward Fitzgerald, Mrs. Emmie Frankenberg, Mrs. Sidney Pierce, Mr. and Mrs. Pagnuelo, Miss Madeleine Pagnuelo, Mr. Robert Keenan, Mr. and Mrs. P. W. Patenaude, Mr. J. Berkovitch, Miss C. V. Barrett, Mr. and Mrs. C. Hugh Hanson, Miss Juanita Cronyn, Mrs. John C. Pinhey.

Mrs. W. de M. Marler, Mr. Percy Nobbs, Miss Naneen Gamble, Mr. Roch Bouchard, Miss Ruth Bouchard, Mr. P. P. Kieran, Mrs. E. B. Wallace, Jr., Miss Jessie Rombach, Mrs. Archibald MacSporran, Mrs. E. M. Mercer, Miss Sheila Mercer, Miss Rose Aronson, Mrs. John A. Duncan, Mr. S. H. Maw, Professor H. Walter, Miss Mabel Hickson, Mr. Severe Masse, Miss Marion Aronson, Mr. Allan Harrison, Mr. Eldon Grier, Miss Alma M. Duncan, Mr. and Mrs. R. C. Betts, Mr. Bruno Groux, Mr. and Mrs. Sam Borenstein, Mrs. Marguerite Fainmel, Miss Suzanne Duquet, Miss Jeanne Marie Duquet, Mrs. L.

Morin, Miss C. L. Wells, Miss Molly Frame of Vancouver, Miss Margaret Sutherland, Mr. M. Reinblatt, Miss Lilian Rabinovitch, Mrs. Steele, Jr., Miss Joan Steele, Mr. and Mrs. H. Diamond, Miss Dorothy Osborne, Miss Francoise Archambault, Mr. Gaspard Archambault, Miss Marguerite Bissonnet, Mr. Georges Anyot, Mr. and Mrs. Allan J.son, Miss Marguerite Mercier, Mr. Maximilien Monier, Miss Eileen Wright, Mr. Ian Graham Lindsay, Miss Jean McDonald, Mr. and Mrs. E. Bissan, Mr. Frederick B. Vor, Mr. Charles H. Branchaw, G. E. Sharpe, Mrs. H. Coo, Robert Sharpe.

## 59th Spring Exhibition

Star April 2, 1942

Many New Painters  
In Annual Display  
At Art Association

The Art Association's fifty-ninth Spring Exhibition, which was opened at the gallery on Sherbrooke street on Wednesday night, brings evidence that many Montreal artists are occupied with war activities, and have but little time for painting or other such work. The exhibition is smaller this year than it has been for many years; only few of the older artists are exhibitors, and the works shown are mostly by younger artists or students. Many of the pictures appear to be experiments, and some of them are not very successful. On the whole the collection seems to suggest more of the future than of the present of painting in Montreal.

War conditions no doubt account for the comparative scarcity of portraits. There are characteristic portraits by Alphonse Jongers, R.C.A., and Lillas Torrance Newton, R.C.A., one, with less life than usual, by Adam Sherriff Scott, A.R.C.A., a striking one by Oscar De Lall, interesting portraits and portrait studies by Faith Wood, Frederick B. Taylor, Alexander Bercovitch, Jeanne L. Rheume and Jean Laforest.

Typical Quebec scenes are shown by F. S. Coburn, R.C.A., good seashore pictures by Stanley Royle, R.C.A., and Arthur Lismer, A.R.C.A.; there are also Quebec scenes by Adrien Hebert, R.C.A., and Hans Berends, good effects of atmosphere by J. Beder and James McCorkindale and of color by Thurston Topham, Miriam R. Holland, Maurice LeBel and Ernst Neumann, a little picture of boats by D. I. McLeod and others by A. Constance Rooke and Max Schulz. Harold Beament has made an interesting composition of war-ships; Jane C. Luke's still life picture, a window scene by Jessie Rombach, a black cat by Marcel Choquette, a group of girls by Alma M. Duncan, and other works by Alex. Colville, Helen Omansky, Gordon E. Pfeiffer and Lorne H. Bouchard deserve special notice.

Other exhibitors of oil pictures and pastels are: Alfred Whitehead, Goodridge Roberts, Anne Savage, Ethel Seath, Lillian Hingston, Jean Langlois, Louis Muhlstock, Kathleen M. Morris, A.R.C.A., F. Brandtner, Marc Aurele Fortin, Rita Mount, A.R.C.A., Francoise Pagnuelo, Fanny Wiselberg, Rose Wiselberg, Suzanne Duquet, Harold Goodwin, Marjorie W. Anderson, Julia T. Crawford, Agnes Lefort, R. L. Westcott, Papineau, Nancy Sebag-Montefiore, M. Reinblatt, Sarah M. Robertson, Mabel Lock-erby, C. E. Desautels, A. Goldberg, T. M. Schintz, Mrs. J. D. Schintz, Mary Rosamond, Nora F. E. Collyer, Miller Brittain, Marion Aronson, LeRoy Zwicker, Grant Macdonald, Rene Chicoine, Harriet M. Cuttle, J. Fenwick Ross, Jack Humphrey, Herman Bieler, Jean Paul Lemieux, Katherine Ide, Leon Zwerling, James B. Shearer, Dorothy E. Wilson, H. Mayerovitch, Francoise Archambault, Philip P. Kieran, Herman Heimlich, Dorothy W. Wardell, Vernon R. Mustard, I. Malamud, P. W. Patenaude, Laurent Morin, Allen Harrison, Eldon Grier, Alyne Gauthier-Charlebois, Sam Borenstein, Laura Price Dare, Emma Frankenberg, Fleurimond Constantineau, Reginald E. French, S. Field, E. K. Elderkin and Marguerite Fainmel.

The water colors, though few, are not less interesting than the oil pictures. Notable among them are those by W. J. Phillips, R.C.A., H. Leslie Smith, Enid A. Gilson, Thurston Topham, A. G. Fleming, Charles W. Jefferys, R.C.A., K. W. B. Carswell and Gwen Dawson. Others are by Joy Bain, Alice Cooper, James M. Buchanan, Eric Goldberg, Allan Edson, Ellen T. Lindsay, Meyer Ryshpan, Madelyn D. Robinson, Stuart Wilson, John Collins, St. George Burgoyne, G. Paige Pinneo, Marjorie S. Winslow, Campbell Tinning, Frances E. D. Porteous, Beryl Butler and Dorothy W. Wardell.

The small collection of drawings and prints is dominated by S. H. Maw's Tercentenary Map of Montreal, which happily combines decoration and history. Drawings in black and white are shown by George Paginton, Randolph C. Betts, Joy Bain, H. Diamond, Alan Wilkinson, Severe Masse, Sir Wily Grier, R.C.A., Daisy Ryshpan, Elizabeth L. Cann, Harriet M. Cuttle, Ian Graham Lindsay, F. Brandtner and Miller Brittain. Nicholas Hornyansky shows color aquatints; etchings and drypoints are sent by M. J. Wood, W. K. Peacock, I. McKinnon-Pearson and Jeffrey C. Webster; wood engravings and line cuts by William Hendry, W. H. Cripps and Stuart Wilson. Elaine Johnson exhibits two miniatures. The only architectural exhibits are sent by Randolph C. Betts and Bettie May Thomas.

Sculpture, which seldom makes any great display in these exhibitions, does so this year less than ever. As usual this part of the exhibition consists chiefly of portrait busts, and there are some good ones by Orson Wheeler, A.R.C.A., Bruno Groux, Irene Adshead, Marcel Choquette, Armand De Palma, Phyllis Felsen, Harold S. Pfeiffer and Mrs. G. M. de Montigny-Lafontaine. A. Laliberte, R.C.A., shows one of his little, biblical habitant figures; Henri son has sent a life-size figure of "e", the only large piece of sculpture here. Small figures and busts are by Phyllis Bronfman, E. L. de Montigny-Giguere, vitch and Rolland two wood carvings.

## Spring Exhibition Shows Youthfulness; War Pictures in Group

Standard By ROBERT AYRE. April 4, 1942

FIFTY-NINE years old it may be, but the annual Spring Exhibition of the Art Association is stepping out youthfully this year. The catalogue has doffed its sober grey habit and come out in pale daffodil, with a robin trilling cheerily on a bough. Youth has its fling, too, in the pictures on the walls. The old guard is not absent but, somehow, it doesn't seem so noticeable as in other years.

I'm not saying it's carefree youth. Surrealism and symbolism take dives into the undercurrents and what they fish up is gruesome enough, and the war is having its effect.

Composite pictures on war themes keep cropping up — there were a few in the Group show—but they aren't always as effective as they might be. The strongest I have ever seen is Harry Mayerovitch's "Home Front". It is a picture with a message and it pulls no punches in its denunciation. An artist paints a nude, a fatuous poet recites at a ladies' tea party, a fat man gorges greedily, a villain gloats over a ticker tape, all of them oblivious of the poor wretch sprawling on the ground, of the starving mother and child, and of the soldiers marching steadily into the fire that is burning down their house. As a painting it is well organized, every stroke tells and there is no waste motion. There is enough caricature in it to give it edge but not so much as to dissipate its great seriousness.

In "See How They Run!" S. Field shows two Russian peasants putting Nazi rats to rout with a pitchfork and a frying pan. I was disappointed in this, after Mr. Field's little picture of refugees in last spring's show. It doesn't go beyond the newspaper cartoon and is loosely put together.

### 16th Century Devils

Nor did I think Harold Goodwin's "Allegory" was good enough. He has put thought into it and he shows painting ability, but I'm not much impressed by the 15th Century demons his young man is fighting so bravely. I'm not at all afraid of them. They could be funny. The devils of today are made of better stuff, faceless monsters clad in steel.

Fritz Brandtner synthesizes war in a group of maimed and fallen tree trunks, not unlike anonymous men, but the picture has more value as a solemn abstraction than as a comment on the ways of mankind.

The other war paintings in the exhibition are mostly realistic — Harold Beament's "Submarine and Mother Ship"; Adam Sherriff Scott's portrait of the artist Robert Sharpe as a naval officer; Frederick B. Taylor's "McGill Undergraduate, 1942", which I don't think is made any the more telling by the shadowy projection of warfare on the background. His "Canada's Reaction to War" is realistically presented. But something has been added; you see the subject's face in three expressions, surprise, appeal and tight-lipped resolution, with the six hands playing their commentary. It is one of those "problem pictures", but there is no mistaking its meaning. One of Campbell Tinning's best water colors is his spacious and breezy record of a runway at Trenton Air Station. "Leaving the Clothing Depot", by Miller Brittain of Saint John, presents the domestic side of war.

### Surrealism and Religion

Grant Macdonald's Surrealist portraits of ballet dancers are elegant designs rather than delvings into the subconscious, something like ads for cosmetics. In "A Toast to Surrealism", Gilbert Dion goes after the real thing and emulates Dali, but I don't feel he's sincere and he lacks Dali's cunning as a draftsman.

You wouldn't call A. Goldberg's "The Drunkards" Surrealism, but it's a nightmare, of sordid life.

Of pure abstraction there aren't many examples. Maurice LeBel's "Composition" is based on Music and Painting. Sarah Robertson surprises us with "Fantasia" which is geometrical and cool. Suzanne Duquet, in "Nature Morte", starts with fruits and folds of fabric and carries them out into warm abstract pattern.

Religion runs largely to fantasy. Jane Brumm Shaw's "Fete Dieu" has the childlike vision and "Notre-Dame Protegeant Quebec", by Jean-Paul Lemieux, comes out of a story book, too. Planes and parachutes are seen over a charming panorama of the old city, but the Virgin's wings are outspread in protection. Much coarser in treatment, more realistic but too high-pressure, is Charles Desautel's "Procession". Agnes Lefort's "Douleurs", with the intermingled faces of three nuns, is a puzzle picture that I didn't find convincing.

This is by no means the whole show, and may, indeed, give you a false impression. My space is gone without any reference to fine landscapes, portraits, figure studies and still-lives, to drawings and sculpture. There will be another installment next week. You have until the end of the month to view the 59th.

3



## On View in Fine Arts Museum



"Evening Light, Prospect, N.S.," by Stanley Royle, R.B.A., R.C.A., of Mount Allison University, Sackville, N.B., a clean-cut and luminous painting in the 59th annual Spring Exhibition.

THE STANDARD, MONTREAL, SATURDAY, APRIL 4, 1942

## "Home Front" by Harry Mayerovitch



Among the many paintings on view at the annual Spring Exhibition of the Art Association is this one of Harry Mayerovitch's, entitled "Home Front".

## Art News

## Spring Art Show Has Selections From All Canada

By ROBERT AYRE.

THERE is plenty to be seen in the Fine Arts Museum just now. The main feature is, of course, the 59th Spring Exhibition, which brings together some 165 individuals of diverse tastes and capacities—academicians, professionals and amateurs—though the curse of amateurism at its worst has been exercised by the juries of the past two or three years.

It fills four galleries. Downstairs there are several other shows you should by no means pass by. The lecture hall has been divided to accommodate

a small but distinguished exhibition of oils by Goodridge Roberts; the Rosalynde Osborne collection of historical puppets and dolls; a group of modern painting reproductions presented to the Art Association by the Carnegie Corporation, and an exhibit arranged to explain the processes of making etchings, lithographs and other prints. Caricatures in clay by Dora Dechler were due to go on view yesterday and another show for this month is an exhibition of Greenland sketches by Naomi Jackson.

Last week, I indicated some of the more unorthodox stirrings in Canadian painting to be seen in the Spring Show. The main body is very much as usual. I was going to say no Spring Show would be complete without so-and-so-and-so-and-so. But if you'll excuse me, I won't even mention the names of the faithful. You will, I hope, do more than just nod in recognition and tick them off, even if their individual idioms are familiar. Familiarity should not breed contempt. My demon prods me to say, in the phrase of Charles Lamb, that with some of them I have but imperfect sympathy, but it would be foolish to expect them to break their personal traditions and change their spots. I pass over even those I do like and think are important, because I have written about them so often that I can't think of anything new to say.

## New Names

After all, it is one of the functions of the Spring Show to bring to light the not so well known. Let's glance at a few of them.

Among the women, Marguerite Faimel burgeons in a joyous sensuousness. Two other workers in flowers and still life, Marion Aronson and Emme Frankenberg, spread themselves, not so richly, but with largesse. Nancy Sebag-Montefiore shows the influence of Goodridge Roberts in her Laurentian landscape, and Renee Papineau, using similar terms, carries on into a sort of dreamland that makes you think of Debussy. In "Jean's

Wedding," with its crowded houses, Harriet Cottle recaptures a child's way of painting.

Jack Beder, Sam Borenstein and Rene Chicoine are moving into the class of the familiars. Beder's "Autumn Rain" and "Morning Light" are just what their titles indicate; intense, bright and clean. The old slapdash Borenstein is missing from "View from Bonaventure Island." There is volume in the steady heave of the land. More subjective than these two, Chicoine paints a nude with Modigliani-like exaggeration and expressive color and uses the figure decoratively in "One of the Nine."

## Decorative Pieces

Decorative, on a larger scale, are the two canvases by Gordon Pfeiffer, the rural Quebec folk piece, "Barley Harvest" and the "Moonlight Ballet" of horses. A graceful rhythm runs through them.

Exhibiting for the first time as a painter—I think he showed drawings last year—Eldon Grier reveals a personal point of view, reflective and fastidious.

The contributors don't come from very far afield, but there are a dozen from the Maritimes, including Jack Humphrey, whose fine, spirited head of a girl interested me more than his more ambitious "People Waiting"; Alex Colville, whose "Old Woman" is solidly built and whose "Art Gallery" is nice in color; Julia Crawford, who is pastoral, and Leroy Zwicker, who stays close to the sea.

From the west, come Walter J. Phillips and H. G. Glyde, with mountain scenes.

In the small section devoted to drawings, S. H. Maw, in a handsome map that points up all the places of interest, contemporary and historical, reminds us that this is Montreal's tercentenary year.

The Art Gallery of Toronto has several important exhibitions this month—the 15th annual of the Canadian Society of Painters in Water Color, the 19th of the Society of Graphic Art, a show of the Society of Canadian Painter-Etchers and Engravers, one by the Canadian Guild of Potters, and a four-man show, with works of Jack Beder, Jean Langlois and Roger Viau of Montreal and Eric Aldwinckle of Toronto.



## Au Salon du Printemps

## Salon du Printemps

Le Salon réunit cette année des peintres connus et des débutants.

Le jury du 59e Salon du Printemps, qui s'est ouvert hier soir à la Galerie des Arts, a adopté une nouvelle formule et il faut l'en féliciter. Plutôt que de chercher à juger les envois d'après un seul critère et à n'accepter, comme par le passé, que les toiles d'une écriture aussi sage que possible, il a voulu donner au public l'occasion de connaître toutes les tendances de la peinture canadienne et de se rendre compte de toutes les voies que peuvent suivre les artistes dans leur quête de beauté.

Le Salon du Printemps n'offre aucune révélation au public et ce n'est d'ailleurs pas son rôle. Il présente au public de jeunes artistes, et ceux-ci, dès qu'ils ont trouvé leur voie, ne peuvent plus être suivis que par un petit nombre d'amateurs éclairés et il quitte le Salon du Printemps, pour y revenir parfois, si leurs amis ont réussi à les faire comprendre.

C'est ainsi que nous trouvons réunis à la Galerie des Arts des peintres qui suivent une tradition qui a depuis longtemps la faveur du public, tels F.-S. Coburn, Adrien Hébert et Alfred Laliberté, et de jeunes maîtres, comme Goodridge Roberts et Louis Muhlstock, qui ont percé avec une étonnante rapidité, et, enfin, des peintres que le public ne connaissait pas encore ou qui cherchent encore leur voie. Plusieurs créateurs n'y sont pas présents, mais leur œuvre est à un tel point personnelle et originale qu'elle briserait les cadres d'un salon, dont le premier but est de familiariser le plus grand nombre de personnes aux problèmes de l'art et de les intéresser à la peinture.

Quelques artistes, qui jouissent d'une solide réputation, ne peuvent souvent compter que sur le Salon du Printemps pour présenter leurs dernières œuvres. Il serait malheureux si nous devions ignorer ce que fait aujourd'hui Marc-Aurèle Fortin, Jean-Paul Lemieux ou René Chicoine, qui n'exposent leurs œuvres que trop rarement.

Goodridge Roberts présente deux paysages d'une couleur expressive et d'une belle composition, et "Youth", un nu magnifique. Louis Muhlstock a envoyé deux paysages, qui révèlent un excellent coloriste et un paysagiste qui a le sens de l'espace. Il faut encore mentionner les noms de Aline Gauthier-Charlebois, Marion Anderson, J. Beder, J.-M. Buchanan, Harriett McLeod Cuttle, Suzanne Duquet, Eldon Grier, Maurice LeBel, Françoise Pagnuelo, Renée Westcott-Papineau, Nancy Sebag-Montefiore et Rose Wiselberg. Le lecteur trouvera ci-après le catalogue de l'exposition:

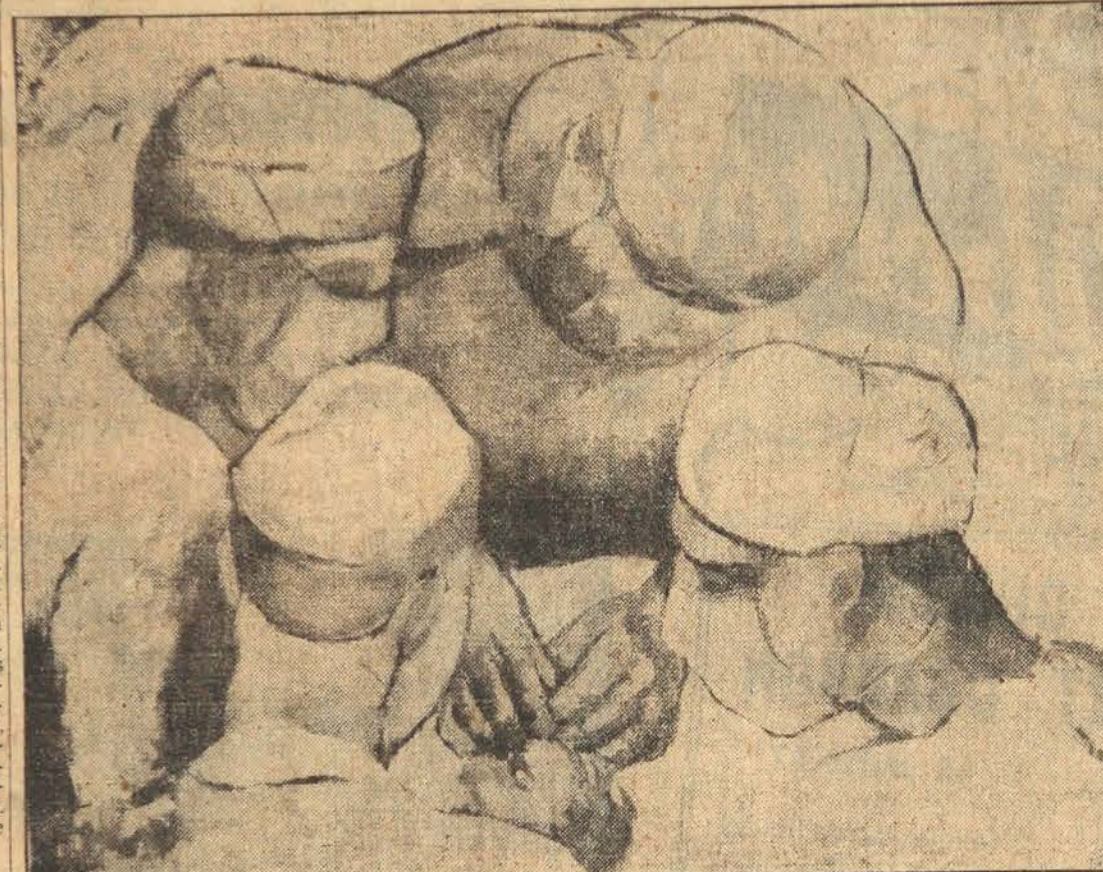
## Peinture

Anderson, Marjorie-A.: Hills in Winter; Archambault, Françoise: Le Village dans la Vallée; Aronson, Marion: Life and Still Life; Bain, Joy: Sketch; Beament, Harold: Submarines and Mother Ships; Beder, J.: Autumn Rain et Morning Light; Bercovitch, Alexander: Girl With Red Hair et Nu; Berends, Haris: La Paroisse; Bouchard, Lorne-H.: Paysage; Brandtner, F.: War; Brittain, Miller: Scène; Burgoyne, St. George: Paysage; Butler, Beryl: Portrait; Carswell, K.W.B.: Out of The Night;

Choquette, Marcel: Chiffon; Chicoine, René: Yeux verts et L'une des neufs; Coburn, F.-S., R.C.A.: Winter Evening at Gore, Firewood et Pulpwood; Collins, John: Grandstand Managers et Street Car Stop; Collyer, Nora: Foster; Colville, Alex.: Old Woman et Art Gallery; Constantineau Fleurimond: Rue Sherbrooke ouest; Cooper, Alice: Little Drum Major; Crawford, Julia: Back to the Land; Cuttle, Harriett McLeod: Jean's Wedding; Dare, Laura Price: Deux compositions décoratives; Dawson, Gwen: Mending the Nets; De Lall, Oscar: Mrs. Allan Bronfman; Desautels, Charles-E.: Procession;

Dion, Gilbert: Un toast; Duncan, Alma: Resting; Duquet, Suzanne: Nature morte et Paysage; Edson, Allan: Dock Fire; Elderkin, E.-K.: Paysage; Faimel, Marguerite: Morning, The Bridge et Seascape; Fortin, Marc-Aurèle: Deux paysages de Gaspésie; Frankenberg, Emma: Negro Girl et Nature morte; French, R.-E.: Gloomy Sunday; Gauthier-Charlebois, Aline: Sieste et Première Neige; Gilson, Enid: Bleury Street et Autumn Afternoon; Glyde, H.-G.: Ice Fields; Goldberg, A.: The Drunkards et Contrasts; Goldberg, Eric: Paysage;

Goodwin, Harold: Allegory; Gravel, Raymond: Ma Mère lisant; Grier, Eldon: The Bathers et Red Building; Grier, Sir Wylie, R.C.A., D.C.L.: Paysage; Harrison, Allan: Portrait; Hébert, Adrien, R.C.A.: Le Port, et deux paysages; Helmlich, Herman: Etude; Hingson, Lillian, paysage; Holland, Miriam: Paysage; Hornyansky, Nicholas: Sunset et Paysage; Humphrey, Jack: People Waiting et Portrait; Ite, Katherine: Etude; Jack, Richard, R.A., R.C.A.: Deux natures mortes et Storm Morning.



Jeffreys, Charles W.: Scène; Johnson, Elaine: Deux miniatures à l'aquarelle; Jongers, Alphonse, R.C.A.: Portrait de Mme Thériault; Kieran, Philip: Wind and Rain; Laforest, Jean: Nuque Blonde; Langlois, Jean: The Thaw et July; LeBel, Maurice: Composition et Les Peupliers; Lefort, Agnès: Les douleurs, Nature Morte et Quartier du Chemin de Fer; Lemieux, Jean-Paul: Notre-Dame protégeant Québec; Lindsay, Ellen-T.: Kitchawan Woods; Lismer, Arthur, A.R.C.A.: Deux paysages; Lockerby, Mabel: The Lily; Luke, Jane C.: Paysage; MacDonald, Grant: Tamara Tounanova et Irina Baronova;

Malamud, I.: The Coconut; Mayerovitch, H.: Home Front; McCorkindale: Dawn et Lanesville; McLeod, D. I.: Small Fry; Morin, Laurent: Espièglerie; Morris, Kathleen, A.R.C.A.: Horses et Ste-Cécile Street; Mount, Rita, A.R.C.A.: Portrait; Muhlstock, Louis: The Open Door et View From a Window; Mustard, Vernon R.: Notre-Dame-de-Grâce; Neumann, Ernst: Morin Heights et Mile Olive Gibbons; Newton, L.-T., R.C.A.: Portrait; Omansky, Helen: The Girl in a Straw Hat; Lillies et Portrait; Pagnuelo, Françoise: Carré Philippe; Papineau, Renée L. Westcott: Back Stream et Etude; Patenaude, P.W.: Near Georgeville; Pfeiffer, G.E.: Barley Harvest et Moonlight Ballet; Phillips, W.J., R.C.A.: Mount Rundle et Herbert Lake; Pinneo, G.P.: End of the Road; Porteous, F.E.: Village; Reinblatt, M.: Mayor Street et Lilly; Rhéaume, Jeanne: Dominicain et Andrée; Robinson, Madelyn: Sketch; Roberts, Goodridge: Youth, et deux paysages; Robertson, S.M.: Pink Tulip et Fantasia; Rombach, Jessie: Paysage; Rooke, Constance: Paysage; Rosamond, Mary: Composition;

Ross, J. Fenwick: Ballet Dancer; Royle Stanley, R.B.A., R.C.A.: Evening Light; Ryshpan, Meyer: Fresh Snow et Mt. Royal in March; Savage, Anne: Le Presbytère; Schintz, J. D.



Ces trois œuvres se trouvent au 59e Salon du Printemps, dont le vernissage eut lieu hier soir, à la Galerie des Arts. On voit en haut "Paysage de Gaspésie", de Marc-Aurèle Fortin, au centre, "Etude" de Renée Westcott-Papineau, et, en bas, un plâtre de Bruno Giroux. Le catalogue de l'exposition compte près de 250 numéros et l'on y retrouve les noms de la plupart des artistes de Montréal. (Clichés la "Presse").

The Elf; Schintz, T.M.: Mountain Trail; Schultz, Max: Sugar Camp; Scott, Adam Sheriff, A.R.C.A.: Jeune; Robert, Sharps, R.C.N.V.R.; Seath, Ethel: Fisherman's Luck; Sebag-Montefiore, Nancy: Laurentian Landscape; Shaw, Jane Brumm: Fête-Dieu; Shearer, James B.: Ecole; Smith, H. Leslie: Green Table et Cafe Scène;

Taylor, Frederick: Portrait et McGill University; Tinning, Campbell: Deux compositions décoratives et deux paysages; Topham, T.: Deux paysages; Wardell, Dorothy: Portrait, McCaul Street et Sugar Camp; Whitehead, Alfred: Grey Day; Whitman, David: Self Portrait.

## Dessins, estampes et gravures

Balg, Daisy: Girafes; Bain, Joy: Etude de tête; Betts, Randolph: Christmas Card; Bradtner, F.: Nu; Brittain, Miller: Three Longshoremen; Cann, Elizabeth: Girl's Head; Cripps, W. H.: Lobstermen et Spring et Lakeside;

Cuttle, Harriett McLeod: Béatrice; Diamond, H.: Tjawan, Ragamuffin et Okluk; Hendry, William: Stoker; Lindsay, I. G.: Indian Moons; MacKinnon-Pearson, C.: Monnaie; MacKinnon-Pearson, I.: Half a Tanker et Percé Rock; Masse, Sévère: Formes; Maw, S. H.: Tercentenary; Pagington, George: Trois scènes; Peacock, W.K.: Abandoned House; Ryshpan, Daisy: The Old Pipe; Ryshpan, Meyer: Barnyard Scene; Webster, Jeffrey: Church of St. Columba; Wilson, Stuart: Chimneys; Wilkinson, Alan: The Joke et Heartbreak; Wood, M.-J.: March, Lullaby et Eastertime.

## Sculpture

Whitehead: Portrait; Blason, Henri: ve; Bronfman, Phyllis: Missing; Bus: Choquette, Marcel: Portrait; Daoust, Sylvia: Saint Dominique et Madone; De Palma, Armand: Portrait; Desrosiers, Rolland: Confidence; Felsen, P.: Nègre; Giroux, Bruno: Portrait; Laliberté, R.C.A.: Chargeur de Fusil à terre; Lebowitch, Norman: Horse.

Gazette May 22, 1942  
Free Art Gallery Talk

The Art Association of Montreal is sponsoring a gallery talk on children's painting by Miss Audrey Taylor at the Art Gallery this afternoon at 4.30 o'clock. Admission is free.

2



# Poster Competition Open to Artists Of All Americas

Standard By ROBERT AYRE April 18. 1942

"STRENGTH and security for the Americas rest in a unified determination to remain free."

To encourage the expression of this belief by the artists of the free countries of the Americas, the Museum of Modern Art, New York, announces a poster competition under the heading "United Hemisphere." Prizes amounting to \$2,500 will be awarded as follows: posters for the United States, its dependencies and Canada; first prize, \$500; second prize, \$250; five third prizes, \$50 each; ten fourth prizes, \$25 each; with a similar division for the twenty American Republics.

Each poster must use one of these slogans: "Hands off the Americas"; "21 Republics — One Destiny"; "Unite Against Aggression"; "Fight for a Free America". There are others in Spanish and Portuguese.

The jury will comprise Don Francisco, Office of the Co-ordinator of Inter-American Affairs; Fred Cooper, Artists' Guild; John Falter, Society of Illustrators; William A. Irwin, Art Directors' Club; Rene d'Harnoncourt, General Manager, Indian Arts and Crafts Board; and the following members of the staff of the Museum of Modern Art: Alfred H. Barr, Jr., Monroe Wheeler and Eliot F. Noyes.

## Deadline Set

Numbered entry blanks, with regulations, are available and posters must be in the hands of Mr. Noyes, Director of the Department of Industrial Design of the Museum, 11 West 53rd Street, New York, by July 28. Submissions must be anonymous, identified only by the competition number.

Beginning in the Museum, an exhibition of the winning posters will afterwards be circulated throughout the hemisphere. The winning designs will be placed at the disposal of United States Government agencies for reproduction and use throughout the Americas. They will all be reproduced in a catalogue with text in the three languages.

## Goodridge Roberts

As I have observed before, Goodridge Roberts is on intimate terms with the Laurentians. He seldom seeks them when they are putting on a show, either in parti-colored garb—and if the printer makes it "party" I won't mind—of autumn, or in winter's dazzling light. He is shy of their picturesqueness, nor does he throw himself with extrovert muscularity into their climbs and plunges. He likes to visit them, so to speak, when no one else is looking, when they are resting, as the actors say, between engagements; solitary, he slips into their solitude and broods upon their brooding.

As you will see in his exhibition in the Fine Arts Museum and in the two landscapes in the Spring Show, he gives you no wide prospects; he reveals the summer mood of the mountains in small.

Herald April 29th, 1942  
Thanks To The Art Association

**T**HANKING The Herald for "the whole-hearted encouragement and support" it gave to the recent loan exhibition of masterpieces of painting at the Art Gallery, Marie Bohn, honorary secretary of the exhibition, encloses the financial statement and remarks, "You will see that the final result is very satisfactory."

We do, indeed, agree. The financial object was to secure funds for the benefit of those unsung heroes, the men of the Allied Merchant Navies, and for this cause a net amount of \$18,001.87 was secured.

But something else was achieved that should not be overlooked.

Due to the exigencies of war, world-famous paintings happened to be in safe-keeping on this continent, and under the auspices of the Art Association of Montreal, the opportunity was taken of securing the loan of some of these, together with a selection of others in private ownership, for exhibition in Montreal.

It was a responsibility not lightly to be assumed. It called, too, for initiative and for real hard work. But it was successful beyond expectation.

**T**HE Art Association of Montreal has a continental reputation—that helped. Its membership includes citizens of standing and of wide contacts.

The result was an artistic feast such as no city in Canada has ever before had an opportunity of enjoying.

An attendance of no fewer than 76,936 testified to the appreciation of the public.

Art has its place in the cultural life of a people, and Canadian artists have achieved a commendable place in modern art, giving to the world a distinctive Canadian school, recognizable anywhere.

The work that the Art Association of Montreal has done down through the years in encouraging native talent and native taste in art has been a magnificent contribution to our cultural life.

This loan exhibition of masterpieces but adds to the public indebtedness to the Association and reveals that the Association is stronger and more active than ever.

## Prizes Given

### Art Winners

Star, April 28/42

Provincial Government  
Contest Brought to  
Successful Conclusion

## ADDRESSES ARE HEARD

The art composition contest sponsored by the Provincial Government and based upon impressions of masters' works on exhibition at the Montreal Art Gallery last month, was brought to a successful conclusion with the distribution of prizes at a concert in the Plateau auditorium Saturday afternoon.

Speakers at the event were Hon. Hector Perrier, Provincial Secretary, and Victor Dore, superintendent of public instruction, who were patrons with Alfred Lerose, president of the Montreal Catholic School Commission, and H. J. C. Darragh, superintendent of the schools under the Protestant Board. Mrs. J. E. Perrault and Mr. Perrier presided.

Under the direction of Maurice Ouderet, the artistic program comprised renditions by young Choristers of the Wooden Cross; Berthe Demers, accompanied at the piano by Cecile Prefontaine; Mona Ouderet accompanied at the piano by Ross Pratt; Monique Hebert, monologues, and Rejane Marcotte, piano.

Yvette Caron, of Marguerite Bourgeoys School, was awarded first prize in Class A of Catholic school students in the contest, with Armande Perrault, Marguerite Lemoyne School, and Stella Rodrigue, Notre Dame de Grace School, gaining first prize ex-aequo, in the Class B group.

Class A and B prizes in the Protestant schools, as previously announced, were won by Colin Elder, of Selwyn House School, and Joyce Wolfe, of Willingdon School, respectively.

Other Catholic school prize winners were:

Class A—2nd, ex aequo, Rodolphe Lavergne, Jean de Brebeuf College, and Claude Lussier, Saint Sulpice; 3rd, ex aequo, Therese Derome, Marguerite Bourgeoys College, Ghislaine Lefebvre, Saint Edouard School, and Helen McConomy, Hochelaga Convent; 4th, Yolande Poisy, Saint Edouard School; 5th, Monique Lemonde, National Monument Arts Course.

Class B—2nd, ex aequo, Micheline Gosselin, Marie-Anne Academy, and Carol Walker, St. Dominic Girls' School; 3rd, ex aequo, Simone Gosselin, Saint-Philomene School, and Yvette Leduc, Saint-Arsene School; 4th, ex aequo, Teresa Burgess, Hochelaga Convent, and Lygie Riddez, Sainte-Marthe School. Special prizes were awarded in this class to younger students who entered the competition, Therese Delisle, Children's Library, and Claude Vallerand, Stanislas College.

A number of prizes were presented in each class as well to those gaining honorable mention.

## Star, April 21/42 Puppet Plays Of the World

Miss Rosalynde Osborne of Hamilton, who has collected puppets from many parts of the world, gave an account of them and of the plays in which they perform at the Art Association of Montreal on Monday afternoon. A part of her collection is now being shown in the Lecture Room of the Art Gallery and this, with a number of excellent lantern slides, illustrated her descriptions.

Puppets are figures which act and not dolls for children to play with; marionettes are puppets which are worked by strings from above, and are the kind more often seen in Europe. In the Far East, China and Java puppets are generally used in shadow plays, and some Javanese puppets are known to be 900 years old. Miss Osborne described these and the translucent, coloured figures used in Chinese shadow plays, and examples of them and others of their kind are shown in her collection. She had much to say of them as well as of the Italian marionettes, the big figures used in Japan and the English puppet plays of the time of Shakespeare. The lecture ended with an account of the great revival of puppet playing which has taken place in America and Europe.

## Art Masterpieces Exhibition Nets \$18,001 to Aid Merchant Seamen

Gazette

A profit of \$18,001.87 was made for the men of the Allied Merchant Navies by the highly successful Loan Exhibition of Masterpieces of Painting held at the Art Association of Montreal, it was announced late yesterday afternoon.

Attendance records are reported to have succeeded the highest hopes of the committees, and can be compared with gate reports for a complete year's attendance at the galleries.

It is reported that 76,936 people saw the Loan Exhibition during the four weeks and two days of its showing. For the whole year of 1941 the figure of 80,000 is recorded, while for the preceding year 65,000 was the attendance—less than the four weeks of the special showing. On March 8, the closing day, a total of 8,700 people saw the pictures.

The attendance figure includes 30,000 holders of groups tickets issued to schools and various other institutions.

Of the \$18,001.87 profit, a sum of \$19,883.19 came from the sale of admission tickets. The sale of the specially printed catalogues brought in \$4,167.00, the sale of tickets held in connection with the exhibition \$438.56, and the sale of postcards of pictures in the exhibition came to \$232.17.

Donations towards the enterprise came to \$2,884, including a \$1,000 gift from J. W. McConnell. Two pictures donated for the purpose by Mrs. David Campbell and Mrs. J.

April 28, 1942  
Cecil McDougall were sold for \$1,200.

Under the direction of Mrs. Norman Bohn a large group of voluntary workers handled the complicated arrangements for procuring the pictures from the various museums, galleries and private owners, and here and in the United States and arranged for their safeguarding, exhibition, and the attendance of the public.

The biggest items of expense in presenting the paintings at the Art Gallery were those of freight, customs charges and the insurance of the pictures, many of which were priceless. This came to over \$4,000. The fact that it was not greater was attributed to the generosity of a number of the owners, who made the payment of the insurance during the visit of the paintings here, their contribution to Allied Navies' cause.

The total expenses of the exhibition were \$11,558.48, a sum including printing of catalogues, tickets, publicity, office expenses, as well as some of the clerical work and included that of the guarding the pictures.

The profits will be distributed among the various organizations whose work benefits the men of the Allied Merchant Marine. It will be distributed by a committee on which the Loan Exhibition officials will be represented as well as the heads of the various navy groups.

It was an exhibition which brought here many works which under normal circumstances could only have been seen in Europe, but some of the prizes loaned to the New York World's Fair were retained in America at its close as many of the countries from which they came were then occupied by the Nazis. Works of the Dutch School, in the main placed at the disposal of the Government of The Netherlands, included Vermeer's famous painting called The Milkmaid, and outstanding examples by Nicholas Maes, Ruisdael, Hals, Rembrandt, Pieter De Hooch, to mention some, while Van Gogh was not overlooked. The French School group included work by Corot, Chardin, Monticelli, Daumier, leaders of the Impressionists and Cezanne, Lautrec, Matisse and Derain. The Italian and Spanish Schools were well represented, while the English school included work of portraitists and landscape painters of the first rank. All these paintings came from private sources or galleries, Montreal contributing some excellent examples.

## TREAL DAILY STAR

### Art Exhibition Nets \$18,000

Star April 28/42

Attendance Record Set  
At Showing to Aid  
Merchant Seamen

## EXPENSES KEPT LOW

Eighteen thousand dollars is the sum which remains to be distributed for the benefit of men of the Allied Merchant Navies as the result of the exhibition of pictures held at the Art Association of Montreal in February. This was the Loan Exhibition of Masterpieces of Painting, which was opened by the Governor-General on February 5 and was open until March 8.

Attendances at this exhibition beat all records for Montreal; the total number of attendances was 76,936, which is nearly as large as that of the visitors to the Art Gallery in the whole year 1941. The sale of admission tickets brought in \$19,883, and the receipts, in addition to this, included donations of \$2,884 as well as \$1,200 received from the sale of two pictures, donated by Mrs. David W. Campbell and Mrs. J. Cecil McDougall. The sale of catalogues amounted to \$4,167, and other items—lectures, postcards and others—brought the total to \$29,560.

## SMALL OVERHEAD COSTS

The splendid result of the exhibition was largely due to its very small overhead costs. Mrs. Norman Bohn and her many assistants, most of them ladies, who organized and managed the exhibition, gave their services. The chief expenditure was for transportation and insurance of the pictures, and this, owing to the generous help of many lenders, was only \$4,070, a very small amount indeed for a collection of such great value. Printing of catalogues cost \$3,020, and the guarding of the collection \$1,693, and the whole expenditure was \$11,558, leaving a balance of \$18,001.87, as shown by the audited statement of accounts issued by the committee on Monday afternoon. The committee was also able to say that every picture had been returned to its lender safe and undamaged.

The distribution of this large profit to the men of the Allied Merchant Navies will be made by a committee on which the Art Association, the Navy League and other bodies concerned with the merchant marine will be represented.

Dr. C. F. Martin, president of the Art Association, who was chairman of the committee which secured the loan of pictures, was also responsible for the artistic arrangements of the exhibition.

## Topham and Tinning Awarded Dow Prizes

May 2, 1942 Gazette

Former Wins With Laurentian  
Oil and Latter With Air  
Station Watercolor

With the closing of the 59th annual Spring Exhibition of the Art Association of Montreal a few hours away announcement was made of the award of the Jessie Dow Prize for oils and watercolors.

Thurston Topham, of Montreal, receives the prize for oils and Campbell Tinning, of Montreal, receives the award for watercolor.

Topham's oil, entitled "Laurentian Farm, Val David", is a work good in arrangement, direct in handling and clean in color. The Laurentian country has for years been a favored sketching ground with this artist and he has done a number of effective things along the North River. The successful canvas is convincing in its suggestion of sunlight which illuminates the wooden bridge, the shores of a small stream and the road with a wagon which has topped the incline near a house. In the background is a range of hills against a cloudy sky.

This painter in 1937 was awarded the Jessie Dow Prize for his watercolor "Grey Day, Montreal, from University Tower", which was a good impression of snow-covered buildings and a glimpse of the Jacques Cartier Bridge in falling light.

Campbell Tinning wins the watercolor award with "Runway at Trenton, Ont. Air Station"—with glimpses of planes, buildings and white clouds which make an effective pattern. Not long ago Tinning by special permission made a series of spirited watercolors of the ground and aerial activities at many of the Royal Canadian Air Force stations in this section of Canada, the products of this industry taking the form of an interesting exhibition which was held in the Sidney Carter Art Galleries, Victoria street.

Tinning, whose main medium is watercolor, is versatile and has found some good subjects in the old buildings of Montreal, besides signing some effective flower studies. Before coming to Montreal he found much good material in coastal Maine about Kennebunkport, Prout's Neck, Saco and Scarborough.

Campbell Tinning, who was born in Saskatchewan and lived for many years in Regina, studied under Eliot O'Hara, the American watercolorist, and at the Art Students League in New York. His work has been hung at the Pennsylvania Academy of Art and he has been a regular contributor to the exhibitions of the Royal Canadian Academy and of the Art Association of Montreal.

Although the Spring Exhibition is over the prize-winning pictures will be displayed on a screen for an added period.



# Five Courses Set By Association for Summer School

Standard By ROBERT AYRE. May 4, 1942

THIS YEAR, the Art Association of Montreal will hold its first summer school. It will have five courses—drawing and painting; a teacher training course; a children's workshop; a course in puppetry, and an art appreciation course. Arthur Lismer, A.R.C.A., Educational Director of the Art Association, will be in charge. Goodridge Roberts will be the instructor in drawing and painting, outdoor sketching and landscape. The teacher training course is designed for art teachers of high schools, elementary schools and private schools and for leaders and instructors in welfare and social organizations who have to do with creative work for children. Provincial teachers are especially invited.

The staff will be Miss Anne Savage and Miss Ethel Seath, who have done notable work with boys and girls in Baron Byng High School, in The Study and in the Art Association's Saturday morning classes. Miss Audrey Taylor will direct the teachers' and children's workshop for practical creative work in model-making, design, costume and play presentation. There will be other children's classes. Miss Rosalynde Osborne will direct the special course in puppet-making and the production of puppet plays. All the facilities of the museum, the gallery, the library, the studios and workshops will be available to the students and exhibitions will be held for study and recreation. The school will open on July 2.

## Children's Exhibition

Next Thursday the exhibition of children's work will open in the Museum of Fine Arts. The public is invited to a preview in the afternoon. It will consist of drawings, designs, models, paintings and murals by boys and girls of the Art Association classes and allied groups from three years of age to 16.

As Mr. Lismer points out: "It will demonstrate how children exercise their creative imagination at various age levels, and the children are drawn from all over the city, from schools and settlements, from well-to-do environments and humbler homes. In the hands of artist-teachers with direct and plastic vision, and who understand children, guidance and enthusiasm replace formal teaching. The result is a child's idea of the world in which he finds himself, illustrating with gusto all the things that interest him."

"Canadian children," he goes on, "are not as sedate and experienced as English children. Those who saw the British children's paintings last November will make the comparison. But the Canadians are more alive and energetic; they use livelier design and stimulating, bright color; their interpretations of life are much more youthful."

## For Merchant Seamen

The final report of the loan exhibition of Masterpieces of Painting for the benefit of the men of the Allied Merchant Navies, made public this week by Mrs. Norman Bohn, honorary secretary, is highly gratifying to all citizens of Montreal. The profit, after all expenses were paid, was no less than \$18,001.87. Nothing like this has ever happened in Canada before, but it is not so astonishing when you think how well the exhibition was organized and carried through, how enthusiastically it was supported by the public. The total attendance was 76,936, which included

ed 30,000 holders of group tickets issued to schools and various institutions. Receipts amounted to \$29,560.35. All but about \$10,000 was from the sale of admission tickets. The rest included sales of catalogues, postcards and books, lecture tickets, a donation of \$1,000 from Mr. J. W. McConnell and \$1,200 from the sale of two pictures given by Mrs. David W. Campbell and Mrs. J. Cecil McDougall. Disbursements came to \$11,538.48. Freight, Customs charges and insurance claimed more than \$4,000 of this. Some of the picture owners looked after their own insurance or the item would have



Goodridge Roberts

been considerably larger. Most of the work of the exhibition was contributed by volunteers. Dr. Martin, Mrs. Bohn and the other members of the committees are amply rewarded for all the time and energy they spent. The exhibition meant more to the community than the \$18,000 for the seamen. As an example of what it meant, take the postman who went three times to see the pictures. He did a little sketching in his spare time, he confessed, but this was the first opportunity he had ever had to see Old Masters. He knew he could never go abroad, so he seized the opportunity to see all he could. The show had transported him into a new world. It is to be hoped that now he knows the way to the Fine Arts Museum he will go often and that the Art Association will keep up his enthusiasm, even if exhibitions of the scope of the Masterpieces of Painting are not possible every month.

## Summer School Set For Art Association

Gazette May 16/42  
Courses for Teachers, Art Students and Children Due To Open July 2

The Art Association of Montreal announces the institution during July of a summer school of art, the prospectus stating that the Educational Department of the Art Association has arranged the following courses:

The Art Course for Artists and Art Students in the Art School and outdoors. Painting and Drawing—landscape and portrait—new techniques and good teaching.

To Teachers of Art in High Schools, Teachers of Art in elementary and private schools, to leaders of Child Welfare playgrounds and social organizations, any who have a part in child and youth training in rural or city organizations, schools or settlements, this Teachers' Course is stated to be particularly valuable.

The Appreciation of Art for those who like to know about works of art—history—how they are made, paintings, sculpture—modern art and modern ways of thinking about old and new arts—this course promises helpful assistance and new experiences.

The Children's Classes. Children will be enrolled in a special morning group—ages 6 to 14 years. They will have classes in painting, drawing, making models, producing plays, moving pictures. They will also form the experimental classes for Teacher-training.

There will be a special course in Puppet making and play presentation.

Those in charge will be as follows: Principal and directing the Teacher Training Courses, Arthur Lismer, A.R.C.A. Instructor in drawing and painting, Goodridge Roberts, Director of Teacher's and Children's Workshop, Miss Audrey Taylor, Instructors of Children and Teachers, Miss Ann D. Savage, Miss Ethel Seath and Martha Wald, Instructor in Puppet making, Miss Rosalynde Osborne.

The courses will open on July 2 and close August 8.

## Young Painters At Art Gallery

Star May 14, 1942

The annual exhibition of work by children at the Art Association of Montreal is now open, and is as exhilarating as usual. There is work of many kinds in it; painting, paper onlays, masks, puppets, a fine model of a rough sea with ships on it, and some good line cuts are shown; the clay models are fewer than in some former years, but there is clever and spirited work among them.

This year's work does not all come from the Association's own classes; there are contributions also from other classes at Westmount, the Negro Community Centre, the Griffintown Club, the Iverley Community Centre and the Neighborhood House. One of the most striking exhibits is a very good decoration of children playing, which comes from the Baron Byng High School.

Some remarkable suggestions of life and movement, of children and horses, is to be found in work by children of 10 to 13, there are clever sketches by children of 14 to 16, and quite good drawing in many of the pictures. Some pattern designs are distinctly good, with bold colors.

Work by members of the Art Association's classes for older students is being shown in the children's room in the basement. There are some pieces of competent drawing and painting, but the work is generally little better or even less good than that of the children, which is exhibited in the lecture room.

In one of the upper galleries there is a small exhibition by the Eastern Group, — Goodridge Roberts, Eric Goldberg, Philip Surrey and Jori Smith. Many of their pictures, which are painted in a quite modern manner, show less imagination than those by the children downstairs.

## MacAskill Show Arrives

The hundred-print show of the work of W. R. MacAskill, which

was to have opened in Montreal in the middle of June, reached the city this week after being held up at Hamilton. The collection was opened to the public yesterday morning at the Art Association of Montreal's Fine Arts Museum, and

will remain on display until the end of the month. Mr. MacAskill's work was represented at the recent Montreal International Salon by three prints, "A Saga of the Sea," "Storm Heads," and "The Starboard Lookout."

Gazette July 18, 1942

## Five New Exhibitions At Art Association

Gazette May 9, 1942  
Most Spirited Offering is Large And Varied Collection of Children's Work

There is no lack of attractions at the Museum of Fine Arts of the Art Association of Montreal, there being at the moment no fewer than five exhibitions that offer much variety, and are certain to excite interest.

The largest and by far the gayest attraction is the Children's Exhibition—a collection of drawings, designs, models, puppets and paintings made by the children of the Art Association of Montreal's classes and associated groups, the age range being from three to 16 years.

Keeping the youth of the creators in mind, this is an enjoyable show—the work of youngsters caught at a period when they have plenty of abandon, have their minds clear of everything that other artists have done, are not vitally concerned with anatomical structure, arrangements and techniques, but find a variety of vivid colors something to revel in. In the main the products of these youngsters' brushes are sincere, reveal more than a hint of imagination and are not too precocious. The items are, naturally, uneven, but there is no evidence that any of them quailed before the problems of their subjects no matter how ambitious. The young painters have apparently brushed in what appealed to them—have taken street scenes with bakers' carts and ice delivery wagons, incidents in the maple sugar bushes, recalled the Ark with deer, giraffes, elephants and camels approaching it before the rains came, thought Joan of Arc bound to the stake and looking resigned as very red flames lick her dress, a good subject with a chance to brush in an exceptionally large crowd of onlookers, could not resist the lure of the circus ring or the turmoil of rough seas in which a loaded Viking ship sails, and, turning to the war, have packed tanks with aeroplanes, painted wounded soldier, his rifle falling from his grasp.

Comparisons cannot be fairly made here, but a word is due the striking and well composed murals done by the Baron Byng High School, like promise also being shown in the broadly handled line-cuts from the same source. There are, too, some excellent small clay statuettes, works in relief of good arrangement and decorative qualities and some figures made of cut colored papers pasted on cardboard backgrounds.

In connection with this exhibition, which is due to last until June 1, the Association Bulletin announces that on May 18, at 8.30 p.m., Arthur Lismer, A.R.C.A., supervisor of educational activities, will give an illustrated lecture on "The Child As Artist." On Friday next at 4.30 p.m. a Gallery Talk on this exhibition is to be given by Miss Anne Savage, while at the same hour on May 22, Miss Audrey Taylor will deal with the same subject.

The other offerings in various galleries include an exhibition of work by the students of the Architectural School of McGill University, which this year has fewer entries than usual; the International Salon of the Montreal Camera Club, commented on in this paper's Camera Chats; the exhibition of work by students of the Art Association School of Art, directed by Goodridge Roberts, and a showing of work by the Eastern Group of painters, those exhibiting being Eric Goldberg, Philip Surrey, Jori Smith and Goodridge Roberts.

The Treasure of the Week, loaned by the Redpath Library Museum, McGill University, is a stained glass panel, English XIII Century, depicting "The Beheading of St. John," the deed being performed by a left-handed swordsman. Effective illumination brings out the lovely rich reds and blues which are the main color scheme.

For the summer months a memorial exhibition of the art of Clarence Gagnon, R.C.A., is promised, when a comprehensive collection of his paintings, sketches, etchings and colored illustrations for Hemon's "Maria Chapdelaine" will be shown.

## Exhibition of Photos Will Open Saturday

Montreal's first International Salon of Photography, being held at the Art Gallery, Sherbrooke street, will be open to the public on May 9, it has been announced, following the selection last night of best works submitted by 202 exhibitors in Canada, the United States and Mexico.

This salon, replacing displays at the Art Gallery by the National Gallery of Ottawa, which had been loaning the Canadian International Salon, is under the joint sponsorship of the Montreal Camera Club and the Art Association of Montreal, the previous event having been cancelled "for the duration."

A total of 741 prints was submitted by the exhibitors, among whom are well-known personages in the field of photography, including W. R. MacAskill, Frank Fraprie, Edward Alenius, Franklin Jordan, D. Max Thorek, and Alfred Bridgdon.

The jury is composed of three prominent Montreal photographic artists, T. H. Dupres, Russel King and Max Sauer, who have selected 150 prints as representative of the best in modern photography.

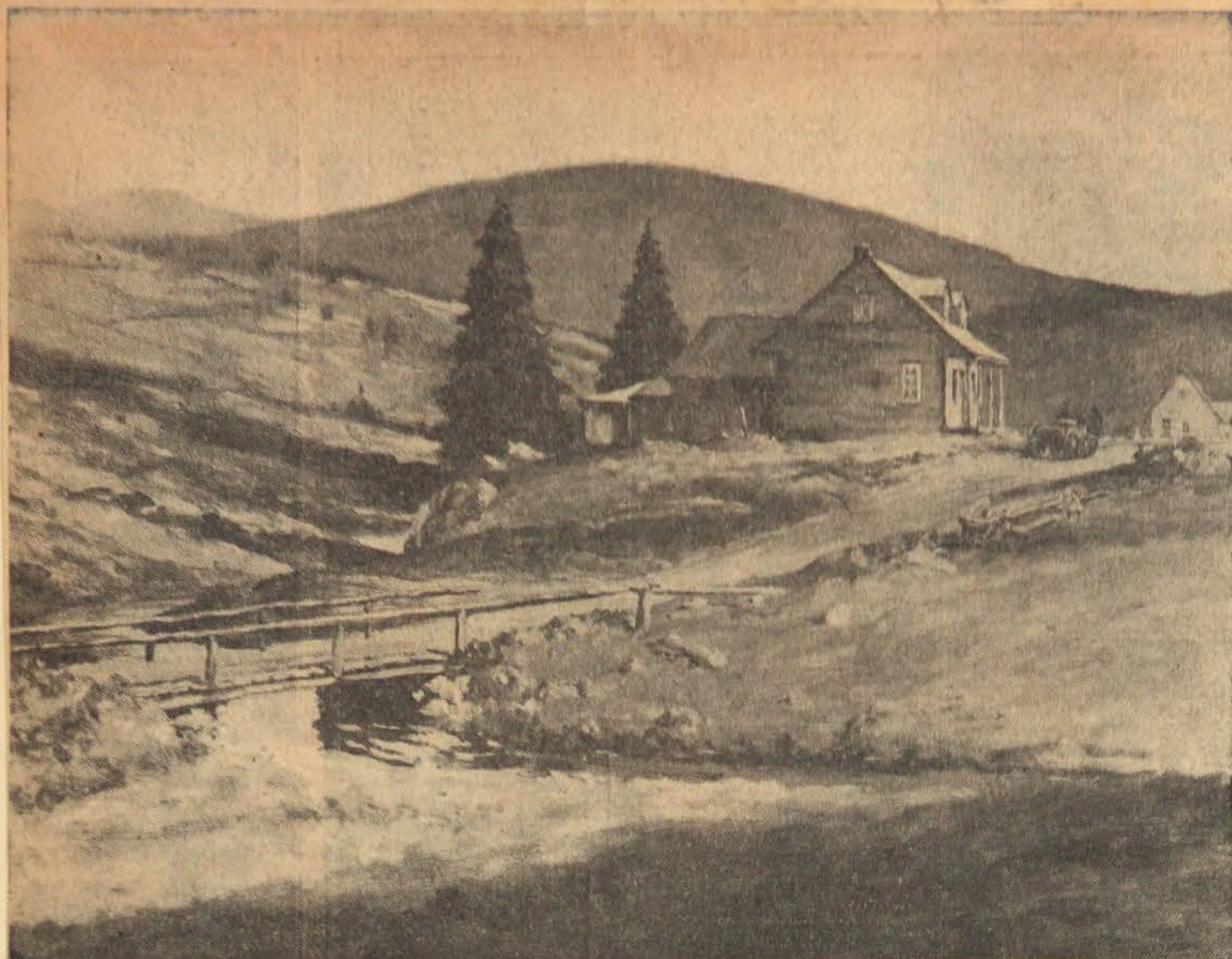
## Soviet Poster Display Closes Tonight at 10 p.m.

Russian war posters and photos, now on display at the Art Gallery, Sherbrooke street west, "have attracted so much attention that someone took one of them home for closer examination," officials of the exhibition declared today. The display closes tonight and those sponsoring the display politely suggested that the "borrower" should return the missing picture by tomorrow.

The photos went on display on June 6 and the exhibition will be closed tonight. The gallery will remain open tonight until 10 o'clock instead of closing at the usual hour. The display has been presented by the Soviet Union Information Bureau.



# Jessie Dow Prize Winner



Thurstan Topham entered "Laurentian Farm, Val David" in this year's Spring Exhibition of the Art Association and won the Jessie Dow prize for oil painting. Mr. Topham won the water color prize in 1937, and this year it was awarded to Campbell Tinning for his "Runway at Trenton Air Station."

GAZETTE, MONTREAL, SATURDAY, MAY 16, 1942.

## CAMERA CHATS

By REX DUFF

### Canadians at The Salon

Of the 203 prints shown at the first Montreal International Salon of Photography, at the galleries of the Art Association of Montreal, eighty are from Canadians and 123 are from Americans; and the eighty Canadian pictures are the work of fifty photographers, whereas the much larger number of American pictures are the work of only 46 photographers. That means that, of the successful entrants, Canadian photographers are represented by an average of less than two prints each; whereas American photographers are represented by an average of almost three prints each. And another interesting fact is that of all the Canadians who submitted prints for consideration, only one-third were at all successful; whereas of the American entrants four out of five were successful.

Now, a glance at those figures

photographers: announcements were sent to the photographic magazines; unfortunately, the announcements were published only a week or so before the salon's sending-in day, and the results were not at all satisfactory. That is why there are so many top-ranking American workers, and so few of the less prominent ones; and it is also why so few of the American entrants were unsuccessful.

One must bear that situation in mind that when one considers the work of the Canadian contributors; the Canadians were matched, not against workers in their own class, but against some of the very finest photographers in the world; all the more credit is therefore due those Canadians who were successful.

### Montrealers Do Well

Local photographers stand up well against contributors from other

sea-side in them. Henri Michaud's "The Artist" is another clever portrait; George Nakash's "Portrait of a Man" is good, but it is by no means as good as some of that photographer's other work. Montreal is represented as well by N. S. Horton, "Rural Robots"; C. F. Sims, "Path of Light"; H. W. Little, "The Dawn of Vanity"; G. C. Papineau-Couture, "Coquette Paysanne"; Raymond Caron, "Dark Eyes"; Octave Gauthier, "The Lord Is My Shepherd"; J. A. Millar, "Buddies"; C. Selby Rickards, "Philip Calger-Watson"; and H. E. Waldon, "Three Little Maids."

Some of the better Canadian entries are from Toronto. Ernest Letten's "November" and Alfred Bridgen's "A Farm in the Hills" record particularly well the peacefulness of the countryside. Other representatives of the Queen City are J. Fleetwood-Morrow, Otto J. Eaton, Stanley Harrod, W. V. Crich, Norman P. Smith and E. R. White.

The remainder of the Canadian entries come from here, there and everywhere in the country, from British Columbia and points east and from Nova Scotia and points west. W. R. MacAskill, whose work is known to photographers the world over, is represented by three marine scenes. Entries from more distant parts come from W. H. Squire, Victoria, B.C.; Frank A. Halliday, Calgary; Dr. L. G. Saunders, Saskatoon; J. M. Duncan, Winnipeg; and Carlton Covey, Fredericton.

The exhibition will remain on display for one more week. Any

one who has not yet seen it should see it immediately, and any one who has seen it only once should see it at least once again.

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### Eastern Group

Diverse as were their characters, the members of the Group of Seven were held together by a strong bond. They delighted in Canadian landscape, felt that it was worth getting excited about, cut loose from the traditional pussyfooting and went off on a glorious spree. They created new dynamic symbols of Canada—not the whole Canada, any more than John Bull represents the complete qualities of the British people—but the symbols were positive and recognizable and they had a powerful import. That's an old story.

Newer, and still in its infancy, is the Studio Group of Toronto. They seem to have a common point of view; I think I am right in calling it proletarian; at any rate, they are not as thrilled by Canadian landscape as they are by people, the working people of the city. They club together and share a studio, work together and frequently use each other for models.

### The Eastern Group differs

from both of these. Kindred spirits the members are, but they are individuals, only loosely held together; not united in any program or in any joint excitement, without a common studio, they pursue their aims independently. They are together in this, that they all live in Quebec, that they are not influenced by the Group of Seven or impressed by the Academy or any other Canadian tradition. Perhaps they don't wish to do so, perhaps they see no virtue in it, but I don't think they will create a new tradition. It will be as individuals rather than as a group that they will affect our painting.

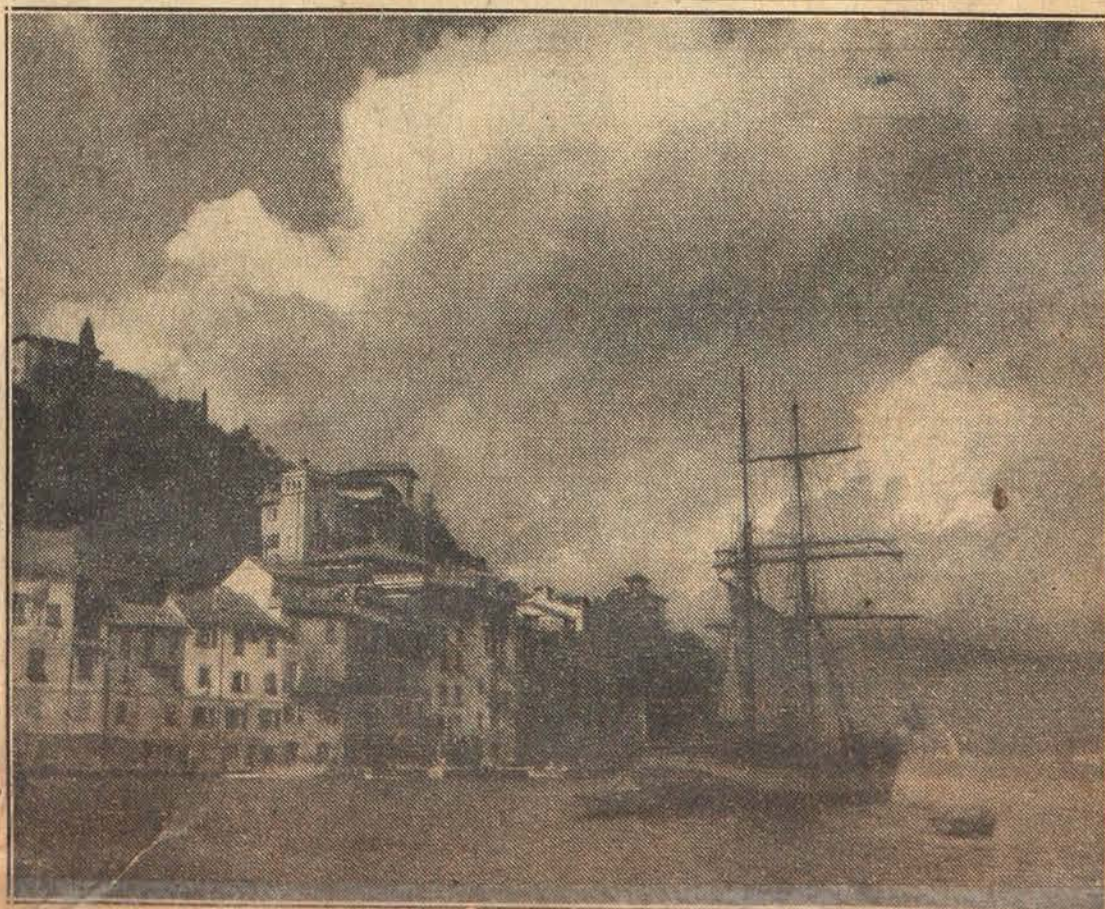
You will see what I mean when you go to the Fine Arts Museum and look at their current exhibition. It is a small show—29 works by four painters. It is regrettable that John Lyman isn't among them this year. Goodridge Roberts includes a few of his personal landscapes, but he emphasizes the other side of himself, the portrait painter who works largely and freely yet reveals a sensitive insight into the tenderness of childhood.

Jori Smith paints children, too, little black-clad French-Canadians with sad or sullen mouths and appealing big eyes. Her idiom, with its daring exaggerations, not only creates profoundly moving form but is an intense expression of inner life. Eric Goldberg, on the other hand, is dreamy, dwelling on the pleasant aspects of human experience. In enchanted landscapes, his happy people enjoy themselves charmingly. His touch is delicate and his color ingratiating. His scene, as I have said before, is not Canada, but an idealized land, a sort of Cythera.

Philip Surrey is represented by only three works, two of them quite small. Gone is the storyteller. Though he is still occupied with humanity, he has no comments to make. In the little tavern interior and the railway carriage, he studies human forms in relation to their surroundings; he seriously ponders composition and atmosphere and comes through not, dramatically, but quietly, and if you are not surprised or excited you are held and you feel like looking at them for a long time.



DESERT SON, by Edward C. Crossett, A.R.P.S., of Chicago, is an example of the portrait work on display at the Montreal Camera Club's first International Salon of Photography. There is a noticeable predominance of portraits in the exhibition, which is an indication of the restrictions on subjects in wartime. Other prominent photographers who have contributed portraits are Harvey W. Brown, Dr. Max Thorek, F.R.P.S., and Stanley Harrod, F.R.P.S.



TEMPEST AT PORTOFINO, by Frank R. Fraprie, F.R.P.S., of Boston, is one of the outstanding prints being shown in the first Montreal International Salon of Photography, which was opened last week at the Art Association of Montreal Museum of Fine Art. The exhibition has work by several other eminent American photographers, including Dr. Max Thorek, F.R.P.S., Edward K. Alesius, F.R.P.S., and Axel Bannsen, A.R.P.S.



# Exhibition of Canadian Art To Be Opened Here April 6

Maple Leaf Fund Is Sponsor for Survey of Dominion  
Artists' Work, Past and Present

By THOMAS C. LINN

New Yorkers will have an opportunity to see a survey of the work of Canadian artists of the past and present when an exhibition of Canadian art opens at the Grand Central Art Galleries under the auspices of the Maple Leaf Fund, Inc., on April 6.

The show represents an effort by Americans and Canadians not only to acquaint the public on this side of the border with the work of Canadian artists but to interpret the life of the Dominion from the days of the earliest settlers. The show is designed to increase the cultural ties between Canada and the United States.

The nucleus of the exhibition will be the collection of historical Canadian art formed by William H. Coverdale, president of the Maple Leaf Fund. More than a decade ago Mr. Coverdale decided to collect these rare items that throw light on Canadian life and history.

Prints, oil paintings, watercolors, maps and other items by known and unidentified artists trace the story of the early settlers of Canada, their meetings with the Indians, their battles, the beginnings of Canadian cities, the great waterways, early merchant ships and many other subjects.

## Many From Manoir Richelieu

Visitors at the Manoir Richelieu at Murray Bay have seen many of the objects in the collection on display there. This collection will be supplemented by twenty-five or more paintings by contemporary Canadian artists selected by art authorities in Montreal. The proceeds of the exhibition, which will continue two weeks, will go to the Allied Nations War Relief. On the opening afternoon, when there will be dancing and refreshments, tickets will be \$2.20. Thereafter they will cost 55 cents.

The pictures in the collection vary from the historical painting by Benjamin West of "The Death of General Wolfe" to a colored lithograph of the frozen falls of Montmorency near Quebec. The latter is after a painting by Cornelius Kreighoff, known for his portrayals of Canadian men and women posed against their native backgrounds. One of his large paintings in the exhibition depicts a characteristic French-Canadian festival entitled "New Year's Day Parade, Quebec."

Kreighoff, as well as other painters and print makers included in the show, depicted for posterity not only the customs but the costumes and family life of their times, providing a record for later generations.

British and French leaders of land and sea forces in Canada's historic conflicts are depicted in scenes of action. The religious life of the country is shown in scenes featuring missionary priests and the building of churches. Winter sports are shown by artists of different generations.

Mr. Coverdale has assembled his collection not only in Canada and the United States but in Europe as well. Although most of the collection is housed throughout the year at Manoir Richelieu, some of the more popular works are in constant demand as loans throughout the Provinces.

## Students' Exhibition

Smaller this year and so modestly confined to the basement that you may have overlooked it, is the annual exhibition of students of the Art Association's school. There is life in it, however, and a good deal of freedom is seen in the handling of the figure, the still life and the landscape. Only one drawing from the antique cast—a Venus—is displayed, although two or three heads find their way into still life studies.

## Federation Meeting

Montreal members of the Federation of Canadian Artists will hold a general business meeting in the Fine Arts Museum next Friday evening, June 3, at 8.30. A report of the Toronto conference will be presented, officers for the region will be elected, and a programme of activities will be outlined. The membership in this district now totals 90.

Gazette, May 30, 1942

## Lieut. Will Ogilvie Was Instructor Here

Painter Showing Work in Britain Directed Commercial Art Classes at Local Association

News accounts from "Somewhere in England" making reference to the work of Lieutenant Will Ogilvie in the exhibition of art by Service men, now travelling Britain after a period at the National Gallery in London, where it was viewed by the King and Queen, has given satisfaction here since the painter was, until after the outbreak of war, director of the Commercial Art classes at the Art Association of Montreal.



WILL OGILVIE

sociation of Montreal. Prior mention of Ogilvie's work was made in this column in mid-April, but the later account published in The Gazette on Thursday, is a bit more detailed.

Born in South Africa, Will Ogilvie was trained at the Art Students' League, New York, and practised commercial art in that city and also in London. He went to Toronto in 1925 and became a member of the art staff of Bridgen's Limited. Later he designed and executed a mural decoration for the chapel of Hart House, University of Toronto.

"African Day", a watercolor, represents his art in the permanent collection of the National Gallery of Canada, at Ottawa.

As instructor in Commercial Art at the Art Association school Ogilvie was uniformly successful and discovered and developed an amount of talent among the students in his class. This section in the annual exhibition of the students' work was uniformly a bright spot.

The overseas report, too, mentions that the same show has paintings by Lieut.-Col. Louis Keene, of Oakville, Ont., which recalls to mind that Keene, son of Caleb Keene, also an artist, and Mrs. Minna Keene, F.R.P.S., a photographer of recognized skill who did a good deal of capital work in South Africa and Europe before coming to Canada, went overseas with the First Canadian Contingent in the Great War and was wounded. On his return to Canada he lived with his family in Montreal where he was known as a cartoonist, wrote and illustrated a book of war sketches and was an effective watercolorist. Warships of an older day particularly interested him, and his work "The Battle of the Whip and Broom" was his contribution to the Canadian Artists' Patriotic Fund—a collection of paintings donated by the artists of the Dominion which travelled from coast to coast and finally went to the highest bidders, William Brymner, C.M.G., then president of the Royal Canadian Academy of Arts, in July 1915 handing to the cause, a cheque for \$10,514.28.

## Art Picturing Canada's History Will Be Shown for War Relief

The Maple Leaf Fund, Inc., 601 Fifth Avenue, announced yesterday an exhibition of historical Canadian art at the Grand Central Art Galleries, 15 Vanderbilt Avenue, from April 7 to 18. The nucleus of the exhibition, intended to acquaint the American public with the art of Canada's foremost past and present artists and to strengthen friendship between the two nations through development of an appreciation of the northern neighbor's arts and crafts, will be some 300 items from the collection of historical Canadian art of William H. Coverdale, president of the fund.

Proceeds from the exhibition, which will open from 10 a. m. to 5:30 p. m. each day and from a preview from 4 to 7 p. m. Monday, April 6, will be donated to the United Nations' war relief agencies.

Supplementing the historic prints and paintings of the Coverdale collection, many of them brought from Canadian galleries and museums where they have been on loan, will be twenty-five or more representative paintings by modern Canadian artists selected by authorities in Montreal.

Believing that artists have a significant part in interpreting the life of their period and that pic-

nouncement yesterday by the Maple Leaf Fund describing the purpose of the exhibition. "Few people realize, it is said, the fact that our northern neighbors are closer to us today as good customers than ever before.

"In 1939 our trade with Canada accounted for three-fourths as much commerce as the total done with all other countries of the Western Hemisphere combined. In that year Canada was first in our imports and second in our exports. We had \$4,000,000,000 invested in Canada, which is one-third of all our foreign investments.

"Each year Canada has paid the United States \$197,000,000 in interest and dividends more than the United States has paid Canada. In 1939 Canada's purchases from the United States were \$495,000,000; in 1940, \$744,000,000, and in 1941 they climbed to the staggering total of \$1,400,000,000.

"It is a practical conclusion that the directors of the Maple Leaf Fund draw from the above statistics when they decide that the time has arrived for such good friends to get closer together in their cultural relationships."

Patrons of the exhibition include the Earl of Athlone, Governor General of Canada, and the Countess of Athlone; Lieutenant Governor Major General Eugene Fliset and Lady Fliset, Leighton G. McCarthy, Canadian Minister to the United States, and Mrs. McCarthy; Jay Pierrepont Moffat, American Minister to Canada, and Mrs. Moffat; Governor Herbert H. Lehman and Mrs. Lehman, Mayor F. H. LaGuardia and Mrs. LaGuardia and Douglas S. Cole, Canadian Trade Commissioner, and Mrs. Cole.

## Children's Work At Art Gallery

Star May 22, 1942

A gallery talk on children's paintings is to be given by Miss Audrey Taylor, Principal of the Children's Art Centre in Toronto, at the Art Association of Montreal, Sherbrooke street, tomorrow, Friday, afternoon at 4.30. This talk is given in connection with the exhibition of children's work, which is now being shown at the Art Gallery.

## Polish Art Exhibit At Art Association

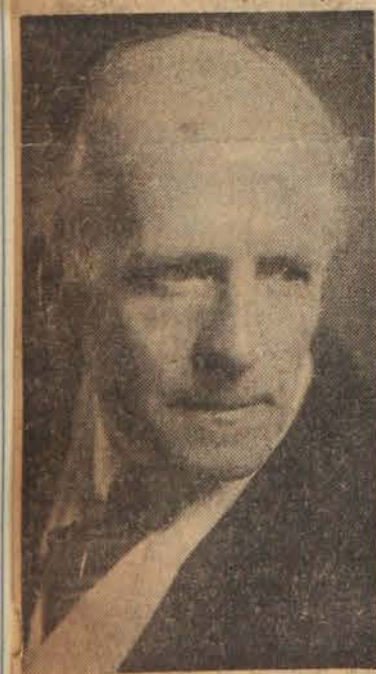
Gazette July 4, 1942

This week-end will see in place the exhibition of Polish Art which is being shown in the galleries of the Art Association of Montreal through the courtesy of the National Gallery of Canada, Ottawa. Oil paintings, watercolors, drawings and prints are in the varied offering, which was got together through the co-operation of the Polish Ministry of Information in London, help and interest being accorded by the Hon. Victor Podolski, Polish Minister to Canada, and Dr. Stanislaw Zaleski. The cover of the catalogue bears a design made by Lieut. M. Walentynowicz of the Polish Corps in Canada, and Dr. Zaleski in the preface writes in part:

"At the beginning of the twentieth century the kaleidoscopic revolution of all artistic theories passed through Polish art, a real mosaic of expressionism, cubism, futurism and surrealism. At the same time a number of talented Polish painters worked abroad in the development of the so-called Paris School.

"The restoration of national independence came with the First World War. With it came the desire to establish a national independence in art, the aim to eliminate the influence of foreign art centres, foreign vogues and orientations."

Arthur Lismer,  
A.R.C.A. May 42



Educational Supervisor of the Art Association of Montreal, who was given the honorary degree of Doctor of Laws by Dalhousie University at its recent convocation in Halifax. Delivering the main address to the students, Dr. Lismer said that art, the expression of the creative spirit in man, was inseparably bound up with the idea of democracy.



# Children's Art Exhibit Lively As Spring Fair

By ROBERT AYRE

GOING to the Fine Arts Museum just now is like walking into a fair. True, you don't hear the churning music of the merry-go-round or the shouts of barkers, nor sniff the fragrance of hamburger and onions, but you get the old lift. It's all that color and the happy-go-lucky spirit that ripples through it. I might have said the lecture hall had blossomed into a garden of Spring flowers but there's much more going on. Let's call it a fair and get all the fun we can out of it.

I know that children's art is an important part of modern education, that it has psychological connotations, that it can be and has been elevated to a cult, but my mood at the moment is to enjoy it simply as an innocent expression of those citizens-to-be who have yet to taste the sorrows of being citizens of this world.

You start with the drawing of infants between the ages of three and five and go on to the simple puppets of five to eight — thumb-tack eyes, colored-string hair, buttons and boats and the mural — quite inarticulate, but what a joyous plunge into color! Yes, I know there are paratroops and burning planes, but young Montreal still comes by these things second hand. The war is not much in evidence in this show.

## Vivid Pictures

The eight and nine-year-olds give you action and a sense of form—a fire that is a fire; a girl weeping over a broken doll; several handsome, decorative horses.

I was particularly taken by the modelling in clay in the ten-to-thirteen section. Astonishing observation and skill in realization is shown in such little figures as the dog with the bone; the child washing her hands; the two singing. The painters in the same age group are sometimes more self-conscious, but there is plenty of freedom and some style in the street scenes, the circuses and the Noah's arks. Life would be poorer without the Deluge, and I don't care how often it crops up in exhibitions. There is an ark, by a fourteen-year-old, wonderfully tossed, and another with the rainbow appearing just as the storm is at its worst. These, and a flower piece nearby, are real painting.

The textile pictures are much more fun than the offerings of some of our group painters. The subjects were well chosen: the woman hanging out the family wash is ideal for the patchwork treatment.

Going as far as the age of sixteen the exhibition demonstrates that some of the youngsters will become painters, though that is not necessarily the object of the Art Association schools, the Baron Byng High School, The Study, and Fritz Brandtner's groups in the St. George's School and the various community centres represented in the exhibition.

Arthur Lismer will lecture on the subject, Monday night at 8.30, in the Gallery.

## Architecture

A glimpse of the world these young people are going to help build for themselves is to be had in the small show of the McGill School of Architecture upstairs. Of course things may not go just as these students foresee, but something must come of their preoccupation with light and air and commonsense and simplicity. They show us possible industrial housing schemes; health centres, with clinics, sun decks and parking places—even a parking place for prams; public baths; newsreel theatres; shopping centres; schools; a stadium; a country cottage. Even the church is simple, chaste and square. It is encouraging to find the students working on practical programs for better living rather than on belvederes. Maybe, when the war is over, reconstruction will get into the right hands.

## Photography

In its first International Salon of Photography, the Montreal Camera Club has generously given most of its space to contributors from the other side of the border. Fifty Canadians are represented by 80 prints, and 46 United States photographers by 123.

I'm not going to start making comparisons but the Canadians show up so well that they needn't suffer from any inferiority complex.

Photography doesn't give the artist much scope for revealing his personality, so the subjects are what you usually find — pillars, shafts of light, waves, sand dunes and snow dunes, ships, nudes, characters, flowers, puppies, kittens, children, birds, still life. When I look at some of the prints, I wonder if photography can go any further. As I have probably said before, I like it best when it is least arty—when it reports on the weather, as Alfred Gradwell, of North Bay, does with his frosty horses in "20 Degrees Below", as F. Lt. A. S. Archer, of Woodstock, does in his almost deserted street in "Five Below" and as Dr. L. G. Saunders, of Saskatoon, does with his men hurrying in a blizzard. The camera is valuable, too, in making scientific records, in catching wild life, the way W. V. Crich, of Ottawa, catches the Saw-whet owl, and for arresting the graceful motion of the gulls. It has an important place in commercial art when it sets before you, as handsomely as some of the prints do, pottery and aluminum utensils.

## McNAUGHTON SEES SOLDIER-ARTISTS' WORK



Canadian Army Photo. Lt.-Gen. A. G. L. McNaughton, C.B., C.M.G., D.S.O., commander of the Canadian Army Overseas, centre; Maj.-Gen. J. E. Roberts, M.C., left, with Alderman A. E. Rush, mayor of a South of England town, inspect the work of a Canadian soldier-artist who has depicted the London "blitz" in paintings and sketches. The paintings were on exhibition at a showing of art by Canadian troops and airmen.

## Lt. W. Ogilvie, Montreal, Exhibits His Art at Overseas Forces' Show

Somewhere in England, May 27.—(P)—The Canadian forces art exhibition of work by servicemen, which was shown at the National Gallery in London and seen by the King and Queen, has been on display in three towns in the Canadian army area in southern England.

In one town, the exhibition was opened by Lt.-Gen. A. G. L. McNaughton, the Army Commander, accompanied by Maj.-Gen. J. H. Roberts, a Divisional Commander, and J. B. Bickerteth of Toronto, personal advisor to the Canadian Army Commander on education, and recently appointed director of British Army education.

General McNaughton told the audience attending the opening that the Canadian Army encouraged "the objective use of spare time" and mentioned the army's educational program through which soldiers can voluntarily continue their studies.

Visitors viewed the 300 paintings

and drawings done by more than 90 khaki artists. Some of the most striking paintings were the work of Lt. Will Ogilvie of Montreal, an official army artist with the overseas troops, and Lt.-Col. Louis Keene of Oakville, Ont.

Col. Keene was through the worst air raids on British cities when he was commanding a detachment of Lorne Scots more than a year ago, and most of his paintings on display are vivid portrayals of nights of bombs, anti-aircraft fire, searchlights and wreckage. He and his men carried out rescue work during those raids and his canvasses are eloquent and accurate records of some of those experiences.

One particularly well-done painting shows the city of London in flames against a background of searchlight fingers, with St. Paul's Cathedral, black and seared dominating the sea of flames.

Lt. Ogilvie's paintings include Canadians working on light anti-aircraft Bofors guns, manning Lewis guns and a number of typical camp scenes.

In addition to the paintings, there was a display of handicraft and a 12-inch woodcarving of a commando, firing a tommy gun from the hip. The carving was the work of Pte. E. J. Sharpe of Hamilton, Ont., member of the Royal Hamilton Light Infantry. The figure was particularly admired by the Queen during the London showing.

Several pictures in pastels by Capt. Norman Young of Winnipeg's Cameron Highlanders produced favorable comment. Art is a hobby of this officer, who has been training in Commando work.

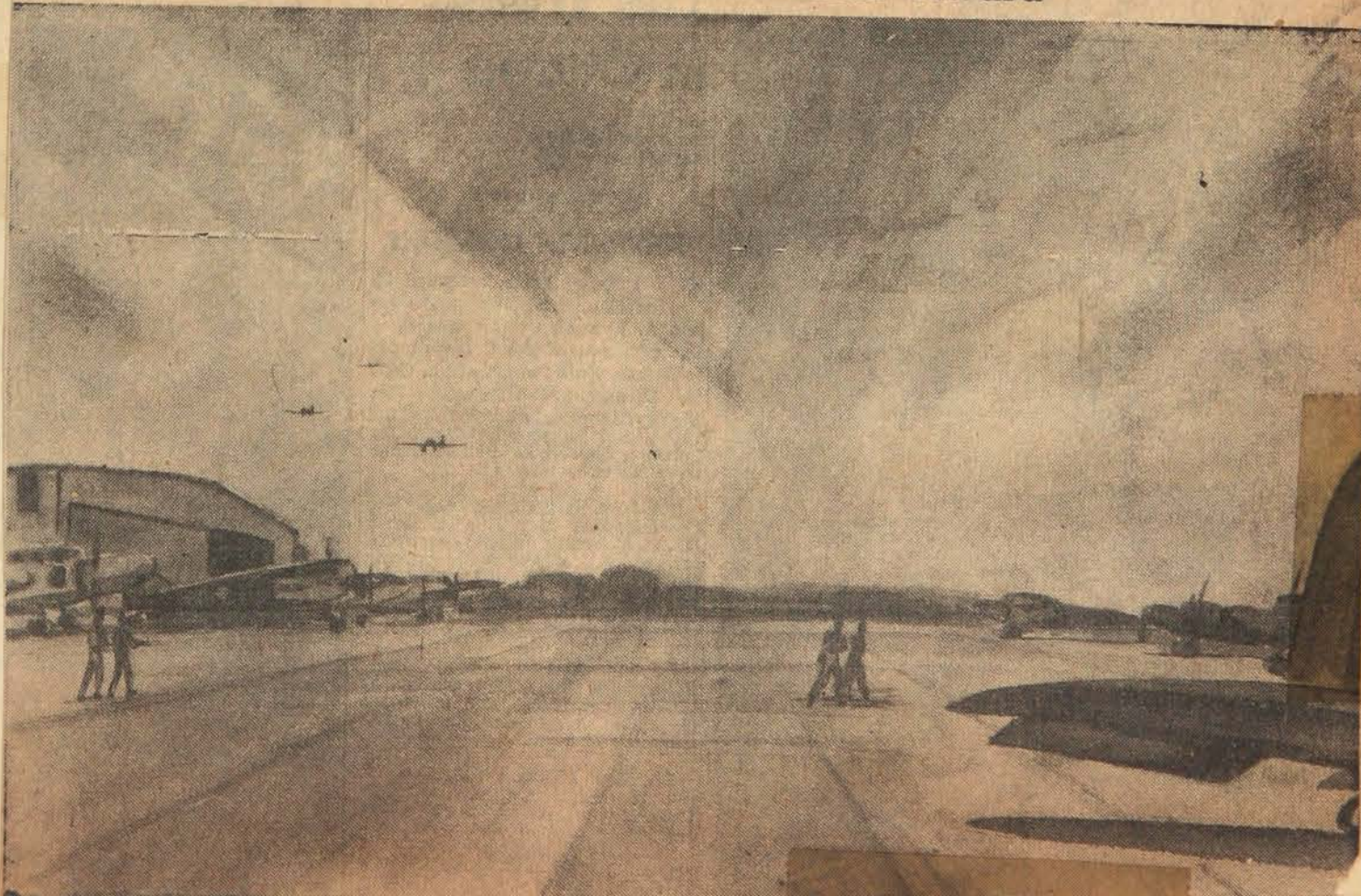
Two pastels were of English scenes, drawn in areas where his unit had been stationed, and another was a grim drawing called "Night Raider," showing a fierce commando stealing over the ground with a fighting knife gleaming in his hand. Capt. Young's portrait of Sgt. R. S. Macklin of Winnipeg, also a Cameron Highlander, was notable.

Two portraits in black and grey, by Staff Sgt.-Maj. Norman Anton of Ottawa, of General McNaughton and Lt.-Gen. H. D. G. Crerar, Canadian Corps Commander, were in the exhibition.

The exhibition was sponsored by the Canadian Legion War Services and will have been seen by at least 15,000 people before it closes.

THE STANDARD, MONTREAL, SATURDAY, MAY 16, 1942.

## R.C.A.F. Water Color Takes Award



The Jessie Dow prize for water colors went to Campbell Tinning for his "Runway at Trenton Air Station" above. It is one of a series of paintings of the R.C.A.F. made by special permission. Mr. Tinning's work was exhibited in Sidney Carter's gallery.



As Allies in Arms we have come to know considerably more than we did about Russia and the opportunity of increasing that knowledge is offering in the large exhibition of posters and photographs arranged by the Information Bureau of Soviet Union at War and in Peace, of which Louis Kon is secretary manager here, being shown in the Lecture Hall of the Art Association of Montreal. It is a thoroughly interesting show and reveals the many and varied activities of that great country.

In the main the colors employed in the posters are restrained and these cover a wide field from those of the early days when the masses went "on their own" and the content of these sheets is largely educational — stressing the need of learning to read and write, of practicing and developing handicrafts and manufactures and dealing with matters of every day physical hygiene. Then, too, the activities of winter days, skating and skiing, are not overlooked, nor are hunting and boating in more clement seasons, while the beauties of cities and resorts properly have their place.

Wartime activities play a large part in the collection of photographs, while through the same medium the cultural side of Russian life is well and liberally presented.

The posters also include a collection dealing with the Spanish Civil War which so increased the European unrest, that it culminated in the present world-wide struggle. The posters inspired by today's gigantic clash of arms give the Russian artists a grand opportunity of frankly expressing their opinions of Hitler and Mussolini and their gang, and these works in color are very lively performances that do not lack spleen.

The exhibition is due to remain on view until the end of the month.

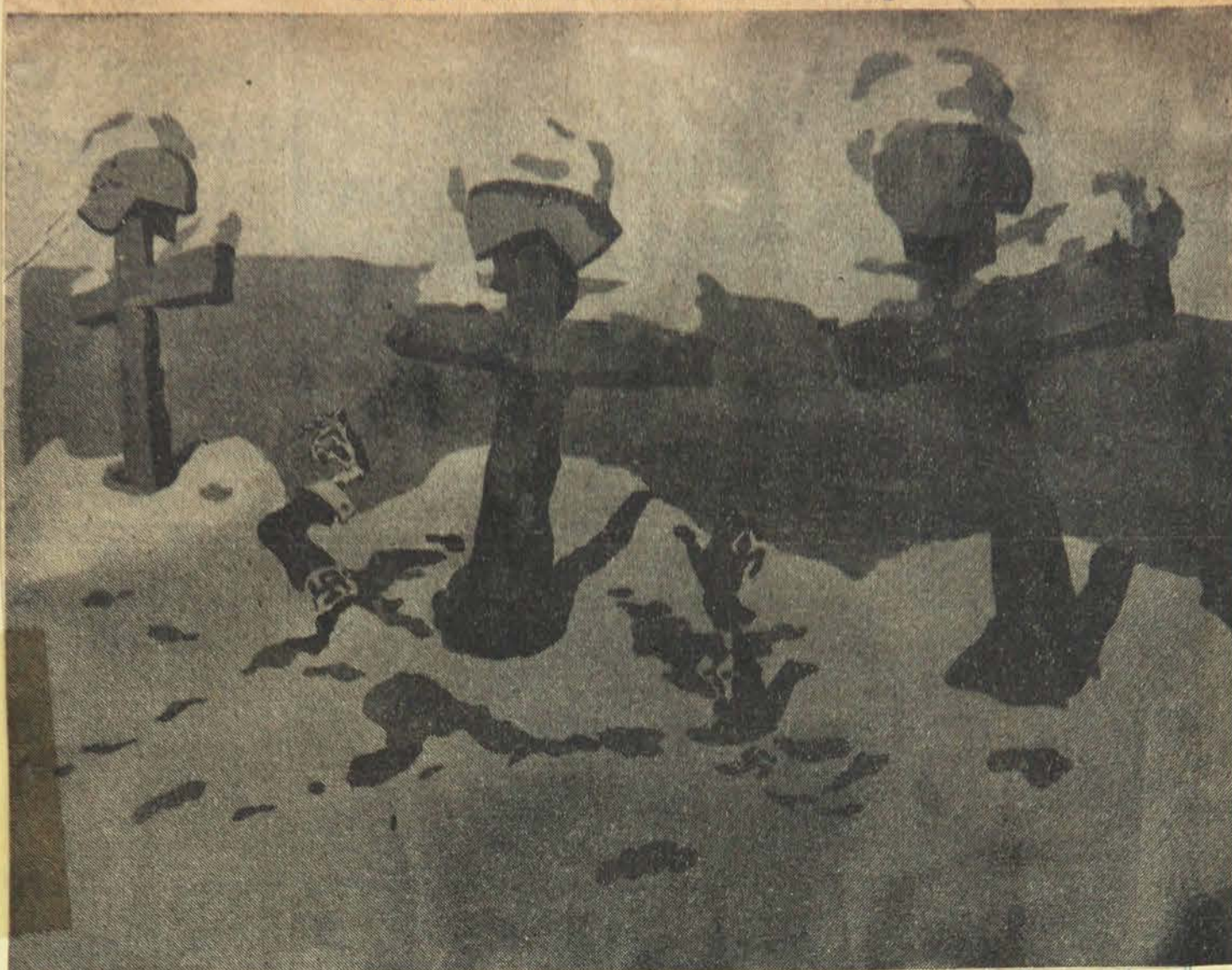
#### Paintings of Flowers

In one of the new upstairs galleries there is a small exhibition of watercolors of flowers by Anne Sanders in which the painter shows a distinct flair for effective arrangement, a quality which is particularly marked when she is dealing with sprays of blossoms. No liberties have been taken with forms and in the main the sense of the fragility of the blooms has been well conveyed, but throughout the color is generally restrained and the artist has kept away from the gay splash of hues that zinnias can supply.

#### Reproductions in Color

Showing in another gallery is a capital collection of color reproductions of paintings by the Impressionists and those who were more concerned with solid forms and less with the shimmer of light and atmosphere. This group includes works by Manet, Monet, Sisley, Renoir, Degas, Cezanne, Van Gogh, Gauguin, Utrillo and Pascin.

## Soviet War Posters at Gallery



The intense hatred felt by the Russians for their Nazi invaders has been put down in unmistakable terms by a group of Soviet artists whose work is now on view at the Montreal Gallery.

June 6, 1942

MONTREAL DAILY HERALD

## Canadian Artists Seeking War Duty

### To Petition Government For Chance To Serve

At a meeting of the Federation of Canadian Artists in the Fine Arts Museum last night, it was announced that the government is being urged to utilize the services of artists in the war effort. A petition to this effect is now being circulated among the artists of Canada for submission to the Prime Minister.

Painters, sculptors, architects, craftsmen, designers, draughtsmen, printmakers, engravers and art teachers who comprise the petitioners point out that in England, the United States and the U.S.S.R., the arts are being extensively and systematically used to sharpen the senses of the people in regard to the extent, variety and force of the effort being made to defend our national heritage and our way of life, and to quicken a pride in the one and devotion of the other which will obliterate surface differences and create a vital national consciousness.

The creative and constructive capacities of the artists can be used, it is suggested, in designing constructional work in camps, factories and other establishments, in decorating such buildings, designing posters and engaging in all forms of pictorial propaganda. It is suggested that details be decided by a conference of government nominees, including representatives of the Federation of Canadian Artists.

Arthur Lesmer, LL.D., A.R.C.A., was elected chairman of the Montreal division last night, with Frederick B. Taylor, vice-chairman, and Mrs. D. Macpherson and Jules Bazin, secretaries.

3



# War Posters Embody Spirit Of Soviet Union

By ROBERT AYRE.

SOMETHING of the spirit of the Soviet Union, the spirit that stopped Hitler on his eastward drive and threw his forces into reverse, may be seen just now in the exhibition of war posters in the lecture hall of the Fine Arts Museum.

The Russians may have used it, but it is interesting to note that in this show there is no propaganda urging the people to do anything; there is no marshalling of conscience, there are no demands for greater effort, no appeals for money, no warnings against giving information to the enemy. All that may have gone before, or there may have been little time for it.

Hitler struck and carried the war into the U.S.S.R., the emergency was there and the Russians rose and fought back. In these posters they give their people heart, they assert their strength and pride, by celebrating their victories and hurling contempt on their enemies.

You get a sense of a people powerful and united and so confident of themselves that they can afford to laugh at their enemies with gigantic ridicule. They see Hitler and his allies as vermin, treacherous and murderous, but still vermin and to be dealt with accordingly.

## That Cannibal!

"How dares this cannibal call himself a human being?" they ask, showing Hitler as a sort of long-nosed rat, sneaking away with a smoking gun in his hand, leaving behind a trail of blood and the bodies of a woman and a child. Napoleon is an impressive shadow in another poster, but even he was defeated and the same fate is promised the contemptible little animal who, with the torn pact falling from his fingers, tries to do what Napoleon couldn't.

Hitler is a rat and a shouting, empty scarecrow. Goering, inflated and weighed down with his medals, broadcast to his soldiers. They are his children for the purposes of murder. He is responsible for everything, he tells them. A companion poster shows that he cannot run away from his responsibility. His fat body learns about it through his neck. As the rope tightens, his eyes pop out like a frog's. The Russians are not squeamish about these things.

"Whatever drops off the waggon is gone." The old Russian proverb is brought up to date with a Nazi plane disgorging paratroops. They drop into a hedge of bayonets, pitchforks and scythes.

## Horrible Death

The Russians award the Nazi invaders crosses, but not iron ones. Here are three of them sticking out of the snow, crowned with helmets, and thrusting out of the snow a pair of skeleton hands in pitiful gesture.

Most of the posters are lampoons, caricatures that make their point without elaboration, in broad washes and in line as swift and unerring as a whiplash. From Louis Kon's translations, I gather that the legends that go with them are as succinct, some of them proverbs turned to new uses, some of them scraps of derisive verse. For a few of the faces, an effective use is made of applied colored plastics.

I cannot tell you the names of the artists, but several of the posters are the work of a group known as Kukryniksy.

As a background for these war broadsides, the exhibition includes tourist posters and others celebrating the industries and sports,

the every-day life of the Soviet people. These are more in the traditional style. To this category belongs an early war poster showing an idealized young Russian soldier running with fixed bayonet.

Between these and the out-and-out caricatures are several vigorous drawings of the destruction of German planes and ships.

## Flower Paintings

In one of the small galleries upstairs you may escape from the war by looking at reproductions of paintings by Monet, Gauguin, Renoir, van Gogh and others of their period; and another gallery has been given over to some thirty water color paintings of flowers by Anne Sanders. Cool and quiet and graceful, they have the air of designs for chintz.

## NOTED U.S. ARTIST WILL SPEAK HERE

Rockwell Kent to Lecture on  
Soviet Posters on

Thursday 20.6.42  
Gazette 20.6.42

In connection with the exhibition of Soviet Posters at the Art Gallery under the auspices of the Montreal Art Association and the Information Bureau, Soviet Union at War and in Peace, Rockwell Kent will speak on Art and Culture in the U.S.S.R., in the ballroom of the Ritz-Carlton on Thursday evening, June 25. The exhibition of Soviet Posters has been drawing interested audiences to the Art Gallery for the past 10 days.

This is the first public exhibition in Canada of Russian War Posters and photographs. Rockwell Kent, in commenting on Russian posters says "they have a spirit that our commercial posters lack. They have a power to rouse one to that faith in the cause and that bitter hatred of the enemy and all he stands for that is essential to a people that are out to win the war." The Poster Exhibition will remain at the Art Gallery until June 30.

Canadians who are familiar with Kent's paintings and who enjoyed his many successful books, Wilderness, N. by E and the most recent This Is My Own, will look forward to hearing this famous American lecture. He is one of North America's most vigorous fighters for the people's rights and the bringing of art into the everyday life of America. He is now engaged in plans for bringing the talents of American artists to the forefront in American war propaganda. Kent feels that "the art of posters, that is, to proclaim or 'sell' to the American people all we are fighting for today, has to be art that is utterly different in content and form from commercial art. None but the best are ready to do it... eager to do it."

Kent has demonstrated this point personally with his striking illustration for the Government Defense Bonds and Stamps Campaign, the figure of a modern worker symbolizing the Minute Man of 1776, a figure familiar to millions of Americans.

Rockwell Kent is President of the United American Artists and Chairman of the National Committee for Peoples' Rights. A great artist, writer, explorer and fighting anti-fascist, Rockwell Kent speaks with authority on the art and cultural achievements of the Soviet Union. The meeting at the Ritz-Carlton will be under the chairmanship of Dr. Arthur Lismer.

## Rockwell Kent Coming

Under the auspices of the Information Bureau of the Soviet Union in War and Peace, Rockwell Kent, the distinguished and vigorous painter, illustrator, writer, traveller — and what not else? — will speak in the Ritz, next Thursday evening, June 26. His subject will be "Art in the U.S.S.R." and will have a bearing on the exhibition of Russian posters now in the Fine Arts Museum. At five o'clock, the following afternoon, he will lecture in the Museum on "The Artist in Peace and in War," sponsored by the Art Association and the Federation of Canadian Artists. Among other things, Mr. Kent is president of the American Artists Congress and is now engaged in United States Government war work.

## Rockwell Kent On Soviet Art Star June 26. 42 American Painter Spoke of Culture In Russia Today

In Soviet Russia artists receive the treatment which American artists would like to receive. Artists in Russia, if their work is of a kind which is approved by the government and the people, are helped and encouraged and are provided with beautiful homes, and their pictures or music are shown and performed, not only in Moscow, but in many other cities and towns all over the country. This fortunate state of art and other sorts of culture in the new Russia was described by the famous American artist, Rockwell Kent, in a lecture at the Ritz-Carlton Hotel on Thursday evening.

The promotion of art has been fostered by the Soviet Government since its early days. Lenin said that art must be cultivated to replace religion and the Russians, unlike the French revolutionaries, did much to preserve the works of art which they took over from the old regime. Art is used largely for purposes of propaganda in Russia, as in America and Mr. Kent, in comparing the two countries, made some bitter remarks about the pictures and songs which have been produced in America in connection with the war. In Russia, he claimed, there is a national art and not a "class" art, and it is not governed by commercialism; it is an art designed to arouse interest in surrounding life. Pictures are bought by the government and distributed all over the country, and it is held that work which is good enough for the people of Moscow is not too good for every peasant.

Mr. Kent, though he has never been in Russia, is a keen admirer of the progress that is being made there, and he cited many books as evidence of it, especially the book of Dean Hewlett Johnson of Canterbury. He also gave some statistics to show the growth of culture in Russia. Books and newspapers are published in seventy different languages; twelve million copies of works by Tolstoi have been sold, and thirty-two million of works by Gorki, and even translations of American books, by Jack London and other writers have been sold in larger numbers than the original American editions.

## Painting by Guardi Is Treasure of Week Gazette June 27/42

The Treasure of the Week at the Art Association of Montreal is a "View of Venice" by Francesco Guardi, 1712-1793. The painting, which has been loaned, is pleasing in color and effective in arrangement. Moored shipping and gondolas dot the water which stretches to the Palace of the Doges and other buildings.

The end of the month will mark the close of the exhibition of Russian posters and photographs which occupies the Lecture Hall, and this show will be followed by a display of Polish art, which comes here through the courtesy of the National Gallery of Canada, Ottawa. This exhibition will comprise oil paintings, watercolors, drawings, prints and sculpture.

## Work by Polish Artists To Be Exhibited Here

Art Association of Montreal  
Will Also Show Paintings  
Now in Storage

Gazette June 13, 1942

Next month the Art Association of Montreal is to hold an important exhibition of work by Polish artists, which will come here through the courtesy of the National Gallery of Canada, Ottawa. This collection will include examples in many media and all indications point to the event being one of unusual interest.

During the summer season, too, the Association plans to rearrange some of its galleries, the purpose being to hang some of the works in the permanent collection which through lack of space have for some time been in storage. This will result in again bringing to light many paintings which have been favorites with many local picture-lovers.

Later in the summer there is to be a comprehensive memorial exhibition of the art of Clarence Gagnon, R.C.A., who died early this year. The offerings will include oils, etchings and work in other media. The occasion will also again bring into view the paintings which this Montreal artist did to illustrate the sumptuous edition of Louis Hemon's "Maria Chapdelaine," published in Paris by Mornay. These works attracted wide attention when previously shown in the Association's galleries, and a number of them were used to decorate the private apartments of the King and Queen when they visited Canada.

In October it is planned to hold a Centenary Exhibition of historic prints and sketches drawn from various sources, including the Coverdale collection of Canadiana at the Manoir Richelieu, Murray Bay.

## Treasure of the Week

The Treasure of the Week is a portrait of Prince James Francis Edward Stuart, 1688-1760, a work of sound workmanship, quiet color and confident handling from the brush of an unknown artist. This work comes from a private collection.

## The Late Lady Drummond

The death this week of Lady Drummond recalls the interest she showed in the Art Association of Montreal, of which she was a Benefactor. The famous Drummond collection of paintings was one often drawn upon when loan exhibitions were held here. The willingness to permit the general public to enjoy these treasures which characterized the Hon. Sir George A. Drummond, who from 1896 till 1897 was president of the Art Association, was, following his death in 1910, shown in the same generous measure by Lady Drummond.

When the present building of the Art Association of Montreal was opened by H.R.H. Duke of Connaught on December 9, 1912, the then Governor-General of Canada viewed one of the most impressive loan exhibitions ever held in Montreal. All the works came from the private collections of Montrealeers, and consulting old notes reveals that Lady Drummond on that occasion loaned the following works: "Man with the Glove," by Frans Hals; a portrait by Vandyke; two portraits of women by Goya; "Port Ruissdael," by Turner; "Return of the Flock," by Daubigny — sheep, shepherd and a dog moving in a misty landscape under a rising moon—a work bought at the Secretan sale in Paris in 1889; "Girl with Kids," by Matthew Maris, the most visionary of the three talented brothers who held important places in Dutch art; "Army and Navy," an old Dutch fisherman amusing a child with toy soldiers, by Josef Israels; "Creation of Eve," by Watts; "River scene at St. Cloud," by the Impressionist painter Jongkind; a characteristic interior with figures by Pieter de Hooze; a work by Corot and "The Shepherdess," by Millet.

Other works in watercolor were also loaned by Lady Drummond to the Association on the occasion of an exhibition of paintings in that medium held in February 1914.

## Canadian Paintings Have Been Acquired

Works by Jackson, Roberts,  
Surrey and Marion Scott  
For Art Association

Six works by Canadian painters have been acquired by the Art Association of Montreal for its permanent collection.

There are two by A. Y. Jackson, LL.D., O.S.A., the most solid and able painter of the lot, who, considering the importance of the Gallery, might be more adequately represented when his performances over a term of years are recalled. "Road to St. Simeon" is a work of effective values—the ends of some barns, a stretch of shadowed snowy country, telephone poles and a horse and sleigh travelling a road and in the background rising land with a dark ridge and an adjoining stretch of sun-lit snow. "Street in Quebec" also a winter scene under a grey, cloudy sky, shows rows of houses, two figures on the sidewalk and a snowy road scored with ruts.

A painting of a girl is the work by Goodridge Roberts.

"The Stairway" is the example by Marion Scott. Pattern is apparently the main object. Figures descend the spiral stairs, while a man and a woman consider the landing sufficiently private for what looks suspiciously like a caress.

The remaining paintings are by Philip Surrey—"The Alley," with what looks like a church building on the left, a man lurking at the end of the walk, while in the foreground is the shadow of an approaching figure; and "Smoking Carriage," with three seated men, a nun passing along the corridor and a glimpse of a sunlit railway station.

gentler work that won for him some art critics' praise as "the world's greatest living illuminator."

Szyk's panel of 38 pictures on the American Revolution which was at the White House, now hangs in the Hyde Park Museum.

## Art Display Proceeds Distribution Is Made

Gazette—18.6.42

From the Art Association of Montreal comes the announcement that the Committee for the 102 Exhibition of Masterpieces of Art, of which Dr. Charles was honorary chairman, Norman Bohn, honorary has made final distribution of the proceeds of the exhibition, the Art Gallery from Feb. 8 to March 8 of this year, for fits of the men of the allied navy, this exhibition was visited by 78,000 persons, with proceeds to be distributed exceeding \$18,000.

The following organizations have received contributions:

The Navy League of Canada (Montreal Division for the Allied Merchant Officers' Club; The Navy League of Canada, (Montreal Division) for the Allied Merchant Seamen's Club; The Navy League of Halifax, for the purpose of assisting the Halifax Seamen's Club; The Navy League for use in Saint John, N.B., and possibly in the Sydney Seamen's Club; The R.C.N.V.R. Women's Auxiliary; The Montreal Sailors' Club; The Catholic Sailors' Club; The Manning Pool, Place Viger Hotel, for recreational purposes; The Allied nations seamen's services through their consulates as follows: Allied merchant seamen of The Netherlands, Norwegian allied merchant seamen, Belgian allied merchant seamen, Free French allied merchant seamen, Greek Allied merchant seamen.

This distribution of money brings to a close one of the most successful ventures of the Art Association. Pictures exhibited were lent by the great private collectors of the United States and Canada, by public galleries and institutions, and by the Governments of the Netherlands and Belgium. It has been a source of satisfaction to the Committee that all pictures have been returned to their owners, and in spite of the hazards of packing, transportation and exhibition, have been received without a single one being damaged.



# Art Lovers Hear Some Plain Words From Mr. Kent

By ROBERT AYRE

SOMEWHAT tumbled about by events—getting ready for a long journey away from Montreal, which will make these notes irregular for a while—your correspondent hailed a taxi to hustle him to the Rockwell Kent lecture.

"The Art Gallery," he said, casually, as if there was nothing to it.

But the taxi-driver looked baffled. "I don't know where that is," he said, without a tinge of shame—rather like a man who had been asked to break all precedents.

"Sherbrooke Street," I said; "I'll tell you where to stop."

"You know?" he asked incredulously.

Now here's a pretty howdy-do! It makes me wonder how deep this ignorance goes; how many tourists, for instance, get away from Montreal without ever discovering we have a Fine Arts Museum. Something will have to be done about it!

I thought of another taxi-driver the man who took Andre Bieler to the National Gallery in Washington. He not only knew where it was but he knew something about it. Maybe he had even been inside, for he had opinions on the Old Masters in the great Mellon collection. "They're all second-hand!" he complained. "Why not something new?"

Mr. Kent would have liked him. Not because Mr. Kent has no use for the Old Masters but because he has a streak of irreverence in him. He is one of those who would spell the word "art" with small "a"—because he thinks of art as part of everyday life. He would have seen that taxi-driver as healthier than the "art-lovers" who go to the shrines to worship after being told by the critics how to comfort themselves; as a man of direct, real responses instead of second-hand opinions.

## Somebody's Error

I am sure he would have liked the Montreal taxi-driver, too. "What if he doesn't know where the Art Gallery is?" I can hear him saying. "That's the Art Gallery's fault. Art ought to go out to meet him. It ought to face him at every turn, work its way into his life and make life richer for him."

Rockwell Kent is a man of action. You know that from the books in which he tells of his adventures in Alaska and Greenland and places less remote; you know it from his drawing and painting. He is an extrovert, striding free, living life to the full, never in any danger of being sickled over by the pale cast of thought. I don't say he doesn't think, but his intelligence is of the muscular practical sort, and he is suspicious of the theoretical and the esoteric.

He made himself clear in the talk he gave under the auspices of the Art Association and the Federation of Canadian Artists.

Art, he said, is one of the activities of man. Its purpose is to recreate life, to move men to look around them and experience more deeply the joy of living. It is not a special cultural activity, cut off from the main stream of experience. There is no special material for art, there are no "artistic subjects": everything that moves you is a proper subject for art.

## Stand On Guard

We who love art should never permit ourselves to be "art-lovers"—of the same contemptible tribe as those bibliophiles who collect first editions and wouldn't dare cut the pages.

Critics are no better. Indeed Mr. Kent thinks they're worse; they contribute to the sham; they cause "art-lovers"; they read into artists' work meanings never intended, and the artists going about their jobs, pay no attention to them.

Hard words, Mr. Kent, but I think you over-simplify art, and over-simplify the artist, making him a sort of unconscious behaviorist, merely reacting to stimuli.

Art has reaches beyond the description of an apple. Mr. Kent is

a grand story-teller and his long tale about Eve and her apple was very entertaining. Eve wanted to share her discovery with Adam but she had no words, so she resorted to charcoal and crushed strawberries and recreated the apple on a piece of birch-bark. Had he been tainted by art criticism, Adam would have stopped at the picture, he would have examined it by aesthetic standards, he might have stripped it off the tree-trunk and hung it up on the cave wall, but he would never have been moved to go out after the real thing, the apple. And where would you and I be today?

## More Than Seen

Maybe Rockwell Kent isn't as simple as he makes out. Maybe he enjoys talking with his tongue in his cheek. Anyway, there is more in art than representation, than painting apples so realistically and lusciously that your mouth waters. There are overtones even if the artist doesn't always realize he is putting them in. It is quite conceivable that an artist may achieve more than he intended and there is no reason why the critic shouldn't bring philosophy to bear upon it, pointing out how deep it goes, how it is related to human experience and to human longing for something greater than itself.

Perhaps Mr. Kent would say that art which needs interpretation isn't the real thing, but I think history shows that it is frequently a generation ahead of the public. Presented in strange new forms, its significance, though it deal with the eternal verities, may elude, may be so obscure at first as to cause repugnance.

I quite agree with Mr. Kent that the artist, at his most individualistic, is part of society, can never get outside human experience, but I don't think he should be limited to the passing scene.

His whole argument is conditioned by the war. He is president of the Artists' League of America, an organization, composed of the Artists' Congress and the Artists' Union, whose function is to get the artists and, through them the public, wholeheartedly into the war. "The most important thing to me at this moment is to win." The artists should be called upon to function as human beings in a great emergency. They should be morale builders; they should create a cheering section; they should make every blank wall cry out.

The Canadian artists agree with him in that and they are concentrating in a pressure for action. There is no doubt that art can be an instrument and a weapon, but I think we shouldn't forget that it is something else, that it has other things to do, even in time of war. It may be used to sell the principles of Democracy as it is used to sell chewing gum, and better used, but that isn't the whole story. Even in the building of morale, that isn't the whole story.

## Greetings Sent Here By Painter in Moscow

Gazette Jul. 4, 1942  
Radlov Tells of Wartime Activities in Message to Rockwell Kent

In connection with the exhibition of Soviet posters and photographs held in the Lecture Hall of the Art Association of Montreal last month and Rockwell Kent's lectures and coast-to-coast broadcast on "Art and Culture in the Soviet Union", the following wireless message was received from Moscow by Mr. Kent, noted as artist, author and explorer, from Nikolai Radlov, a very prominent Soviet painter, cartoonist, a Stalin prize winner:

At this moment, when the world has learned the news of further strengthening of friendship between the great peoples of the Soviet Union, Great Britain and the United States, I feel particularly urged to send warm greetings to our comrades in arms. Inasmuch as you are an artist, I should like to address this message to you and tell you about our work here in Moscow. Perhaps you will find it possible to publish this—which is intended for American and Canadian artists—in your press.

I experienced the greatest artistic doubts, and perhaps the happiest moments of my life as an artist, during the grim days of October, 1941. We felt no fear for Moscow when the enemy was nearing the city. But it seemed to me that the art most to my taste—that of satire and humor—had become unnecessary for perhaps a very long time to come. Was there any need for laughter when the entire city bristled with anti-tank obstacles and through the streets there marched, tense and grim, regiment after regiment of fresh troops prepared to die for their country and bring death to the enemy? It seemed that those people must have forgotten laughter. Their face muscles lost the ability to form into a smile.

In those days when we Moscow artists were working on "TASS windows" and were busy drawing posters calling for the defence of our city, our country and our culture, there came to see us a representative of the Red Army from the Central Front. He was glad to see me there. He put a folder before me and said, "Bring out for us a Collection called Front Laughs! Here is our material: jokes, verses, articles, drawings by our men. If the collection proves a success we may publish it regularly as a magazine."

The collection was a success. In a small, windowless room containing a desk and two chairs, and which we used as a bombshelter because raids were frequent and work urgent, we held editors' meetings, discussed subjects sent from the Front, suggested our own illustrated topical verse, retouched caricature sketches made by the Red Army men in the trenches, supplied them with texts in verse.

Yes, it turned out that our valiant soldiers found time for laughter. Thus we cartoonists found ourselves mobilized—laughter had become an arm of the Red Army. The collection was converted into a magazine which now appears twice monthly. It is called "Front Humor" and is very popular among the men at the Central Front.

But cartoonists' work is not confined to issuing the magazine and contributing to numerous Front newspapers and leaflets. Most of our time is spent working in the "TASS windows" studios, producing campaign posters representing laconic comment in colors on political events of the day. They are multiplied by stencil and furnished with a brief text in verse. They serve to expose Hitlerite tyranny, for they are based on documentary evidence of the infamous behaviour of German troops in occupied countries and the moral degeneration of Hitler's army.

"This work is a great school, and I don't regret that I have laid aside children's books—which I loved to illustrate—to work on these posters, which require startling silhouette and bright color schemes, combined with trenchant characterizations and rapidity of form."

"I have the feeling that in this somewhat coarse street art we have perhaps the first practical application of the dream of the finest democratic artists: that paintings should be placed on view in public squares and be thus directly presented to large masses of people."

We comment not only on events at our Front.

The activities of our Allies, their growing military strength, the remarkable action of the United States, fill our hearts with joy. And we are sharpening our pencils in anticipation of the spectacle when Hitler Germany is caught in the vice of two fronts and will answer in full for all the crimes of this Hitler-devised "total war".

"We are happy that a second front is becoming something real and that we artists in Russia, as well as our colleagues in the United States, in Canada, and in Great Britain, are contributing our share to the great cause of the struggle of the freedom loving peoples against Nazi tyranny."

The Information Bureau Soviet Union at War and in Peace in Montreal states that the war posters recently displayed in the Art Gallery, a show which, incidentally, Louis Kon was active in arranging, were actually what is referred to in this Moscow message as the "TASS window" material, so widely used in the Soviet Union by the Soviet Telegraphic Press Bureau known as TASS.

## Polish Exhibition Has Varied Works

Examples in Different Media Occupy Three Galleries—Recent Gifts on View

There is plenty that is interesting in the exhibition of Polish art which came to the galleries of the Art Association of Montreal through the courtesy of the National Gallery of Canada at Ottawa. There is variety in the oil paintings, watercolors, drawings, prints and sculpture, though the watercolors and drawings are largely devoted to scenes of war and, with a few exceptions, the oils do not display much in the way of gay color.

Frydrysiak is good in his self-portrait and Gorska in "The Pensioner" has invested the old woman with plenty of character. Hufnagel's "The Atelier" and Pach-niewska has much juicy color in his painting of a woman knitting in a garden setting. Pluzanski in "Cafe" goes in for mass caricature, and Jadwiga Simon-Pietkiewicz in "Houses and Men" treats an ordinary subject in an unusual way. Zulawski in his work entitled "Interior" shows a woman enjoying a lonely tea by lamplight. Zawadowski has a good effect of sunlight in his women seated outside a house in the work called "The Terrace", and Natanson, a Polish war artist now working in Scotland, shows a bit of naval action with Narvik as the objective. Kubicki paints a bit of everything in "The Harbor", and Gorska shuns no detail in "The Wise Woman". Baake suggests atmosphere in the painting of a girl in a chair reading under a white umbrella, and Bielawski has a peaceful scene in "Manor House at Szostakow", a building with a screen of trees at dusk. Bylina goes in for martial subjects in "The General" and "The Guards", the former being marked by good action in the galloping horses. Three works by Krzyzanowska are solid and well painted—a landing stage on the Vistula with moored boats; "Volhynia" showing rolling country and a winding stream at sundown, and "Gdynia" with shore and water at close of day.

The oils and sculpture are shown in the Lecture Hall and the drawings, prints and other graphic work displayed in two of the new galleries upstairs.

In the central gallery, where a number of works of the Dutch school, taken from storage, are on view, there are three additions to the permanent collection in the form of gifts from R. B. Morrice. There is an oil of cattle at a pool by Willem Maris, painted in 1863, which is solidly constructed and fresh in color; a stable interior with a woman feeding a cow, by Anton Mauve, and "English Inn", a work by John Crome, with figures on a country road, and a man on a white horse outside the hostelry. Other works in this gift, not at the moment on display, are a Dutch interior by Baron Leys; an Italian girl standing on a terrace, by J. Maris, and also an early oil and a watercolor by J. W. Morrice, R.C.A.

## An Exhibition Of Polish Art

Star Jul. 7, 1942

Two collections of work by Polish artists have been circulated in Canada by the National Gallery at Ottawa; a third, which is now being shown at the Art Association of Montreal, differs from the others in the facts that it includes some oil pictures as well as drawings and prints, and that many of both represent war and its horrors. Many of the drawings are true records of war, as seen by its victims, and it is hardly surprising if a certain sadness of coloring prevails in much of the oil painting, even in one or two of the flower pictures.

The drawings and prints, which are shown in two of the upper galleries, make the more impressive part of the exhibition; there are only a few pieces of sculpture, and they are not very important. Very vivid and convincing are the battle scenes, with much suggestion of movement. Notable among these are the pen drawings and the etchings of Marian Gieb-Kratoch-wil, the free and simple wash drawings of Zdzislaw Ruszkowski, and, even more, the broad sketches in charcoal of Stanislaw Mikula. There are some striking views of Narvik and the fighting there, especially in the rather formal ink drawings of Joseph Natanson, who has also an oil picture of Narvik on fire. Some most interesting portraits and studies of soldiers and others are by Feliks Topolski, Alexander Zyw and Andrzej Wart. Two drawings of the horrors of Dachau are by Krystyna Kopczynska; Wojciech Sawilski's charcoal study of evening light, Olek Teslar's scenes in Scotland and Norway and Rafal Malczewski's water colors are also of interest.

The prints are rather less concerned with war subjects. As in former Polish exhibitions, there are many good wood engravings and cuts; some of the more striking of these are by Ignacy Paprotny, Wiktorja Gorynska, Wlodzimierz Kloczek, Jan Sterling and Tadeusz Cieslewski. There are also some remarkable lithographs by Aleksander Soltan, and Molly Bukowska's etching of a child, an aquatint by Zofia Stankiewicz, a woodcut by Edmund Bartlomiejczyk and Bernard Frydrysiak's dry points are outstanding.

Some effective portrait studies and sketches are among the oil pictures; two by Raymond Kanelba, a girl's head by Tadeusz Dabrowski and one by Stanislaw Appenzeller are among the best of these, and there is an exact, almost photographic, study of an old woman by Jan Gotard. Jerzy Jelowski puts life and action into his scenes of war and sport; good landscapes of Polish scenery are shown by Wlodzimierz Bartoszewicz, Michalina Krzyzanowska and Wladaw Bielawski; Emilia Wysocka has one of the best of the flower pictures; there is humor in Stefan Pluzanski's view of a crowded tafe.

The exhibition, in the making of which the National Gallery has had valuable help from the Polish authorities, provides some excellent records of phases of the war and, at the same time, gives a good idea of the vitality of Polish art.



## Now in Permanent Collection



A. Y. Jackson's "Street in Quebec" shown above, has been purchased by the Art Association of Montreal for the Permanent Collection in the Gallery. Another new addition is Goodridge Roberts' "Figure of a Girl." Mr. Roberts is now teaching for a month at the Gallery's summer school.





Bought by Art Association



"The Smoker" by Philip Surrey, of Montreal, is one of four paintings by younger artists recently purchased by the Art Association here for inclusion in their permanent collection.

June 20th, 1942 Standard

## Art Gallery Buys Four Paintings By Montrealers

By ROBERT AYRE

GOOD news for the younger painters of Montreal, and for the public, too, comes from the Art Association this week. The president, Dr. C. F. Martin, announces the purchase of four paintings by three artists of this city, Marian Scott, Goodridge Roberts and Philip Surrey.

The new acquisitions include, as well, two landscapes by A. Y. Jackson, LL.D., who, although he now lives in Toronto, is a native of Montreal and finds much of his inspiration in Quebec Province. They are "Road to St. Simon," one of his typical winter pieces, and a view of Quebec City in the snow.

Marian Scott's picture is one of her semi-abstracts, a stairway; Goodridge Roberts is represented by a figure of a little girl, and Philip Surrey by two works, "The Smoker" and "Night." The latter is one of his familiar street subjects. "The Smoker" was commented on in these notes a few weeks ago. It was shown in the Eastern Group exhibition, as was the Roberts study.

The action of the Canadian Acquisitions Committee of the Art Association should be warmly commended by the community at large. We can't leave it to Toronto to recognize our painters. Within recent months, Toronto has acquired the works of seven Montrealers and no doubt this was a stimulation. Let's hope it is only the beginning for there are others who deserve to be included in our permanent collection.

(2)

Standard June 27th 1942

## Modern Polish Art To Form Exhibition At Fine Arts Galllery

By ROBERT AYRE.

ARRANGED by the National Gallery of Canada, with the assistance of Dr. Stanislaw Zaleski, Director of the Museum of Fine Arts at Cracow, and Hon. Victor Podeski, Polish Minister to Canada, an exhibition of contemporary Polish art will be held in the Fine Arts Museum of Montreal during July, opening next Thursday.

It will include paintings in oils and water color, drawings and prints, many of them by artists in active war service. The Arts Association Bulletin points out that Polish art is intensely indigenous and while the show will not present all its phases, it will interpret the strong love of nature and the national spirit of decoration and craftsmanship which express the Polish individuality.

Another exhibition planned for the coming few weeks will bring to Montreal the work of Wallace MacAskill, of Halifax, the internationally-known photographer of ships and the sea. As Blodwen Davies related in Maritime Art, MacAskill worked and bought himself a sailing boat when he was ten or eleven. When he was twelve, his parents gave him a camera. "The boy's life was charted," she said. "Sea, camera and MacAskill have been inseparable ever since."

At sixteen he went to the Wade School of Photography in New York and began winning prizes. He settled down in Halifax as a commercial photographer in 1907. By 1920 he was able to devote himself entirely to creative photography of the sea. He has exhibited in all parts of the world and he has published a book, "Out of Halifax," containing a hundred reproductions of his work.

The Art Association summer school will open next Thursday.

In August and September a memorial exhibition of the work of the late Clarence Gagnon, R.C.A., will be held.

### Art on the Radio

I don't know yet whether it will be carried over local stations, but if you are at home on Tuesday afternoons you may be able to pick up a new weekly radio program, "Living Art," sponsored by the Columbia Broadcasting System. According to the CBS, it aims "to spell the word art with a small 'a' and will range from the advertising poster to the paintings in the United States National Gallery."

The series will be presented in conjunction with the Metropolitan Museum of New York. It will be conducted by John D. Morse of the Museum staff, former instructor at the Detroit Institute of Arts, and the producer will be Leon Levine, assistant CBS education director.

The opening broadcast, July 7, from 4:30 to 4:45, will be typical. William Gropper, noted painter, and Otis Shepard, who does chewing gum posters, will argue on "Easel versus Billboard."

Later programs will include a "vox-pop" broadcast from the front hall of the Metropolitan, "Why Visit a Museum?" in which the public will supply the answers; an interview with Wallace R. Deuel, journalist, and George Grosz, contemporary painter, on "Art under Hitler," and a debate between Barbara Morgan, photographer, and Reginald Marsh, painter, on "Photography versus Painting."

### Outside the Museums

Even if you don't hear the program, you will be interested in the trend. "We believe," says Lyman Bryson, CBS education director, "that radio can help to increase appreciation of things that are beautiful to the eye. We are not going to talk about pictures only but also about those things which the cunning hands of men have made, whatever they are, to please the eye of anyone who takes the trouble to look." Horace H. F. Jayne, vice-director of the Metropolitan, says: "We want to remind people that art exists outside of museums as well as in them, which is certainly one of the ways in which every museum can serve its community."

It's all to the good that people,

and museums, should be thinking like this. The Museum of Modern Art holds an exhibition of kitchen utensils. The Art Association of Montreal, in its current bulletin, says: "An institution, such as ours, is a breathing place for new progressive ideas as well as a storehouse for the more academic and traditional forms of expression."

Museums are no longer satisfied to be impressive morgues where the illustrious dead may lie in state. They are becoming schools, and quickeners of the life of the community. They go out to meet the people and permeate their lives. Without any desire to "uplift"—a nasty word—they are beginning to realize that they should be an active force in raising the tone of their community, in making life worth living.

(3)



# Death of Julia, Lady Drummond, Closes Career of Great Service

**Patriotic and Philanthropic Work Highlighted by Outstanding Efforts on Behalf of Soldiers in Great War—Funeral Service Tomorrow**  
Gazette 11.6.42

Death came late yesterday afternoon, after a lengthy illness, to Lady Drummond, widow of Sir George Drummond, at her residence in this city. She was surrounded at the end by members of her family.

Lady Grace Julia Drummond—for three generations Montreal's "first lady"—was a woman of great patriotic, philanthropic and public-spirited interests, her contribution to Canadian life being recognized by leaders in educational and governmental circles as well as by her fellow townspeople. She resided at 1290 Pine avenue west.

Born in this city, the daughter of the late Alexander Davidson and Grace (Gibson) Parker, both of Edinburgh, Scotland, she was first married to Rev. George Hamilton. Some years after his death she married Sir George Alexander Drummond. They had two sons, Julian, who died in infancy, and Guy Melfort, lieutenant of the 5th Highlanders, who was killed in action at St. Julien on April 22, 1915.

It was as a leader in women's work in the last war that Lady Grace Julia Drummond endeared herself to a generation whose sons were fighting the battle that her son had fought and who were giving their lives as he had given his.

Just a few months after Canada had entered the world war, she landed in England, with the hope that she could be of some service to the Empire — and today the legend of Lady Drummond and her hundreds of volunteers, who organized and manned one of the

letters for them, provided extra comforts, and arranged visits to the country during convalescence.

But the great body of the work done by this unusual band of women is preserved only in the unpublished records of various Government offices which came into contact with it.

## FILLED AN ACUTE NEED.

Realizing that the experience of Canada's men would be those of Britain's men, who were beginning to pour back into hospitals, and realizing the anxiety of relatives at home when no news was heard from missing or incapacitated men, Lady Drummond began the organization of a department of information, which was started with two assistants and soon expanded into five departments, which included the Bureau of Missing Men, Prisoners of War Department, Information Service, Hospital Service, and so on.

Thousands of men who came within the scope of its work, and whose long hours in hospital were made easier, could tell much of the "little extra something" which the military administration did not have the time to provide.

There are thousands of letters from those men to attest to the gratitude they felt. There are scores of them composed in the form of poems. There are files of letters, numbering thousands, from mothers and wives. Long after the war had ended they kept coming in, and today they rest in the War Archives of Canada as a record of mercy and service.

The realization by Lady Drummond and her aides that there existed a long and anxious period between the time a man was wounded and the time he was well enough to write to his people, brought about the formation of the Casualty Information Unit. Women met the relays of stretchers coming in to hospital, spoke to the casualties, learned their names and those of their relatives, wrote letters home for them, and kept up correspondence on behalf of numerous patients who were unable to do so for themselves.

## AIDED WAR PRISONERS.

One task inspiring another led to aid for prisoners of war. With the formation of the Prisoners of War Department, considered one of the greatest services of the Red Cross today, thousands of men in prison camps received parcels of food, clothing, cigarettes and other needs. Through the International Committee in Geneva, a standard of parcel weight and numbers was set, and to every Canadian in a German prison camp went the full limit. In all, 472,511 parcels of food and 57,745 parcels of clothing were sent, at a value of \$1,300,000.

In all this Lady Grace Julia Drummond was the guiding hand, for her avowed purpose in life had always been "the peace and unity of Canada, the Empire and the world." She believed, she always said, that "women were meant to be the cements of society, and came into the world to establish relations among mankind."

Yet her World War achievements scarcely placed in the shadow her accomplishments in other fields. At the close of the war she had been decorated with the Medaille de Reconnaissance, the British Red Cross Medal and the Serbian Red Cross Medal. She was created Lady of Justice of the Order of St. John of Jerusalem, yet she continued to take an active part in the organization and operation of many social and welfare movements.

most amazing institutions in Canada's overseas service, is one of the brightest pages in the history of the Canadian Red Cross.

It has been the subject of several historical works, but is best re-



LADY DRUMMOND

membered by the men who spent long months in hospital, and who found that they were not forgotten by the Canadian women who wrote (Continued on Page 17, Col. 6.)

These included the Charity Organization Society, now the Family Welfare Association; the Victorian Order of Nurses; the National Council of Women; the Women's Canadian Club.

## HONORED BY MCGILL.

She received the degree of Doctor of Laws, honoris causa, from McGill University.

One of the pioneers of the feminist movement in the province she was ever a keen advocate of women's rights. She was the benefactor of writers, musicians and artists, and a most generous giver to philanthropic organizations and a bountiful and sympathetic dispenser of private charity to those in need. Of her, it was once said, that the poor had worn a path to her door.

To all of these pursuits she brought gifts of personality which marked her as one of the great women of Canada. Of impressive bearing and dignified demeanor, she was gifted with a keen and ready wit. A most fluent speaker she will be long and well remembered for her graceful and polished addresses from the public platform as well as for her brilliant conversation in the company of friends. Her talent with the pen was equally well marked and she was a scholar of exceptional attainments, versed in world affairs.

Lady Drummond had for many years been interested in the Art Association of Montreal, of which she was a Benefactor, and following the death of Sir George Drummond in 1910 was always ready to place at the disposal of the Association on loan works of art from the valuable Drummond collection, then intact. Le Retour du Tropeau, a magnificent canvas of sheep, shepherd and dog on the move across misty land beneath a rising, golden moon, which it was often reported had excited the envy of the authorities of the Louvre, was presented to the Art Association by Lady Drummond in memory of the Hon. Sir George A. Drummond, who was president of the Association from 1896 to 1897.

The Association, too, was enriched by L'Île Heureuse, a large vertical landscape by Corot, which, in memory of Arthur Lennox Drummond and Captain Guy Melfort Drummond, was presented by the family. Both these works had been treasures of the Drummond collection.

Lady Drummond was noted for judgment that touched upon genius. Far-sighted and able to discern the value of any cause for which her support was sought, she ever allied herself and brought to bear her great influence only on such movements whose worth was unquestionable. She was no supporter of cults or fads and nothing that she did not feel to be worthwhile received her aid.

A Conservative and an Anglican, her death closes a chapter in Canadian history that was replete with the true qualities of home and community.

Lady Drummond took a keen interest in the work of the Julia Drummond Residence and was also well known for her interest in the "bonne entente" between the English-speaking and French-speaking citizens of the province.

She is survived by Huntly Drummond, president of the Bank of Montreal, who is a stepson, two sisters, Mrs. Hugh Wigham and Miss Helen Parker, both of this city, and by a grandson, Flt. Lt. Guy Drummond, at present overseas with the R.C.A.F. The late Arthur Drummond was also a stepson.

Funeral service will be held tomorrow at 2:30 p.m. from the Church of St. John the Evangelist.

## THE LATE LADY DRUMMOND.

Montreal loses a great lady and the Dominion one of its most tireless and benevolent workers in the broad field of social welfare in the death of Lady Grace Julia Parker Drummond. Few women did more to better the lot and brighten the lives of others or continued in this noble service over so long a period of years. The wife and subsequently the widow of a very distinguished citizen, the late Sir George A. Drummond, K.C.M.G., a member of the Senate and a one-time president of the Bank of Montreal, Lady Drummond was no less eminent in her own chosen field. She was active in the foundation, organization and administration of many associations and societies ministering to the health and bettering the fortunes of many thousands of men, women and children. Among these may be listed the Family Welfare Association, the Victorian Order of Nurses, the National Council of Women, the Women's Canadian Club, the King George and Queen Mary Maple Clubs for Canadian Soldiers on leave during the last Great War and so on. She gave strong support to the Canadian Red Cross and during the World War served as head of the Information Bureau of that Society in England. She lost her only son in that war.

Lady Drummond's work won wide recognition. She was awarded the British Red Cross Medal, the Serbian Red Cross Medal and the French Medaille de Reconnaissance, and in 1921 the honorary degree LL.D. was conferred upon her by McGill University. She was a Lady of Justice of the Order of St. John of Jerusalem, had the distinction of being first woman speaker at a public banquet in Montreal and was presented to His late Majesty King George V and Queen Mary, presenting to the latter a splendid jewel set in Canadian gold, to which many Canadians had subscribed. An eloquent speaker Lady Drummond possessed great personal charm, natural gifts which, combined with a striking presence, gave her a place apart and enabled her to carry through to success the many charitable enterprises to which her hand was set. She will be missed by men and women in all walks of life, and very deeply mourned. Gazette, 11.6.42

## CAMERA CHATS

Gazette 25.7.42 By REX DUFF

### Mulum in Parvo

If there is one thing more than any other which would impress the visitor to the MacAskill show currently at the Art Association galleries, that one thing might well be the manner in which the artist has made a great deal of a very little. The collection comprises 102 prints, yet the subjects of all the prints could be counted on one's fingers. There never was a better proof of the fact that, in a scene which to a casual observer might seem singularly devoid of picture material and devoid even of ordinary interest, the artist whose eye "sees" pictures could find a different picture at every turn of the head and at every shifting of the eyes. No photographer who has been in the habit of complaining that there ain't nuthin' to take a picture of, could ever honestly repeat his complaint when he has seen what Mr. MacAskill has done with one tiny harbor, with one lighthouse, with one seaman's profile.

To the active photographer and, indeed, to any visitor who gives pictures more than a hurried glance, there is a definite advantage in being able to see a large collection of the works of a single man; pictures which, seen by themselves, have little meaning apart from the mental associations they may arouse, immediately take on a new significance when they are seen in relation to others of the same type and perhaps even of the same subjects.

That is not to deny that a picture ought to be able to stand by itself; certainly it ought to; and when a picture requires "outside support" to give it value, one may question its worth as a picture. But the fact remains that after a picture has created an original impression, its interest is not necessarily over; if it can be seen together with a few other prints which have some sort of relation to it, it will provide an entirely new interest to the person who considers the finished picture as the result of many causes and who delights in tracking down the causes.

It is possible, in any one-man show, to pick out certain things that run through all the examples; that is so, even when the exhibitor himself has not consciously introduced any unifying theme. In any large collection it is almost inevitable that two or three traits (sometimes they are only traits) should be visible after a little study. However, in this MacAskill show there is sufficient unity of subject matter to keep the visitor busy, before he even thinks of searching for the more subtle factors of unity.

One figure appearing frequently in the prints is that of a weather-beaten seaman, pipe in mouth. The figure is shown in daylight, his arms forward, his hands grasping the oars of a rowboat, his head turned to the left, looking over the water; that is "Son of the Sea." Almost the same arrangement, but this time in the dark of evening, is given in "Home is the Sailor." The figure is lifted from the boat and placed on a rock, his profile remains the same with head-covering and pipe, on his shoulder he carries the oars, and he looks out to sea—"Scanning the Weather."

Another figure used often is that of a lighthouse on a rocky point. In "Peggy's Cove, Nova Scotia" the lighthouse is seen at the left, in the distance. In "Evening Clouds at Peggy's Cove" quite a different scene is shown, but again this time on the right of the picture the lighthouse appears. In both of those pictures the lighthouse performs a valuable service in strengthening the composition. It figures again in "A Saga of the Sea" (shown at the recent Montreal International Salon), in which it gives a unity which would otherwise be lacking to the scene of the old seaman and the lad looking over the waters.

Again and again the photographer goes to the ships and the boats and the wharves and the huts of the harbor, and it is here particularly that his ability to see much in little is apparent. He has a few general shots of the harbor, but the rest show single sections of it, each one done with a personal touch, and each capturing the atmosphere of the place.

Fortunately, Mr. MacAskill does not fall into the error that so many modern photographers do fall into: the error of carrying the practice of selection too far. He stops when he has the pictures he wants, and he does not force himself into far-fetched "true-to-life" shots such as one so often sees now in salon collections.

As with every good thing, it is possible to have too much selection. It serves its purpose when it guides one into the search for pictures; but when it leads one to the recording of minute details which may be parts of pictures but could never be pictures in themselves, it is disastrous. There is a good deal of rot spoken nowadays (and a good deal more that is acted but left unspoken) by photographers who have the craze for recording odds and ends which only an idiot would consider pictures. One sees a 16 x 20 enlargement of baby's hand holding a man's thumb; one is supposed to marvel at that, and be profoundly affected by its social significance, and all the rest of it; one is supposed to gasp and say: "My! isn't that a wonderful picture!" Well, if one says that or anything like it, one is talking through one's hat. It may be good photography; it may be wonderful photography; but that doesn't make it a picture.

W. R. MacAskill is unquestionably one of the greatest of Canadian photographers; his work is known not only in this country, but in the United States and in other parts of the world. The Montreal Camera Club, who arranged to bring the show to this city, and the Art Association of Montreal, in whose gallery the show is being held, both deserve the thanks and appreciation of local photographers. It is to be hoped that this is not the last such exhibition Montreal is to have.

A PAGEANT of South American Peoples will be presented by the children of the Summer School of the Museum of Fine Arts at 3:30 p.m. tomorrow at the Art Gallery.

**Art Items Are Lent By Drummond Estate**  
Gazette 25.7.42  
Works by Mauve, Maris, Corot and Color Etchings by Cassatt Shown

In one of the galleries of the Art Association of Montreal there is a small collection of art works loaned from the estate of the late Lady Julia Drummond which will interest those picture-lovers who are dubious regarding the importance and the permanence of much of the so-called modern painting.

Here will be found an oil by Mauve—a blue-smocked man behind a plough pulled by a white and brown horse in a level landscape, under a cloudy sky that threatens more showers. It is a splendid piece of painting of good values. The team is resting in the growing dusk that shadows the turned earth and the piece of land that stretches to grain in stook and a fringe of trees. Gashes in the clouds let through the sun which gleams on the small puddles of water in the furrows.

Another piece of lovely tone is a small Corot, with figure in a boat among the reeds of a waterway edged with trees. A house is visible against a distant copse. It is a work that spells peace. By Matthew Maris, the most visionary of the talented painter brothers, is a small oil of a woman leaping towards a white goat with its kid. In moderate area are packed all the most engaging qualities of this Dutch artist—whose famous oil "The Four Mills" brought a record sum when the Sir John Day collection went under the hammer at Christie's in London many years ago. There is, too, a portrait of Lady Drummond by Dorothy Vicaji, who some time back painted many Montrealeers, and there is also a pastel of three figures by Byam Shaw.

The balance of the items are etchings in colors by the American painter Mary Cassatt, who, born in Pittsburgh, spent many years of her life in France. She was in Paris when the Impressionists started their art revolution and was an admirer of the works of Manet, Courbet and Degas. Best known for her paintings of mothers with their children, she has employed these themes in the etchings on view. She shows good judgment in her color harmonies and, in the main, employs good design and a simple, expressive line. The prints are definitely dated—the costumes being of an older day. The subjects are simple—mothers bathing their offspring, taking them on promenades or showing maternal affection. The young women, too, are seen having tea with a friend, licking an envelope at the writing desk, or washing themselves under the antique conditions of the basin and pitcher, or having the modiste give the requisite modest length to their skirts.

Mary Cassatt, 1845-1926, studied at the Pennsylvania Academy school, went to Europe and her first painting to be hung at the Paris Salon was dated 1872. Another work was accepted in the following year, but in 1875 a portrait of her sister was rejected, but went in in 1876 after it had been retouched. Next year her work was rejected and she seems to have had enough of official art bodies and struck out for herself, her sympathies being with the Impressionists.

## ART SESSION ENDS

Gazette 6.8.42  
**Students Plan South American Pageant as Finale**

The Art Association of Montreal which has been holding a Summer School of Art for students and for children of the city with more than 100 enrolled, closes the session this week. As a finale to the course the children will this afternoon at 3:30 o'clock present a pageant of the South American People in which the costumes, setting, and properties were designed and made by the children themselves. This is free to the public. There will be an exhibition of children's drawings and models. The course is under the direction of Arthur Lismer, LL.D., educational supervisor.

## ART PAGEANT

The summer session of the Art Association of Montreal comes to an end this afternoon, when over one hundred students will present a pageant of the South American people. The demonstration is free to the public, and begins at 3:30 p.m. Harald, 6.8.42

## South American Show Opens at Art Gallery

A pageant of South American peoples is being held at the Art Gallery this afternoon as the finale to a summer school course in art for children of the city. Costumes, settings, and properties used in the pageant have been designed and made by the children themselves.

More than 100 were enrolled for the course and in the children's classes new techniques in child training in art were used. The pageant is open to the public and there will also be an exhibition of children's drawing and models.

The course was given the children under the direction of Arthur Lismer, educational supervisor of the Art Association's Museum of Fine Arts.



# Clarence Gagnon's Art Subject of Exhibit

Thursday Set for Opening of Worthy Display at Art Association 8.8.42

On Thursday in the galleries of the Art Association of Montreal will open an exhibition of the paintings and etchings by Clarence Gagnon, R.C.A., the Montreal artist who died early this year. There will, too, be a group of sketches and a selection of the illustrations he made for the Mornay edition of Louis Hemon's famous story "Marie Chapdelaine." It promises to be from every angle a worthy show and the works have come from many places—the National Gallery of Canada, Ottawa, The Art Gallery of Toronto, the Quebec Provincial Museum and from private sources. The collection will contain the most important of this painter's works and the general outstanding excellence of this offering to picture-lovers amply warrants the present intention of the Association to keep it on view through September.

The paintings and other works have been assembled, the production of the catalogue is in hand and the display will revive old days. To many it will bring back the years when some of these canvases first made their appearances at the annual Spring Exhibitions of the Art Association or at the showings of the Royal Canadian Academy of Arts. The occasion will also recall the fact that Gagnon was a student of the Association schools under the direction of the late William Brymner, C.M.G., R.C.A., an instructor of many parts who, while being liberal-minded in the matter of young artists displaying individuality and character, very properly insisted on the mastering of the vital fundamentals of sound art—good drawing and harmonious color. There was no dodging these exactions while under his direction—what the developing artist did afterwards might be another thing! An apt student and inherently sympathetic to these basic principles, Gagnon made rapid progress and his rise in the world of art and the support that the discerning art-lovers in England, in Europe and in Canada accorded his paintings and his etchings was always a source of great gratification to Brymner.

Gagnon, while the countries of Europe lured him on sketching tours and gave him many effective subjects for his brush, seems happiest when he is setting down scenes and happenings in his native province. In him Quebec had an outstanding and sympathetic interpreter. Soundly effective at the period when the countryside is ablaze in Autumn leaf, he reveals his keenest perception and understanding when the land is deep in snow or when the suns of Spring set free the frozen brooks. His viewpoint to some may be a trifle precise and literal on occasion, but that glittering atmosphere was not beyond his powers is evidenced by "The Ice Bridge," sleighs travelling the winter road over the St. Lawrence at Quebec, with the luminous bulk of the Citadel in the distance and a glorious blue in the ridges of snow that edge the roadway.

The group of winter and spring scenes is a generous one—a man loading with logs a sledge in a shadowed clearing with sun-flushed mountains in the background; "Horse Racing on the Ice" with its congregation of sleighs and figures about the judge's stand, stretch of river with the racers and a rising hill on which stand houses and a church; "Village in the Laurentian Mountains" with its church and house-edged street up which an ox drags a log-laden sleigh, the distance being filled with mountains very bare and Alp-like in appearance. There is, too, a village street at Baie St. Paul, an area in which the painter was much at home, with sleigh on road, typical houses, children playing with a sled on the sidewalk and a sun-touched mountain. "Winter Morning, Baie St. Paul"—vari-colored houses, a horse and sleigh and a church, admirably imparts the crispness of a sunny winter morning and also reveals observation in the treatment of reflected lights in the blue shadows. There is also, a moonrise in winter—the luminous crescent, in a sky spangled with stars, clearing a dark ridge and illuminating the settlement and the river between high banks. Of this season are "The Farm on a Hill," showing the painter's skill in setting back the hill beyond the level ground beneath; "Street Scene, Quebec" with a solidly built house of rambling aspect, a light in a window and trees that throw snaky shadows on the old structure, to touch on a few.

Of winter activities there may be mentioned "Pig Killing Day" the split carcass leaning against a building and a man approaching with buckets suspended from a shoulder yoke; there is an outdoor oven being tended on a sunny winter day by a woman of ample lines in a red skirt; "Spring Morning, Baie St. Paul" with a man busy outside a barn where the water of thaws has collected and a fine sunny painting of men gathering the ice harvest. In other scenes there are sleighs on the snowy roads on days clear and on days grey with the threat of snow. There is action to the plodding horses as they plow through the snow of streets edged with houses true to type and soundly drawn. In these the sunlight and shadow is convincingly set down, and, according to hour, skill is shown in bathing objects in the rosy glow which comes as day ends.

Of Autumn when color is at its gayest there are among others "Lonely Village on the St. Lawrence," "The Pond in October" and an impressive "Moonrise, Autumn." There are scenes done abroad—"Rue du Canal, Moret-sur-Loing" with old buildings and figures in the street—a work true in atmosphere and tone; some Swiss lakes; a thunder cloud over St. Malo; a Venetian scene with figures in a shadowed foreground, gondolas and across the water a church in dazzling sunlight; beach scenes with figures and striped tents; Mont St. Michel with three figures in the foreground; the Chateau Gaillard in an Autumn setting and also another version of the lofty structure wreathed in morning mists.

This show promises to be one of the events of the local art season which got under way in these galleries with the exhibition of Masterpieces of Painting in aid of the men of the Allied Merchant Navy.

It is an exhibition that will bring pleasure to that important majority who look for form and color in painting and prefer in art something that reasonably simulates something that their own eyes have seen and that they can understand. It may likewise hint to the young student that there is a bit more to this artist business than mixing a mess of any colors, ruining good canvas and insulting even an average intelligence. St. G. B.

## Gagnon's Art In Exhibition

Star 7.8.42  
Pictures and Etchings  
By Late Academician  
At the Art Gallery

It would not be easy to find a one-man exhibition so free from monotony as that of the work of the late Clarence Gagnon, R.C.A., which opens today at the Art Association of Montreal. The collection, which includes oil pictures, sketches and etchings, represents Mr. Gagnon's work of the last forty years and makes a worthy memorial to one of the most notable of Canadian painters.

The oil pictures include many of the scenes of this province and its people which are the most familiar of Mr. Gagnon's works in Montreal exhibitions. Most of them are winter scenes, with the gay colours of French Canadian houses, clothes and sleighs standing out against snow; but there are a number, quite as characteristic, of other seasons. They show this country as truly as Kriehoff's pictures but in other ways, and in all of them Mr. Gagnon's vision and method remained unchanged.

In the European pictures there is a far greater diversity of vision and treatment, and in some of the earlier ones the influence of French painters is evident. Two of these early pictures are a very attractive beach scene and a French landscape, and the pictures of Dinard, a good piece of colour, and of a man ploughing, a fine study of atmosphere, are excellent and quite French. A fine view of Venice and a large one of a French coast scene suggest something of the manner of J. W. Morrice.

In contrast to these and to the Canadian pictures are two of Chateau Gaillard on the Seine, one in full light with rich color, the other, of a misty morning, a beautiful arrangement of blues. Another striking picture of blue mountains, with a many-colored sky reflected in the lake, is of Sunrise on the Lake of Geneva; the mountains are nearly black, above green water, in an admirable little picture of a Norwegian lake, one of the latest pictures in the collection. Among remarkable pictures are the early one of Mont St. Michel, standing up in empty space, the pale distant view of Assisi, seen through poplar trees, and the procession of sleighs on the ice-bridge at Quebec, more freely painted than the other Canadian pictures; rich pieces of color are "Dawn on the Hills" and "The Pond in October."

The set of fifty or so illustrations to Hemon's "Marie Chapdelaine" have a gallery to themselves. It is good to see these delightful studies of Canadian life again, and they are well shown in their present place. In the next gallery there is a good display of small oil sketches and of etchings. The sketches, which are admirable small pictures, are of a variety of subjects, chiefly landscapes in the province of Quebec, with a few of mountains and a glacier in Norway, and they are so good that they make a quite attractive exhibition in themselves.

Mr. Gagnon's etchings are not so well known as his pictures to most people. The group of them which is in this exhibition comes from the Art Association's own collection; the pictures have been lent by the National Gallery, the Provincial Museum at Quebec, the Art Gallery at Toronto and by many private owners. The etchings, which are not less interesting than the pictures, are mostly of places, towns and buildings with a few landscapes, in France, especially in Normandy and Brittany; one or two are English and there are a number of very good ones of Venice. All are well worth study and particularly those which show the play of light and shade in narrow streets and Venetian canals.

## Art News

The Standard - 8.8.42

# Gagnon Painted Many Habitant Scenes in France

By DOROTHY SANGSTER.

ALTHOUGH her husband's French Canadian paintings look as though they had been lifted whole out of the Quebec countryside, many of the smaller ones were painted in Europe at night, by artificial light, says Mrs. Lucile Gagnon, wife of Clarence A. Gagnon, R.C.A., whose first Memorial Exhibit opened this week at the Montreal Museum of Fine Arts.

Mrs. Gagnon, a tall, slim, blonde woman with a rather sad air and dressed in black, recalls how many times she used to sit on a fence in the bright cold of a Quebec winter, while her artist husband sketched a view that had caught his fancy. When he returned to Paris for the second time, in the early nineteen twenties, he took his sketches and documents with him, and in their far home he would spend his days painting, in vivid colors, the French Canada he loved.

"He used to paint for hours at a time," she recalls, "and of course he could not be disturbed when he was working. My job was to darn his socks and cook his meals and keep people away from him when he was busy. For fifteen years, I used to wait every day for him to finish so we could eat together. But finally I gave up and when I got hungry I would fix up something for myself to eat. Then when my husband finished his work, I would cook him something. We never had regular meals. What did he like? Well, that's private, I think."

### Constant Fan

Mrs. Gagnon has no particular favorites among her famous husband's etchings and paintings. She likes them all, and finds that any preferences she might have, keep changing.

As we moved from room to room (the Clarence Gagnon Memorial Exhibit is made up of more than a hundred paintings and etchings and occupies three large rooms at the Gallery) she spoke quietly and with subdued interest:

"This one, with the dark pointed hills and the emerald green water, is called 'Norwegian Lake.' My husband painted it in 1940, and gave it to my father for a New Year's gift. It is still unfinished . . . That big one, where the orange trees bend to the water, is 'Pond in October.' It's a prize picture . . . I like this one, 'Ice Harvest,' with the white snow and the clean bright figures of the habitants cutting their square blocks of ice from the pond. It was one of my husband's last pictures."

In front of one study of blue hills and little flat houses clinging close to the earth, Mrs. Gagnon stopped and smiled. "This one is 'Lake Geneva,' but when we sent it back to Canada the tag must have got lost or something, because over here it became known as 'The Saguenay.' Until we found out what had happened we were very puzzled by some critic who said that, in his opinion, Clarence Gagnon's painting of the Saguenay was very European!"

### Of Norman Ancestry

Clarence Gagnon was one of the descendants of three Gagnon brothers who came to the New World from Normandy to seek their fortune in 1643. A blond, white-skinned boy, the future Canadian artist was known to his immediate family by the affectionate name of "Le Pere Blanc" — "The White Father."

The lad studied in Canada under Wm. Brymner, R.C.A., and went on to Paris for further study at the Academie Julien, under Jean-Paul Laurens. At first he turned to etching, and became known as one of the three foremost etchers of his time.

But his heart belonged to French Canada, and it is in portraying the lights and shadows of this vast province that he is at his best. Without pretension or artifice, he depicts to the utmost of his ability the familiar scenes of Quebec—the habitant at home with his family, driving through the village streets to Sunday Mass, tapping his trees in spring for the sweet sap, entertaining his jovial friends in the long winter evenings. His scenes reveal a versatility of mood and color: here is the chill grey of the pond breaking up in spring, here the warm yellow hayfields, here the orange-and-red autumn Laurentians, here the dim blue shadows of a Quebec winter. That many of his French-Canadian scenes have



Mrs. Gagnon

been converted into Christmas cards, is merely a tribute and a recognition that Clarence Gagnon painted scenes that people everywhere can understand and love.

It is an undisputed fact that Louis Hemon could have found no more harmonious illustrator for his famous story of "Marie Chapdelaine" than Clarence Gagnon. The Canadian artist's 54 pictures, based on the book, reveal his sensitive perception of the mood of the romantic old tale of French Canada.

So apt, so excellent are Gagnon's illustrations, that it is difficult to tell which came first: they or the story. Thus the story of Marie Chapdelaine is brought to life in all its action, all its color, all its romance. It is the story of the land, and against the land, the people.

On loan from the Provincial Museum of Quebec, the National Gallery of Canada, the Art Gallery of Toronto and many private owners (including Mrs. Gagnon who has the Marie Chapdelaine series), the etchings, paintings and illustrations of Ernest Gagnon will be on display at the Montreal Art Gallery throughout August and September.

They stand, a lasting tribute to the Normandy lad who spent his life depicting the real beauties of this province.

And his wife? A widow of barely a half-year, she says simply, "We had a very interesting life. He was a good man and I was very happy."

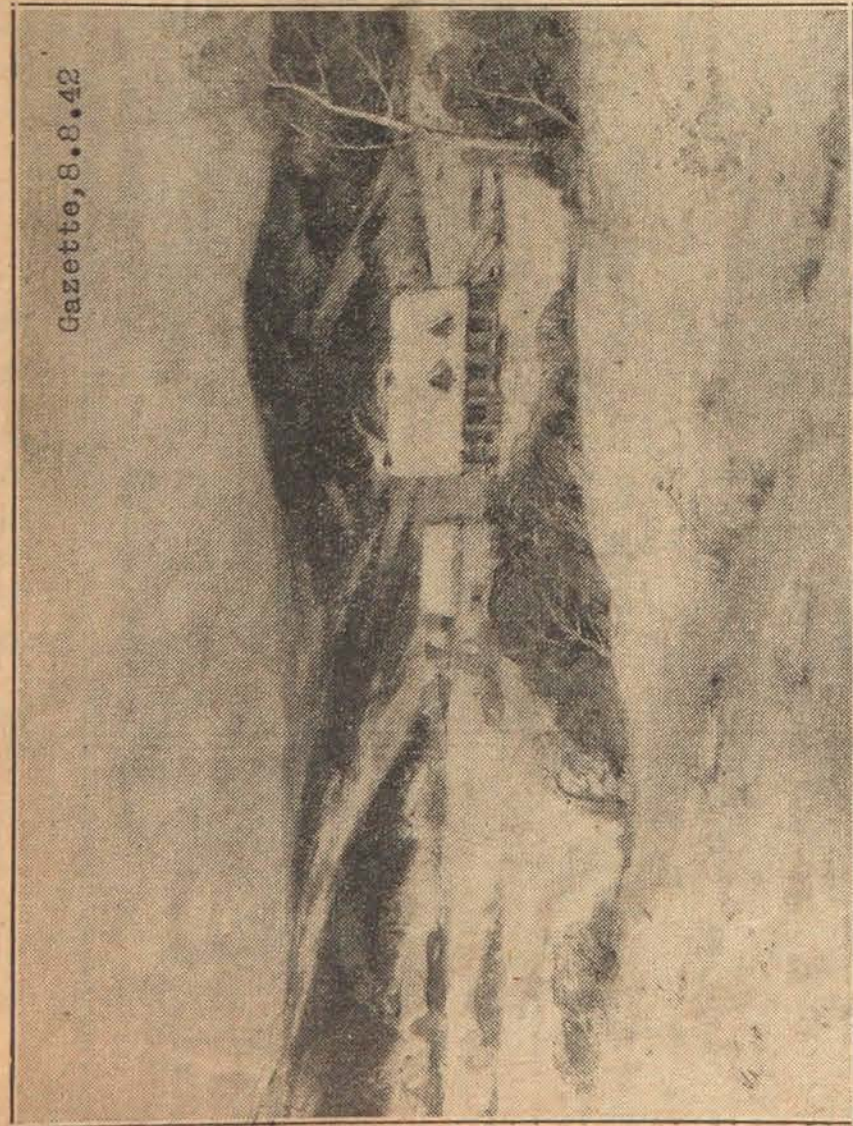
## Clarence Gagnon's Art Worthily Represented

Show at Art Gallery Includes Oils, Etchings and Chapdelaine Illustrations

Gazette 8.8.42

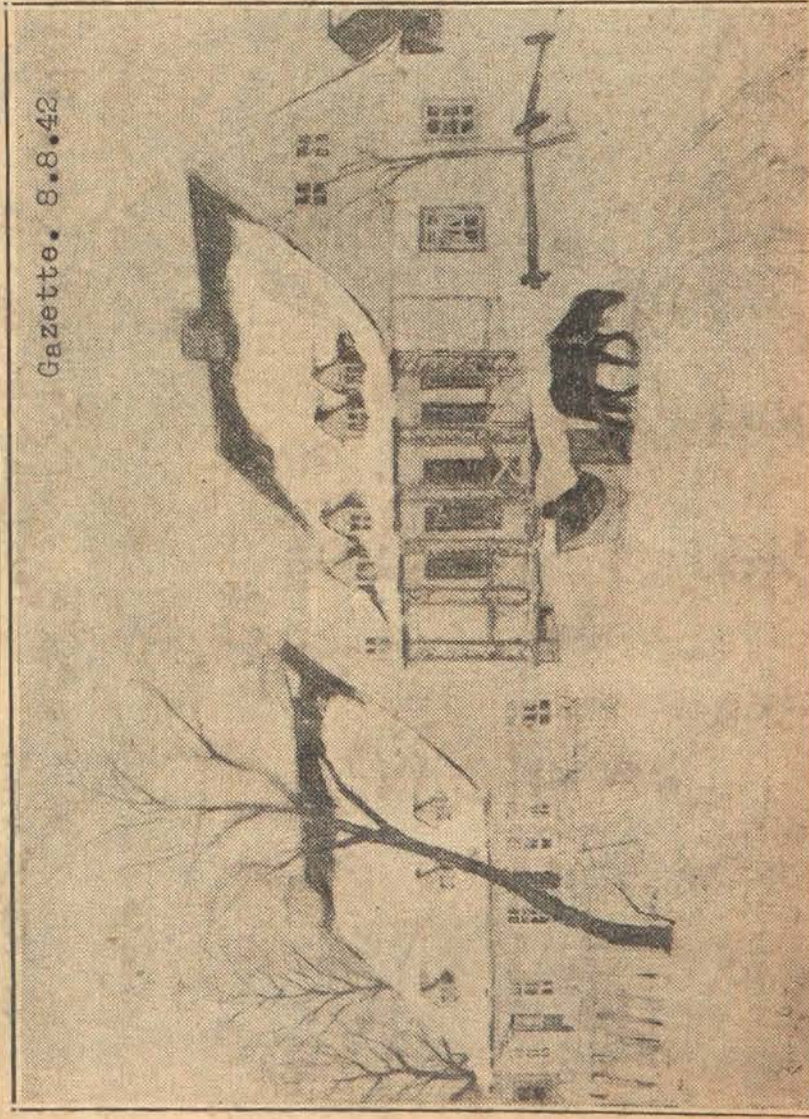
There is an adequate representation in the galleries of the Art Association of Montreal of the many-sided talent possessed by Clarence Gagnon, R.C.A., the Montreal artist who died early this year. This memorial exhibition is from every angle interesting — it presents again for the picture-lovers pleasure works that were shown in these or the Phillips Square galleries many years, as well as a number not before exhibited. There are, too, some excellent, confidently-handled sketches of small scale which are excellently drawn and clean and glowing in color, and many will be glad to again carefully inspect the paintings he did to illustrate the Mornay edition of Louis Hemon's "Marie Chapdelaine." His work as an etcher is also worthily displayed with many fine proofs of scenes that caught his fancy in France and in Venice. These etchings reveal to the full his power as a draughtsman, his skill in effective arrangement and his ability to suggest subtle values. Looking at these Continental subjects makes one rather regret that his expressive line was not more often employed in recording the scenes and doings of rural Quebec, though the Chapdelaine illustrations alone, in part, for this omission.





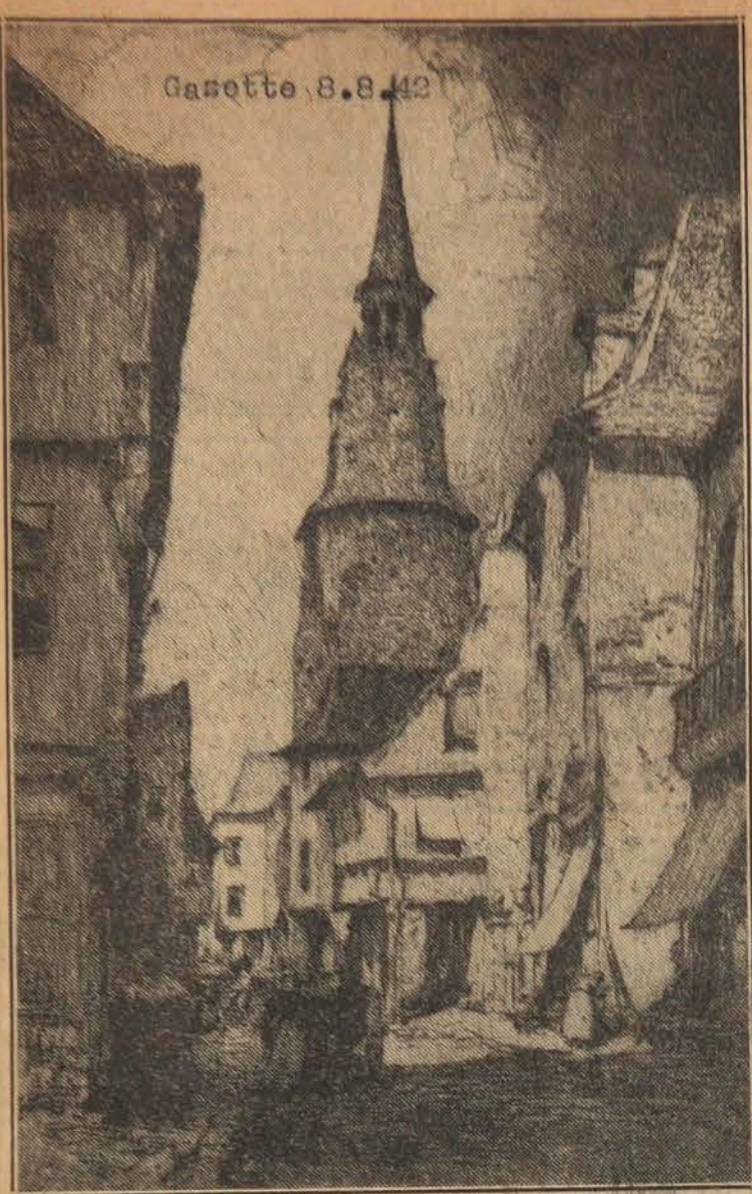
Gazette, 8.8.42

**IN THE LAURENTIANS, WINTER**, by the late Clarence Gagnon, R.C.A., is typical of this Montreal painter's handling of landscapes with distance. It is also invested with a sunny glow that illumines the houses, farm buildings and the level land which stretches to the mountains. Gagnon's habitual attention is paid to the drawing of the buildings, the tone subtleties of the shadows on snow, and the trees are brushed in with characteristic confidence. This canvas has been loaned by the National Gallery of Canada, Ottawa, to the memorial exhibition in the galleries of the Art Association of Montreal.



Gazette, 8.8.42

**OLD HOUSES, BAIE ST. PAUL**, by the late Clarence Gagnon, R.C.A., reveals this painter's skill in treating a winter day when the sun is not shining. The houses are characteristic of the region, and there is a sense of weariness in the attitude of the horse who has found the going on the hills hard. This canvas was loaned to the Art Association memorial show by the Watson Art Galleries, 1434 Sherbrooke street west.

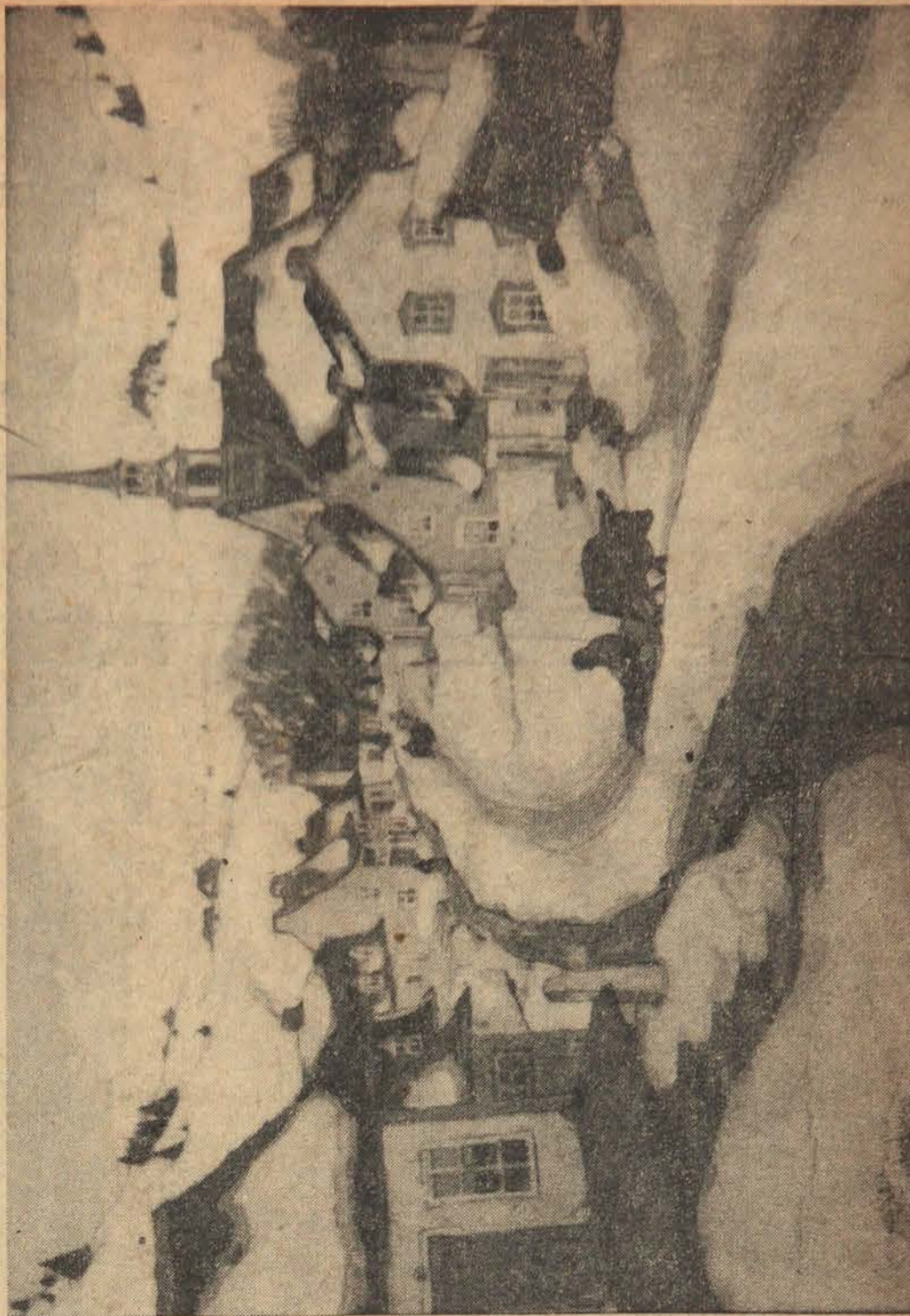


Gazette, 8.8.42

**LA TOUR DE L'HORLOGE A DINAN**, by the late Clarence Gagnon, R.C.A., is in the collection of etchings by this Montreal artist who early in his career established himself as a master in this medium, his proofs being acquired by important European and British galleries. The items in the exhibition at the Art Association of Montreal are many and varied—France and Italy supplying most of the subjects. It is a work of effective light and shadow, conveys a convincing impression of the age of the buildings and also reveals skill in the placing of the figures and cart. The above reproduction is from a print at the Stevens Art Gallery, 1450 Drummond street.

# The Standard In Memorial Exhibition

August 8th, 1942.



On loan from the National Gallery is "Village in the Laurentians," a typical Gagnon painting. All the cheerful feeling of a small French-Canadian community is captured in this narrow street and these gay, modest habitation houses.

(Copyright Reserved.)



# Summer Art School Closing Features Pageant

Children Design and Make Costumes  
And Properties Used in Fiesta  
Scene of Land of the Gauchos 7.8.42

THE colorful native dress of the different peoples of South America, the gay atmosphere to be found in their markets, their music and a typical fiesta, were brought to the Art Association of Montreal in remarkable fashion yesterday afternoon when the young students of the summer school of art for children presented a "Pageant of South American People."

The presentation, given before a large gathering of relatives and friends, brought to a close the association's first summer school for children conducted during the past five weeks by the educational department under the direction of Arthur Lismer, LL.D., educational supervisor. More than 100 children were enrolled, their ages ranging from six to 14.

## WEAR NATIVE COSTUMES

Before a backdrop representing the purple, cloud-topped Andes, passed children representing each of the South American republics, dressed in the brightly colored native costumes. There were peasant women carrying bundles and baskets of fruit on their heads, gauchos, a religious procession, even the ancient Incas of Peru were represented, and in addition a pair of llamas. The droll, un-lamallike antics of the latter greatly amused the audience.

Not only the costumes, but all the properties were made by the children themselves. Mr. Lismer pointed out, explaining that the course was designed to allow the boys and girls to develop their own ideas and to discover things for themselves as much as possible. They had been shown moving pictures of South America and taken to museums and libraries, he said, but otherwise had conducted their own research into the life of the Latin-American peoples.

After the pageant, the visitors viewed a special exhibition of drawings and models by the children.

## Gagnon Exhibition Reveals Versatility

Show at Art Association Includes Good Collection of His Etchings  
Gazette 10.8.42

In the galleries of the Art Association of Montreal the memorial exhibition of work by the late Clarence Gagnon, R.C.A., is attracting attention, and it is safe to assume that attendances will increase as the end of the summer vacation season brings back to the city many who have over the years followed with interest the career of this Montreal painter who died early this year. The works have been effectively hung and the collection reveals a versatility of no mean order.

The illustrations that Gagnon did for the Mornay edition of Hemon's "Maria Chapdelaine" evoke as much interest as when they were first shown here, and more than ordinary attention is being paid to the group of etchings which come from the permanent collection of the Association. The Venetian canal scene reproduced on this page is a print which shows a complete understanding of this exacting medium and the success he attained with the etched line. Barring a drypoint of oxen plowing, a Quebec subject, the bulk of the plates are of scenes abroad, some of his happiest efforts being of St. Malo, Dinan and other places in France. Of Dinan are "Street of the Cordeliers"; "The Clock Tower," which was reproduced on this page last Saturday; while "Street of Little Steps, St. Malo" is a good "bit" capably handled. "In November" — bare trees, cloudy sky, a figure with dog and sheep near haystacks, true in the spirit of the season, had its inspiration in Normandy. Venice, too, was rich in material — a spaciouly treated Grand Canal, a work of almost pure outline that shows water-side buildings, the mooring posts for gondolas and a church in the distance, is a print that reveals the artist's complete confidence in accomplishing the task in hand. Churches and buildings caught his fancy here — "Courtyard of San Gregorio"; "Isola San Burano"; "San Pietro Canal"; "Public Gardens", with figures, water and a distant church, and "Moonlight" which is a convincing impression of the place and hour. Of France there is a view of Rouen, while "Mont St. Michel" shows the famous spot as seen from a muddy thoroughfare edged by sheds and humble homes. "Canal, Moret-sur-Loing" makes apt use of the poplars which line the waterway, with barges in the water, figures on the towpaths and a bridge in the distance, while from this area is "Gateway" — a subject much favored by the painter Sisley — with an added note of interest supplied by women washing clothes in the stream.

It is a collection which will amply repay close inspection, as will the seven monotypes, loaned by the National Gallery of Canada, Ottawa, and the group of spontaneous sketches done both at home and abroad, which are owned by Mme. Clarence Gagnon.

The closing date of this exhibition is at present set for September 30.

nesday evening, October 28th, at 8.45.

The program will consist of music for two pianos and soprano songs. The pianists will be the well known duettists, Georgina Russel and Olga Guilaroff, who are to play works by Bach, Handel, Rachmaninoff, Rimsky Korsakoff and Stravinsky. The singer, Janine Brodeur, will be making her first public appearance; she will sing an aria by Mozart and a song by Schubert, the latter with clarinet played by Joseph Moretti.

Music Next Week  
Star Oct. 23/42  
At Art Gallery

Madame Sarah Fischer's eleventh concert, beginning her third season, at the Art Association of Montreal, will be given next Wednesday.

## A l'exposition des oeuvres de Clarence Gagnon



Voici deux tableaux de Clarence Gagnon que l'on peut voir à la Galerie des Arts: une oeuvre de maturité et une oeuvre de jeunesse. "Course de chevaux en hiver" (en haut) est une oeuvre caractéristique de la dernière manière du peintre. La scène de plage (en bas) date de 1908. Le coloris chatoyant, la composition équilibrée et l'exactitude des rapports en expliquent le charme. — (Clichés la "Presse").

## Hommage posthume à Clarence Gagnon

Une exposition à la Galerie des Arts réunit un grand nombre de peintures, d'eaux fortes et les illustrations de "Maria Chapdelaine".

Clarence Gagnon doit à certains paysages de la province de Québec ses oeuvres les plus brillantes, comme le démontre une fois de plus l'exposition qui s'ouvre aujourd'hui à la Galerie des Arts. Cet illustrateur intelligent, qui possède un métier très solide, n'a pas trouvé ailleurs l'occasion de se révéler. Même dans ses oeuvres de jeunesse, ces scènes de plage qu'il peignait en France sous l'influence (manifeste, semble-t-il) de James-W. Morrice, on retrouve ces qualités qui ont fait sa réputation et qui conviennent si bien aux paysages des Laurentides ou de la Côte Nord, à cette nature haute en couleur et dont une lumière vive et pure simplifie les formes.

Gagnon quitte la province de Québec pour se rendre à Paris, où il perfectionnera sûrement un métier qui fait déjà l'admiration de ses maîtres. Il y rencontre, comme en témoigne ses biographies, un parfait coloriste, et peut-être le seul grand coloriste canadien, Morrice. Il y trouve la lumière de l'Ile-de-France, chaude, nuancée, totalement différente de cette lumière qui immobilise chaque chose dans un paysage laurentien et précise nettement les rapports.

Son métier se pèle à ces influences nouvelles et Gagnon nous donne des oeuvres attachantes que plusieurs de ses admirateurs verront pour la première fois à la Galerie des Arts. La grande scène de plage, datée de

Paris, 1908, et d'autres toiles de la même époque que l'on voit auprès de celle-ci, méritent d'être mieux connues.

La qualité de l'atmosphère modifie la manière du peintre. Il procède par petites touches nuancées qui se complètent l'une l'autre. Le paysage a de la profondeur, l'air a de la densité et les objets, plus de rondeur que dans les oeuvres de la dernière période. Mais tout cela ne révèle qu'un métier souple qui ne peut rivaliser avec celui de Morrice. Au delà de ce charme extérieur, on découvre des qualités plus personnelles qui font toute la valeur de ces toiles: une composition solide et équilibrée, l'exactitude des rapports. Morrice s'abandonne à la lumière, la laisse jouer librement dans son tableau, déformer les objets et brouiller les distances. Gagnon au contraire les rétablit et précise les contours. Les nuances lui plaisent, mais il n'ira jamais jusqu'à sacrifier le moindre principe d'une bonne composition. Dans ses premières oeuvres, il accorde à la couleur une place qu'elle ne retrouvera plus jamais, mais il se refuse à suivre franchement les impressionnistes.

Dès son retour dans la province de Québec, Gagnon abandonne ces recherches de coloriste, ou, plutôt, la nature lui indique une voie qu'il n'avait jamais complètement abandonnée. En peu de temps, il trouvera sa manière et se fera résolument l'illustrateur du paysage laurentien. Il retrouve avec une joie redoublée la petite maison paysanne, la ligne élégante de son toit, le petit village que domine la flèche de l'église, ces montagnes lourdes qui l'enserrent, et cette gamme de couleurs vives qu'il avait probablement oubliées, et cette lumière qui ne permet aucune fantaisie, donnant à chaque chose sa place, établissant des rapports immuables.

Le paysage québécois devait plaire à un technicien aussi habile que Gagnon. Le peintre y trouve tous les

éléments de son tableau et la tâche de transposer en est d'autant facilitée.

Ces paysages, qui sont de parfaits sujets de tableaux, rendent plus difficile l'invention, la création. Les tons purs, la lumière froide dirigent l'artiste vers un art purement décoratif, et bien peu de peintres ont su résister à cette tentation. Gagnon lui-même n'y résiste pas. La nature lui a donné ses couleurs et ses formes, et, d'un tableau à l'autre, si les rapports et les valeurs peuvent changer, on retrouve toujours les mêmes éléments. Gagnon se répète souvent et son oeuvre laisse une impression de monotonie. Mais, quand Gagnon peint avec joie, avec le sentiment de jouer pour la première fois avec ses couleurs et ces formes qu'il connaît bien, il nous donne des oeuvres fraîches et d'un grand charme.

Ce charme naît de l'exactitude de la représentation. Gagnon réunit dans ses images parfaitement composées tout ce qui nous frappe dans les paysages laurentiens. Il ne garde que les détails essentiels, rend plus vive la couleur, mais n'ajoute rien.

Dans ses meilleurs paysages canadiens, tels "Village laurentien", "Courses de chevaux en hiver" et, particulièrement, dans plusieurs de ses compositions pour "Maria Chapdelaine", on retrouve un peu les qualités qui faisaient le charme des oeuvres de Paris. Le peintre se plaît à laisser jouer la lumière sur un mur et à laisser entrer un peu de chaleur dans son tableau.

Dans toute cette exposition, on ne retrouve qu'un seul portrait, et c'est une oeuvre du début. Ce fait est significatif, car l'homme est absent de son oeuvre. La figure humaine, comme les corps, ne sont que des taches de couleur. Ses personnages sont sans poids, sans vie; l'attitude est simplifiée à l'excès et dans cette oeuvre purement descriptive l'homme ne trouve pas place ou, du moins, il n'a pas plus d'importance qu'un objet.

Pierre Daniel.



South American Way Star - 7.8.42



Arrayed in the gay, colorful native dress of the people of South America, young students of the summer school of art for children, conducted by the Art Association of Montreal, dance at a fiesta during a "Pageant of South American People" presented yesterday afternoon in the Sherbrooke street galleries. The background, portraying the snow and cloud-topped Andes,

and the costumes themselves were all made by the children. Heavy brown wrapping paper and lots of paint were the chief materials used in fashioning the dresses. The course, an experimental one, was largely designed to teach the children to develop their own ideas and to find things out for themselves.



Gazette 15.8.42

**VILLAGE STREET, QUEBEC, WINTER**, by the late Clarence Gagnon, R.C.A., is one of the fine examples of the work of this Montreal artist on view in the memorial exhibition of his paintings, etchings and monotypes being held at the galleries of the Art Association of Montreal. It is a painting of a scene typical of the rural sections of this province, when the country is under snow, is good in arrangement and harmonious in color. Sunlight glows on the vari-colored houses, touches the snow on the mountain in the background and floods the snow-edged sidewalk on which children play with their sled. The blue jacket of the man in the sleigh furnishes an additional color note. This canvas was loaned to the exhibition by R. S. McLaughlin of Oshawa, Ont.

Gazette 15.8.42



**SAN AGOSTINO CANAL, VENICE**, by the late Clarence Gagnon, R.C.A., is among the collection of etchings being shown at the memorial exhibition of this Montreal artist's work being held in the galleries of the Art Association of Montreal. This print reveals Gagnon's skill as a draughtsman with an expressive line and his faculty for effectively placing his shadows. The rippling reflections and the shadowed gondolas are set down with decision, and equally good in treatment are the exposed bricks of the wall of the building. It is a plate that makes readily understandable the success that attended his etchings in Europe, Britain and in Canada.

## PROMINENT ARTIST DIES IN 65TH YEAR

Gazette Sept. 17, 1942

C. W. Simpson, Well Known  
Internationally for His  
Marines, Landscapes

Charles W. Simpson, R.C.A., prominent Montreal artist, died yesterday at the Montreal General Hospital, in his 65th year.

Mr. Simpson, who was born in Montreal in 1878, was well known throughout Canada and the United States for his marines and landscapes. He studied in Canada at the Art Association, Montreal, under



Dupras & Colas Photo.

**CHAS. W. SIMPSON, R.C.A.**

Edmund Dyonnet, R.C.A., and under the late Maurice Cullen, R.C.A., and at the Art Students' League, New York.

Charles Simpson's varied career embraced newspaper work as a staff artist for the Montreal Star and for the Halifax Chronicle, and illustrating for the Canadian railways. During the last war he was one of four Canadian artists sent overseas to work for Lord Beaverbrook's Canadian War Memorials, and his work is represented in the War Memorials collection of paintings at Ottawa. At various times from 1928 to 1931 he travelled extensively in the United States executing a series of sketches for the Ladies Home Journal, which magazine published the series under the title of "American Cities Sketches."

Some of Mr. Simpson's well known paintings include "Thin Ice," "The De Cavalier House," "Surf," and "The Golden Pathway." His paintings have been hung in the National Art Gallery, at Ottawa, and at the Montreal Art Association.

Mr. Simpson was a member of the Arts Club, of the Pen and Pencil Club, and of the Guild of Artists.

In 1903 he was married to Mable Mary Baile, daughter of the late Andrew Baile.

The funeral arrangements are in charge of Jos. C. Wray and Bro., 1234 Mountain street.



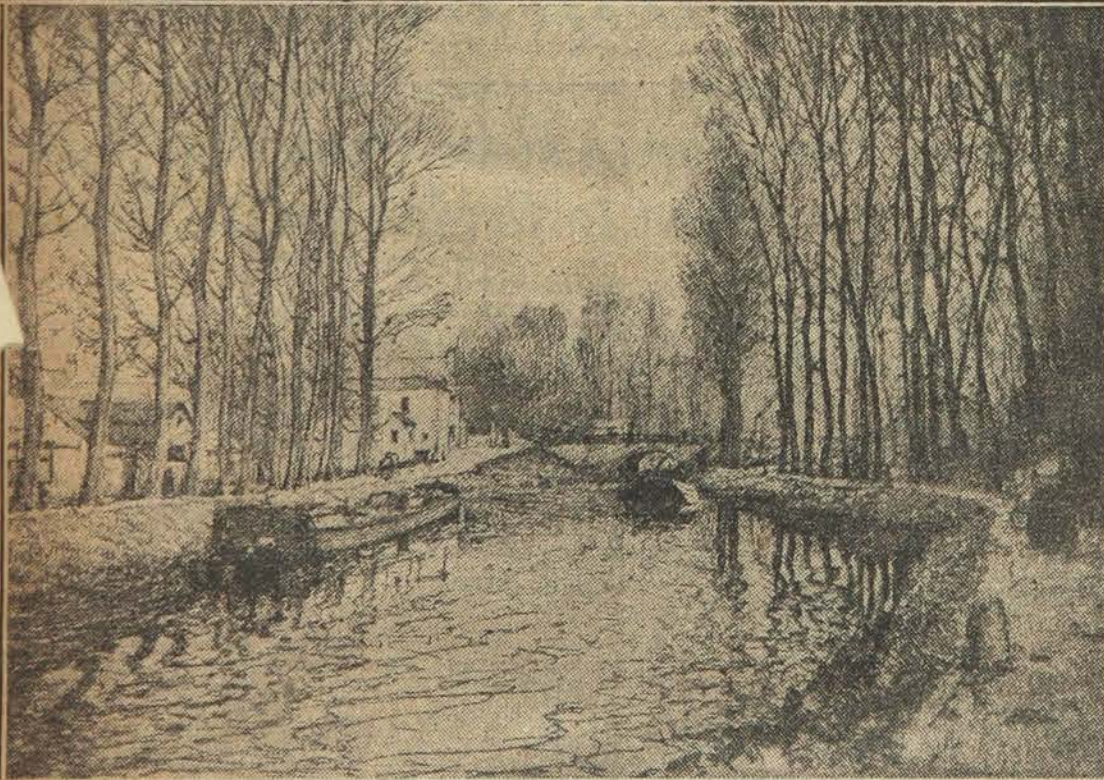


**IN NOVEMBER**, by the late Clarence Gagnon, R.C.A., a memorial exhibition of whose work is being held in the galleries of the Art Association of Montreal, is a plate done in 1905 with a landscape in Normandy as its inspiration. In its suggestion of atmosphere it can be counted among his most successful performances. Good in arrangement and simple in its pictorial elements, the scene admirably captures the spirit of a dull autumn day when the wind hurries big billowy clouds across the sky. The trees, favored as nesting places, bend to the blast, and the birds seem excited as they wheel above the hayricks near which a figure, a dog and a flock of sheep stand in comparative shelter. The well-worn path, the stretch of field and the distant poplars are admirably handled. This print is in the generous collection displayed from the permanent collection of the local Art Association.



**ON THE BEACH**, by the late Clarence Gagnon, R.C.A., is among the works of this Montreal painter in the memorial exhibition being held at the galleries of the local Art Association. Painted in fresh, clean color, the canvas is invested with atmosphere—a quality which is present in Gagnon's painting in marked degree. This bit of the beach at Dinard, done over thirty years ago, was loaned to the exhibition by the Hon. and Mme. J. E. Perrault, of Montreal. The reproduction is from a photograph taken when the canvas was at the Watson Art Galleries, 1434 Sherbrooke street west.

Gazette Sept. 19, 1942



**CANAL, MORET-SUR-LOING**, by Clarence Gagnon, R.C.A., is a picturesque bit of France done in happier days. This work, among the collection of his etchings at the memorial exhibition being held in the galleries of the Art Association of Montreal, displays a marked understanding of this exacting medium which calls for good drawing, the ability to render values and knowledge of the action of acids—all this before the wiping of the plate and the printing, operations which can make or mar a print. Gagnon well suggested an autumn day when the poplars edging the waterway are fast losing their leaves. The barges are well placed, and the figures on the tow-paths add interest to the composition.

## Gagnon's Art Revealed In Monotype Group Gazette—Aug. 22/42 Seven Prints From National Gallery of Canada at Art Association Show

In the memorial exhibition of the work of the late Clarence Gagnon, R.C.A., being held in the galleries of the Art Association of Montreal, there are seven excellent monotypes from the permanent collection of the National Gallery of Canada, Ottawa, that amply repay inspection. There is every indication that he had perfect command of this extremely delicate method of transferring a thinly painted work in oils to a sheet of paper.

Those interested in experimenting can have a lot of fun and more than a fair share of disappointments in attempting such plates—merely the matter of working in thin oils, even on a sheet of glass for the want of something better, picking out the highlights with the pointed handle of the brush or a sharpened match and, after placing a piece of damp blotting paper carefully over the design, pressing it off with a flatiron. Then it is that the excess of paint or mismanaged blobs of color take forms not intended—or may by some lucky fluke supply a bit of decorative form that you can tell your friends you deliberately planned! The Gagnon monotypes show complete control and the attainment of a set purpose without relying on happy "accidents." Of course the Gagnon works are metal plate, Japanese or similar paper and etching press jobs.

"The Stream in Autumn," is a beautiful little work—slanting shadowed rocks in the foreground, a stream breaking in foam between boulders, dark spruces above rocks on the right, and the background filled with a hillside dense with trees in the scarlet and gold livery of autumn. "Return from Church" shows the building and nearby sleighs and figures moving up an incline; "Homestead" is set in a glowing snowy landscape; "Barns" is capital in its tone of the weathered wooden buildings in snow that stretches to distant hills, and "Landscape" suggests a subject done abroad—a cluster of red-roofed houses on a spit of land, water and hills beyond, the link with the nearby shore being a bridge which does not look too permanent.

A few personal attempts with impromptu monotypes will convincingly prove that Gagnon succeeded.

day." Gazette Sept. 21/42

### To Speak on Artist's Work

Martin Baldwin, Curator of The Art Gallery of Toronto, will speak on the work of the late Clarence Gagnon, R.C.A. pertaining to the artist's pictures in the Gagnon Memorial Exhibition at a gallery lecture at the Art Association today at 5 p.m. The lecture will be open to the public.

### Star—Aug. 20/42 Gagnon's Pictures Example to Canada

Sir,—A visit to the Art Gallery, where there is a large collection of the work of the late Clarence Gagnon gives one much food for thought. What beauty of color and of line there is in these pictures! No subject is too insignificant for his brush or his pencil to illuminate, from the simplest little scenes in Maria Chapdelaine to the glories of the Mill-Pond in October, the exquisite tints of the ice-road from Levis to Quebec, and the lovely lines of the Italian and French etchings.

The artist's heart seems to have remained in Canada, no matter where he wandered, and as his art is a result of the fusion of the two races here, is this not a splendid example of what we could do together if we would put aside all our petty jealousies and bickerings and go to work with the motto of our King: "Co-operation is better than competition."

E. M. D.

## OBITUARY

### HERBERT B. WALKER DIES AT AGE OF 83

Prominent Local Banker Was  
Former Board of Trade  
President

Herbert Barber Walker, manager of the Montreal Branch of the Canadian Bank of Commerce for many years and former president of the Montreal Board of Trade, died in the Ross Memorial Pavilion of the Royal Victoria Hospital yesterday morning. He was 83.

Mr. Walker was president of the Art Association of Montreal from 1929 to 1936 and was governor of the Montreal General Hospital and of the Children's Memorial Hospi-



HERBERT B. WALKER

tal. A director of the National Trust Company, he also served in that capacity to the Yorkshire Insurance Company and to the Western Fuel Company.

Born in Hamilton, he entered the Canadian Bank of Commerce in 1877 and became the manager of the Montreal branch in 1908. He retired from this position in 1926. Chairman of the Montreal Clearing House from 1913 to 1917, he was also on the council of the Board of Trade and became president in 1916.

He married the daughter of Alexander Fraser, member of the Ontario Legislature. His wife predeceased him in 1928 at the age of 63. Their son, Herbert F. Walker, former vice-president of the Canadian Fairbanks-Morse Company, died in 1938.

Survivors are his daughter and son-in-law, Mr. and Mrs. George C. Marler; his daughter-in-law, Mrs. H. F. Walker; five grand children, Miss Diana Walker, Master John Walker, Misses Eve, June and Master Eric Marler; and one sister, Mrs. Herbert Bowman. His brother was the late Sir Edmund Walker.

**WALKER.**—On August 25th, 1942, at the Ross Memorial Pavilion, Herbert Barber Walker, widower of Annabelle Fraser and beloved father of Mrs. George C. Marler, in his 84th year remains at the Chapel of Jos. C. Wray & Bro., 1234 Mountain Street. Funeral from St. George's Church, at 1 p.m. on Thursday, thence to Mount Royal Cemetery. Please omit flowers.

## Press Mi For Peace

Herald Sept. 11, 1942

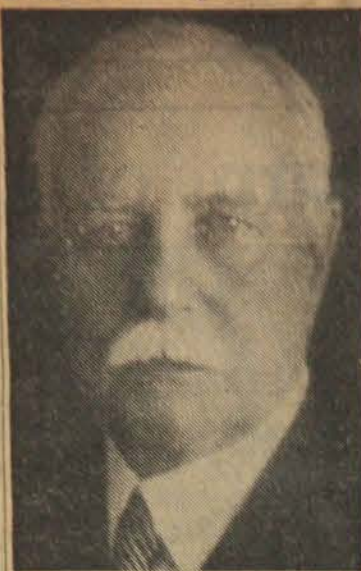
### War Role of Authors And Press is Stressed to Ca- nadian Authors as Convention is Opened

More delegates from various parts of Canada arrived here today to attend the second day meetings of the 21st annual convention of the Canadian Authors Convention.

The delegates arrived in time to hear J. Georgina Sime of Montreal deliver an address on "Art in the New Era" and for a visit to the Redpath Library of McGill University where they saw an exhibition of paintings by the late Clarence Gagnon, well-known French-Canadian artist.



## Dies in Hospital



Herbert B. Walker

## Former Banker Retired in 1926

H. B. Walker Prominent Board of Trade Member

Herbert Barber Walker, former president of the Montreal Board of Trade and for many years president of the Art Association of Montreal, died this morning in the Royal Victoria Hospital in his 84th year.

Mr. Walker was born in Hamilton and entered the Canadian Bank of Commerce in 1877, becoming manager of the Montreal branch of the bank in 1908 and remaining in this post until his retirement in 1926.

He was chairman of the Montreal Clearing House from 1913 to 1917 and served for several years on the council of the Montreal Board of Trade, rising to its presidency in 1916.

He was deeply interested in cultural matters and was president of the Art Association of Montreal from 1929 to 1937. He also served in a number of philanthropic capacities and was a governor of the Montreal General Hospital and of the Children's Memorial Hospital.

In business life Mr. Walker was a director of the National Trust Company, of the Yorkshire Insurance Company and of the Western Fuel Corporation.

His wife, who died in 1929 at the age of 65, was the daughter of Alexander Fraser, member of the Ontario Legislature. They had a son, Herbert F. Walker, former vice-president of the Canadian Fairbanks-Morse Company, who died a few years ago. Their daughter is Mrs. George C. Marler, of this city. His brother was the late Sir Byron Walker.

Funeral arrangements have not yet been completed.

**WALKER.** On August 25th, 1942, at the Ross Memorial Pavilion, Herbert Barber Walker, widower of Annabella Fraser and beloved father of Mrs. George C. Marler, in his 84th year. Remains at the Chapel of Jos. C. Wray and Bro., 1234 Mountain Street. Funeral notice later. Please omit flowers.



**WINTER SUNSET IN THE LAURENTIANS**, by the late Clarence Gagnon, R.C.A., is one of the canvases on view in the memorial exhibition of his work being held in the galleries of the Art Association of Montreal. It is a work of subtle values and good arrangement. Typical of rural Quebec—solidly built house, characteristic well-sweep, vari-colored items on the clothes line, and, in the background, rising land topped by bush glowing in the light of the setting sun, the painting is in this ground, rising land topped by bush glowing in the light of the setting sun, the painting is in this Montreal artist's happiest vein. The shadowed foreground, the ice-edged brook and the gleam of light on building and roof are confidently set down. This work was loaned to the exhibition by Joseph Simard, of Westmount, and the plate is from a photograph taken when the painting was at the Watson Art Galleries, 1434 Sherbrooke street west.

## Sketches by Gagnon Attract Attention

Art Gallery Collection Reveals Venture Into Portraiture—European Scenes Shown

In the group of small sketches in oils by the late Clarence Gagnon, R.C.A., a memorial exhibition of whose work is being held in the galleries of the Art Association of Montreal, there is "Head of a Girl," a study done about 1900, which reveals another side of his varied talent. The dark-haired sitter in this venture into portraiture is distinctly interesting and the management of the low tones is excellent. Memory does not recall, so far as public exhibitions are concerned, many portraits by Gagnon, but while in the main a landscape painter, his knowledge of form combined with good draughtsmanship generally assured an authoritative performance no matter what he undertook. These qualities are evident in those pictures where a woman tends an outdoor bread oven, where a farmer does a chore near a barn, is busy on pig killing day, gathers the ice harvest or drives his sleigh over rutted snowy roads. These figures are effectively placed and are true types of Quebec province. This sound drawing of figures is revealed on a wider and more varied scale in the illustrations for "Maria Chapdelaine," which are very carefully surveyed by the visitors to the gallery in which this selection is being shown.

The small sketches are attracting a lot of attention, for they are crisp, vivid and spontaneous. The simplest subject caught this Montreal artist's eye—an icebound schooner, against a grey sky, cluttered about with rafted ice; "The Old Tree," which features farm buildings and a distant house as seen from a rise late on a winter day; "The Brook in March," with buildings on a high bank above a stream which reveals a bit of open water; "Stable with a Thatched Roof," with a poplar, a group of roughly indicated pigs and in the background a snowy rise topped with dark evergreens. More spacious in feeling is "Canadian Autumn, Baie St. Paul"—houses and barns in rolling country dotted with trees in fall livery, clumps of bush and a dark mountain rising into the blue sky. It is a sketch of good arrangement, sound values and is very true of the season. "The House with the Green Gable," a confidently painted work, is marked by clear, crisp atmosphere.

From Europe is the panel, done in 1929, called "Autumn in Norway, (Hallingdal)," with its vari-colored high land, distant snowy mountain and a lake of lovely blue which spills in rapids in the foreground. "Telemark Lake, Norway" is impressive—high cliffs, a near-by clump of trees in the vivid leaf of autumn, blue water and shadowed clouds. In "The Village of Savognin (Engadine), Switzerland," done in 1927, red-roofed houses, clustered about the church in a mountainous setting, gleam in strong sunlight.

This group of twenty-four sketches is done with directness and precision and contains all the pictorial elements so vital to refreshing the memory of a painter when he elects to put them to use in paint—so-called more "important" ks.

## Tercentenary Display At Art Association

**Gazette Sept. 26. 42**  
As part of the Tercentenary events that have spread over the past several months, The Art Association of Montreal will open a special exhibition on October 9. The display will embrace a substantial number of items in oils, water-color drawings, prints, maps and old plans, giving a graphic pictorial history of the growth of the metropolis. These early pictures of a by-gone period will come from the William H. Coverdale collection of historical Canadiana, the Manoir Richelieu, The Dominion Archives, Ottawa, and from private collections. The Tercentenary Exhibition will be on view until the end of October.

## Sketches by Gagnon Attract Attention

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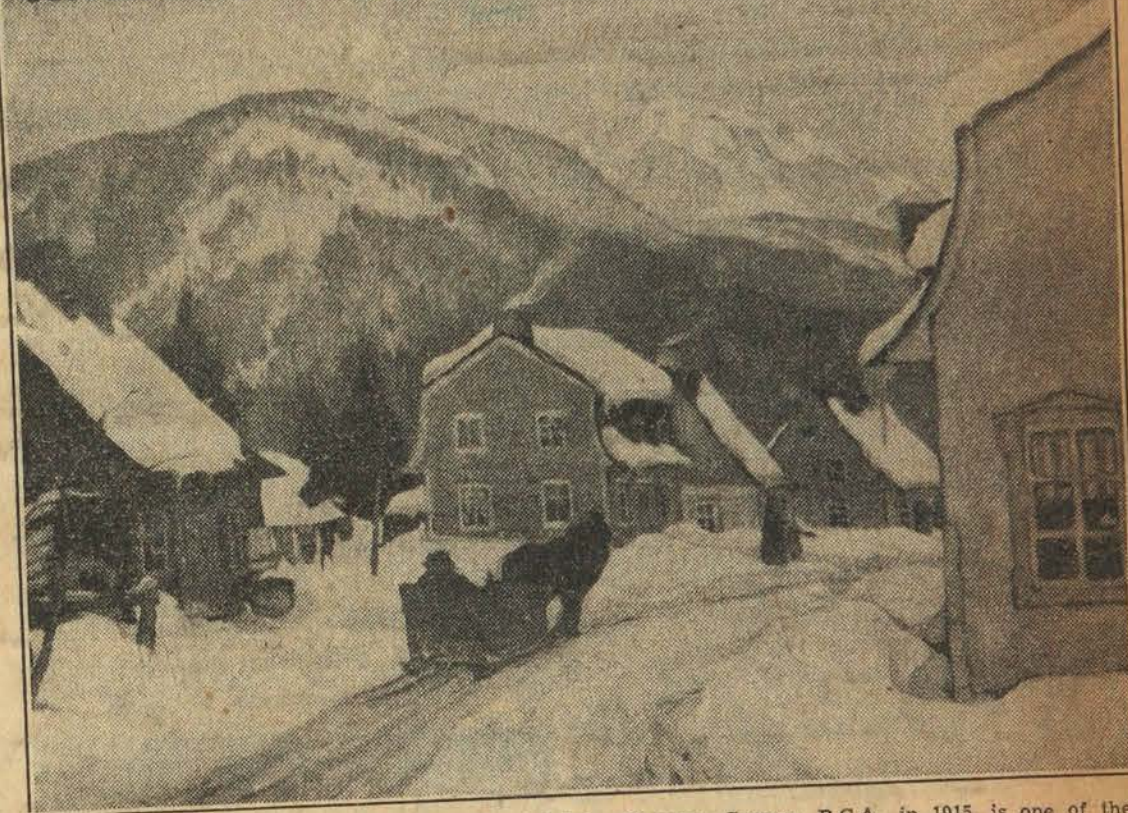
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Gazette Sept. 5, 1942



**A VILLAGE IN THE LAURENTIANS**, painted by Clarence Gagnon, R.C.A., in 1915, is one of the striking landscapes by this Montreal artist, who died early this year, which has been loaned by the Provincial Museum of Quebec to the memorial exhibition being held in the galleries of the Art Association of Montreal. The show, which reveals the versatility of the artist in many media, is, according to present plans, due to close at the end of the present month.

## Villages of Quebec Congenial Subjects

Skill of Clarence Gagnon, R.C.A., Revealed in Canvases At Memorial Exhibit

Clarence Gagnon, R.C.A., found the villages of rural Quebec very congenial material and that he was uniformly successful in painting them is revealed by the memorial exhibition of this Montreal artist's work being held in the galleries of the Art Association of Montreal. This painter, who did many meritorious things in Europe, was distinctly at home in this province and it is to be regretted that death came before he had signed many more canvases done in the country districts.

"A Village in the Laurentians," reproduced above, is one of his most effective efforts and is true of place and season. Done at an hour when shadows are not emphatic, the painting is not lacking in much bright color—the houses, red, yellow and buff, doors of blue and red, the trim of the nearby window pink, vari-colored clothes on the line, the green sleigh with runners and shafts of red, a glimpse of a red scarf about the neck of the driver and a scarlet-skirted woman in the distance all combine to make it a very attractive work.

This ability to paint rows of humble homes and invest each with interest is evident, too, in the canvases of similar title lent to the exhibition by the National Gallery of Canada, Ottawa, where the curving sidewalk of planks, the blacksmith's shop and the ox laboriously hauling a load of logs up the slight incline are capably done. Another example, which shows his skill in painting the effect of winter sunlight, is "Village Street," which was loaned by R. S. McLaughlin, of Oshawa. Here are homes, typical of the region, painted by a man who reveals his ability as a draughtsman. It is a work marked with the glitter of the sun and must be counted an outstanding performance.

## The Place of Art In Time of War

Star Oct. 17/42

A meeting of the Federation of Canadian Artists, which was held on Friday evening in the lecture room of the Art Association of Montreal, was given up to the discussion, in various ways and from several points of view, of the subject of "The Artist in War Time."

The meeting opened with an address by Jules Bazin, of the Ecole des Beaux Arts of Montreal, on the connection of art and war in the past. Beginning with ancient times in Egypt, Nineveh and Persia, he showed on the screen pictures and sculptures of battles and warriors down to the nineteenth century, with explanations and comments. He was followed by Arthur Lismer, who dealt with the records of the last war, and showed lantern slides of pictures by Canadian and other painters of scenes and people of the war of 1914-18.

The symposium or debate, which was the principal business of the meeting, came after these two addresses. It was opened by Mr. Lismer, who spoke of the opportunities for artists which are to be found in camps and other places where the armed forces are to be seen as subjects, and in this address and the discussion which followed it many suggestions were made of suitable activities for artists at the present time, together with criticisms of the war posters, of the attitude of the government towards artists and of other such matters.



# R.C.A. Date Changed Sending in Day Oct. 23

Change in date is announced for the 63rd annual exhibition of the Royal Canadian Academy of Arts being held next month at the Art Gallery of Toronto. The opening originally set for November 13 is now November 6. This advance in schedule has altered the sending in date for entry forms and works. Works to go before the jury of selection must be at the Art Gallery of Toronto, 26 Grange road, Toronto, by October 23, and in the Maritime and western provinces in the hands of local committees not later than October 14. The entry forms, duly filled and signed, must be received by the secretary of the Academy, E. Dyonnet, R.C.A., 1207 Bleury street, Montreal, on or before October 23.

## Registration Opens For Classes in Art

Registration for the various classes of the schools of the Art Association is now under way at that institution. There is a large enrolment of children for the activities suitable to them, and there is an increase in the number and variety of classes offered to members. An evening course in Art History and Art Appreciation is to be conducted by Arthur Lismer, A.R.C.A., LL.D., educational supervisor of the Association, while there will be the usual studio classes, teachers' course, junior course, with a members class for practical study.

## Over 9,000 Attended Gagnon Art Exhibit

Attendance at the memorial exhibition of work by Clarence Gagnon, R.C.A., in the galleries of the Art Association of Montreal, totalled 9,257.

Work is now under way at the Art Gallery getting into shape the show which is part of the Tercentenary celebration which has been observed in Montreal during the past few months. The display, which is planned to open next week-end, will embrace a substantial number of items in oils, water-

color drawings, prints, maps and old plans, giving a graphic pictorial history of the growth of the metropolis. These early pictures of a by-gone period will come from the William H. Coverdale collection of historical Canadiana, the Manoir Richelieu, the Dominion Archives, Ottawa, and other sources. The Tercentenary Exhibition will be on view until the end of October.

Plans are also being made for an exhibition of work by members of the Contemporary Art Society in November.



**OLD MILL IN PICARDY**, by Clarence Gagnon, R.C.A., is in the excellent collection of his etchings at the memorial exhibition, being held in the galleries of the Art Association of Montreal, which is due to close at the end of the month. The above reproduction is from the proof at the Stevens Art Gallery, 1450 Drummond street.

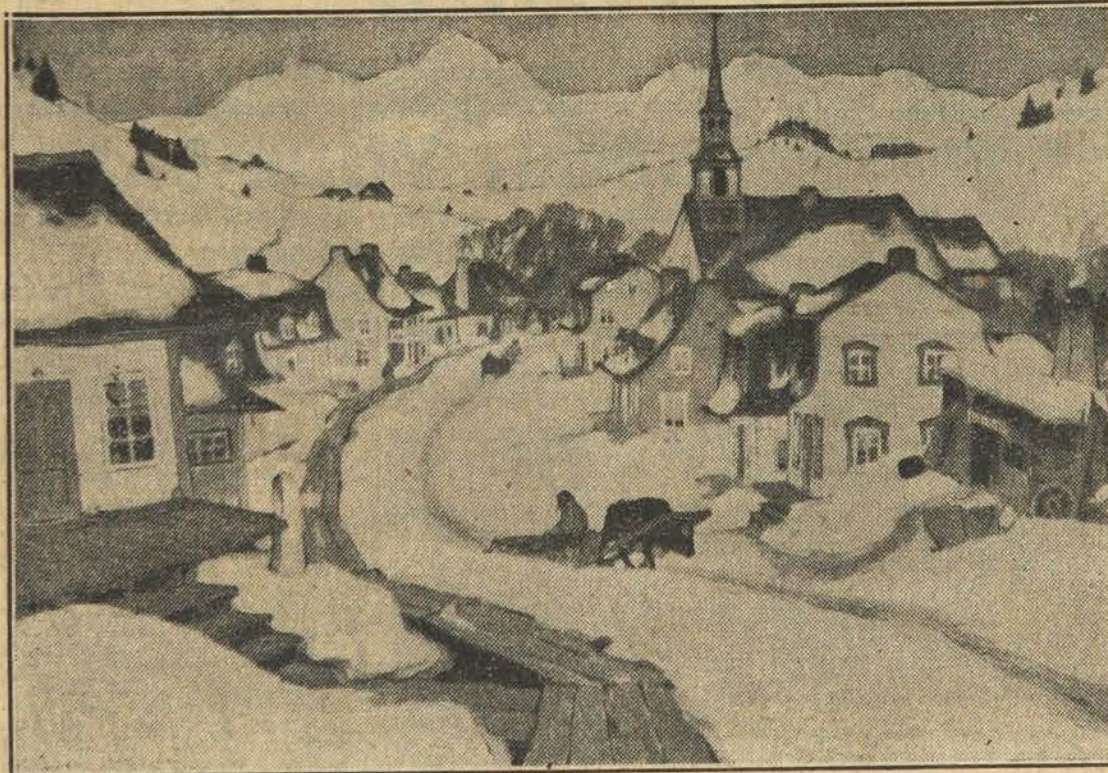
## Gagnon Recognized As Etcher Abroad

Leading European and British Galleries Acquired Proofs of Montreale's Plates

Clarence Gagnon, R.C.A., early in his career as an artist made his mark as an etcher and evidence of his range and variety in this medium is revealed in the collection of his proofs at the memorial exhibition of his work in the galleries of the Art Association of Montreal. Here in one frame can be seen his first attempts which give small hint of the precision and control which later came with hard work and experience. It was a medium which exactly suited his love for good drawing and his intense interest in methods of reproduction, as shown in his monotypes and in the technical side of his illustrations for Hemon's "Maria Chapdelaine" which were done with due regard to problems which, in lesser degree today, can face the reproduction of paintings in full color.

That his work as an etcher was appreciated by those qualified to judge is clear, since the following galleries acquired proofs — Petit Palais, Paris; Victoria and Albert Museum, London; Dresden, Florence, Venice, Mulhausen, The Hague; Walker Gallery, Liverpool; National Gallery of Canada, Ottawa; Art Association of Montreal; The Art Gallery of Toronto; Saint John, N.B.; Halifax and the Quebec Provincial Museum.

"Old Mill in Picardy," reproduced above, is a striking evidence of his management of line and the effective placing of shadows. It gives a good suggestion of a flood of sunlight following a passing shower, and the distant group of buildings, bright beneath the threatening sky, have a solidity which emphasizes the ruinous state of the mill.



**Gazette Sept. 26th, 1942**  
**VILLAGE IN THE LAURENTIANS**, by Clarence Gagnon, R.C.A., is the canvas loaned by the National Gallery of Canada, Ottawa, to the memorial exhibition of this Montreal artist's work in the galleries of the Art Association of Montreal. The days of this interesting show are now numbered, and the period of its display has been marked by good attendances, especially by those who over a long period followed with interest the development of the work of this painter, who died early this year. The scene reproduced can be counted among Gagnon's important performances. It attracted much attention when years ago it was shown at the Art Gallery here, and European critics thought well of it when it was among the items in the Exposition of Canadian Art held in April and May of 1927 at the Musée du Jeu de Paume in Paris. It is a work of much bright color in the roofs and in the varied tints of the buildings, in the red sleigh disappearing down the road and in the green cutter in the snowbank outside the blacksmith's shop.

Courtesy of the National Gallery of Canada.

## La Presse Sept. 26/42 Causerie sur C. Gagnon

M. René Chicoine, professeur d'art à l'École des beaux-arts, prononcera en français, lundi prochain, à 5 heures de l'après-midi, au musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, une causerie sur Clarence Gagnon et ses oeuvres. Il y a actuellement une exposition des oeuvres de Gagnon et, dès 4 heures p. m., le public sera admis dans la Galerie.

Star Nov. 12/42

A GALLERY TALK on the exhibition of paintings by the Contemporary Art Society will be given tomorrow at 4.30 p.m. by Arthur Lismer, A.R.C.A., at the Art Gallery, 1379 Sherbrooke street west. Admission is free.

Gazette Nov. 13/42

## Art Lectures Scheduled

A gallery talk on the exhibition of paintings by the Contemporary Art Society at the Art Gallery, 1379 Sherbrooke street, W., will be given today by Arthur Lismer, A.R.C.A., at 4.30 p.m. Also, on Monday at 8.30 p.m. Prof. Frank Scott will give a talk on "Art and Government." Admission to both lectures is free.

## Devoir Sept 26/42 Conférence de M. Chicoine sur Clarence Gagnon

Il y aura conférence en langue française à la Galerie des Arts, 1379 ouest, rue Sherbrooke, lundi soir, à 5 heures, sur les oeuvres du peintre Clarence Gagnon.

M. René Chicoine, professeur à l'École des Beaux-Arts, prononcera cette conférence.

On sait qu'une exposition des oeuvres de Clarence Gagnon se tient depuis quelques semaines dans ce musée et qu'elle se terminera avec le dernier jour du présent mois.

Les auditeurs sont invités à se rendre à 4 h., à la Galerie des Arts, afin de visiter l'exposition avec soin avant la conférence.

## Treasure of the Week Is Flemish Painting

Gazette Oct. 17/42  
Still Life of Fruit Showing at  
Art Association—Coming  
Exhibitions

Offered as the Treasure of the Week, the Art Association of Montreal is showing a painting of the Flemish School, a still life of fruit by Jan Van Son, 1658-1718. The work has the precise, detailed drawing of that era and is a good example of the thoroughness with which the painters of that school approached their task. The artist in this work shows a profusion of grapes—not overlooking the decorative qualities of their stems and leaves—and peaches, pears, plums, cherries and a melon, besides a glass of wine and some sliced lemons on a plate. This work has been loaned by P. Dougall, of Cornwall, Ont.

In one of the upstairs galleries the exhibition of Islamic paintings is due to open this week. It is a wide and varied collection which includes, besides paintings, fabrics, lettering and illumination and some examples of bookbinding.

In the Lecture Hall the Coverdale collection of paintings and prints, besides items loaned by the Public Archives, Ottawa, and the National Gallery of Canada, forming a part of the Montreal Tercentenary observance, is attracting a good deal of attention. On October 23, at 4.30 o'clock this collection will be the subject of a Gallery Talk.

On November 7 there will open an exhibition of work by members of the Contemporary Society of Artists, while about the same date there will be a show of paintings by Henry Eveleigh and by Louis Muhlstöck.



## Old Montreal In Pictures

### City's Tercentenary At the Art Gallery

For its celebration of the tercentenary of the city's foundation the Art Association of Montreal has now a loan exhibition of pictures and plans illustrating the city's history, chiefly brought from the great Coverdale collection of views of old Canada. Other groups of examples from this collection have been shown at the Art Gallery before this one, and were, like this, only small fractions of the whole collection. Among its other riches Mr. Coverdale's collection contains a copy of every engraved view of Montreal that is known to exist, and many of these are in this exhibition.

Views of Montreal under the French regime are few and most of those that are shown here date from 1760 onwards. The earlier period is represented chiefly by some printed portraits. There are, however, earlier maps and plans. The earliest map here is a Dutch one of eastern North America of the year 1623; then comes a map of Lower Canada, after Champlain, in 1643. The first plan of Montreal is shown in a copy made by Professor Adair of an original in Paris, of a date between 1684 and 1690. A number of later plans show the growth and progress of the city.

There are many views of streets and buildings and it is interesting to see how buildings, which can still be recognized, sometimes help to identify places and explain changes which have been made. One excellent example of this is a long panorama of the view from the top of the Mountain, but many of the views are of buildings which have gone without a trace. Some of the drawings are fine works of art, in addition to their historic value, and notable among these are the pencil drawings and water colours of F. Duncan. Many drawings and water colours are the work of officers of British troops stationed in Canada; and there are some very good views of the rapids of the St. Lawrence, of forts in the neighbourhood, particularly of Chambly, and a most interesting one of the Hudson Bay post at Lachine.

French Canadian life is also illustrated, partly by some fine prints after Krieghoff's pictures and partly by a number of water colours, some of them copied from Krieghoff and others original works. Prints and drawings of ice palaces in Montreal are good records of an almost forgotten feature of the life of the city.

The building of the first, Robert Stephenson's, Victoria Bridge was a matter of interest in England as well as Canada, and there are views of it, finished or in construction, and one of the latter has a special importance as being a water colour by the Governor, Sir E. Head. There is also a good oil picture of the finished bridge, a famous engineering work of its time.

Besides the many exhibits from the Coverdale collection a few other pictures and drawings have been brought from other, national and private, collections. Some of the most valuable of these are the portrait of Jeffrey Amherst by Reynolds, from the National Gallery, and the fine water colours of Montreal streets by Thomas Wakeman, from the Dominion Archives.

## Tercentenary Exhibit Held at Art Gallery

Oct. 10/42—Gazette  
Majority of Paintings and Prints Come From Coverdale Collection of Canadians

There is much of interest in the Tercentenary Exhibition of Prints and Drawings, being held in the Lecture Hall of the Art Association of Montreal, the bulk of the works coming from the W. H. Coverdale collection of Canadians at the Manoir Richelleu, while the National Archives, contribute. Majority of the works naturally, in view of the occasion, deal with Montreal, and while many of them have been seen before interest in them does not wane. It is reported that every known print dealing with Montreal has been included.

The city's streets and buildings are much to the fore in watercolours and in prints, both plain and colored. Notre Dame church is shown in various versions, the neighborhood of Jacques Cartier Square furnishes much valuable material and the wharves and the shipping of the day have not been overlooked. Carriers are shown at play on the ice, horses and sleighs—quite smart turn-outs—are shown taking advantage of the frozen St. Lawrence, and scenes of tobogganing and snowshoeing testify to the keenness shown for winter sports. Market scenes are marked by individuality and, besides maps of historical importance, there are many panoramic views of the city from the Mountain. Old hotels are shown and St. James street about Place d'Armes is often represented.

The prints of incidents in an older day show Jacques Cartier with Indians, depict the wigwams of the noble Red Man and show the dress of Indians and squaws of Lower Canada. The Victoria Bridge figures often with ice piled up about its piers, and St. Helen's Island was evidently a favored subject with some of the early watercolorists who were on hand during the ice shoves. Pictures of the Ice Palaces built in Montreal during successive winters are also among the interesting subjects and there are many colored prints of habitation life after paintings by Krieghoff. Portraits of the soldiers and rulers of the old days are also shown, the portrait of Sir Jeffery Amherst, Commander in Chief of British forces in America, from the brush of Sir Joshua Reynolds, being loaned to the exhibition by the National Gallery, Ottawa. The show covers a wide period and is certain to attract a good deal of attention.

The Art Association bulletin announces an exhibition of Islamic Paintings, loaned by the Redpath Library. On October 26 at 5 p.m. the paintings are to be the subject of a lecture by Dr. G. R. Lomer, University Librarian and Director of the Library School, McGill University.

On October 16 at 8.30 p.m., a symposium on "The Artist in War-time" is being sponsored by the Federation of Canadian Artists. The speakers will be Jules Bazin, Arthur Lismer, A.R.C.A., and Roland Charlebois.

## City Items

Star Oct. 23/42

A GALLERY TALK on the Montreal Tercentenary Exhibition, including the Coverdale collection, will be given by W. H. Coverdale at the Art Association, 1379 Sherbrooke street west, tomorrow at 4.30 p.m. Admission is free after 4 p.m.

## COUNTRY'S HISTORY RECORDED IN ART

Gazette Oct. 23/42

### Unique Exhibition on View at Gallery Explained by W. H. Coverdale

Art in Montreal's Tercentenary was explained yesterday afternoon by William H. Coverdale at the Art Gallery on Sherbrooke street west where a loan exhibition of oil paintings, water colors, prints, maps and plans is on view. Incidentally, this exhibition is the first of its kind and every known engraving of Montreal is within the same four walls.

Mr. Coverdale described how population, commerce and wealth developed along the territory tributary to the St. Lawrence River trade route and how this growth also influenced the cultural development of the land.

"You will not wonder that the beaver has been chosen to represent the national spirit of Canada, both on the flag and on postage stamps, when I tell you that an old map published 223 years ago and entitled 'A New and Exact Map of the Dominions of the King of Great Britain in North America' depicts the mighty Niagara with a colony of beaver calmly building a dam across the river just below the Falls," he said.

He enumerated the many scenes in Canadian history immortalized by Canadian artists—a record of the evolution of this country from wilderness to civilization. The items for the exhibit have been loaned by Mr. Coverdale, the National Gallery and the Public Archives in Ottawa.

Gazette Oct. 23/42

### To Review City's Progress

The development of Montreal during the last 300 years will be the subject of a gallery talk to be given by W. H. Coverdale, in the Montreal Art Gallery, on Sherbrooke street, this afternoon at 4.30. The lecture is open to the public.

## CANADIAN ART SAID RECOGNIZED TODAY

### Miss A. Savage Reviews Progress at Art Society—Jackson's Work Discussed

Gazette Oct. 28/42

There is definite Canadian art today and its character and individuality are recognized all over the world, Miss Anne Savage told members of the Women's Art Society yesterday morning at a meeting in Tudor Hall. "People from other lands could form a very true idea of Canada if they saw collection of all the best painting that has been produced in this country in the last 100 years," she added.

Citing A. Y. Jackson as the finest exponent today of Canadian landscape, Miss Savage said that to fully appreciate his work it was necessary to understand the difficult road that Canadian art had travelled in the past century. She noted Paul Kane as the first appearance to a local mind using local material, next came Kreighoff who was concerned with people and their costumes and manners. He was followed by Homer Watson who painted his own background of Ontario farmland. She also mentioned J. W. Morrice and several others as contributing to the growth of Canadian art.

A. Y. Jackson was born in Montreal in 1882. His first art lessons were taken at the night classes at the Art Gallery. In 1907 he went to Chicago and studied at the Institute there at night while working as a commercial artist. He then spent two years at Julian's studio in Paris. Determined by this time to spend all his time painting he returned to Canada and went to Sweetsburg where he made his first sketches and canvases. Finding no immediate sale for his work he was forced back into the commercial field and finally returned to Europe for several years' study in France. It was only after his return to Canada several years later that his work won recognition.

Miss Savage also presented a film showing the work of Jackson. Here the artist is shown at work in his studio as well as going into the countryside searching for material. It also shows the manner in which he attacks his subject, first finding his motive and then transcribing it in paint.

In the film are some particularly beautiful sequences showing the Canadian landscape, notably those of autumn woods and habitation villages in winter.

Mrs. George Drummond, the president, was in the chair. Mrs. S. B. Earle introduced and thanked the speaker.

## MONTREAL HISTORY IN PICTURES

THERE is on view at present at the Galleries of the Art Association of Montreal on Sherbrooke street a unique exhibition that should be of great interest to all citizens of Montreal who take a justifiable pride in this metropolis. It consists of paintings, prints and drawings which illustrate the development of the city over the past three hundred years, and is part of the quiet observance of the Tercentenary of the founding of Montreal.

Professor E. R. Adair, of McGill University, in a brief article entitled "Hochejaga Depicta," which is an introductory note to the catalogue of the exhibition, points out that we can obtain from a study of this exhibition an astonishingly good idea of what Montreal looked like, of what was the appearance of its principal buildings and of its most popular streets. "The exhibition," he says, "of course, does not show every picture that has ever been made of Montreal and, for various reasons beyond their control, it does not even include all that its organizers had originally hoped to obtain, but it is sufficiently complete to enable you to observe the slow progress that has led Montreal from the position of a small French provincial town on the shore of the St. Lawrence to that of the greatest city in Canada."

The exhibition has not so far been patronized to anything like the extent which its interest and importance deserve, but it is still open till the end of next week. A visit cannot but prove both profitable and illuminating.

Star Oct. 22nd. 1942

## Treasure of the Week Is Dutch Coast Scene

Gazette Oct. 31/42

### Art Association Shows Work By Van De Velde—Coming Shows and Lectures

The Treasure of the Week at the Art Association of Montreal is "Shipping, Dutch Coast," by W. Van De Velde, 1633-1707, which is a work typical of this school—detailed in treatment and high in finish. This work, which was recently cleaned, shows a mass of shipping with figures and sailors in a boat putting off from the shore of a distant town under a blue sky with masses of clouds.

Opening on November 7 will be the exhibition by members of the Contemporary Arts Society, which has been in existence four years. There will also be two one-man shows, the Montreal artists being Louis Muhlstock and Henry Eveleigh. Through the coming month, too, the exhibition of Islamic Paintings, from the Redpath Library, will be continued, while later it is planned to show children's drawings from South Africa.

In the series of Monday evening lectures, under the general heading of "Art in Human Affairs," Professor John Alford, M.A., professor of Fine Arts, University of Toronto, will on Monday at 8.30 speak on "Art and Tradition." On November 16, "Art and Government" will be the subject of Professor Frank R. Scott, professor of Civil Law, McGill University, while on November 30 Dr. Peter Brieger, of the department of Fine Arts, University of Toronto, will lecture on "Art and Geography." Other lectures in the series will be "Art and Society," by Professor Andre Bieler, Resident Artist at Queen's University, Kingston; "Art and Education" by Arthur Lismer, A.R.C.A., LL.D., supervisor of education, Art Association of Montreal, and "Art and Democracy" by Professor Walter Abell. These lectures will be illustrated.

## Fischer Concert

### Next Wednesday

Star Oct. 24/42  
The eleventh of Madame Sarah Fischer's concerts at the Art Association of Montreal, and the first of their third season, will be given next Wednesday evening, October 28, at 8.45.

The program consists of two piano duets to be played by Georgina Russel and Olga Guilaroff, and soprano solos by a fan tutte (Mozart); Miss Brodeur. These are:

1. Two pianos: Theme and variations in G major (Handel). Organ Toccata in D minor (Bach). Sixth sonata (Bach).
2. Aria from "Così fan tutte" (Mozart), Miss Brodeur.
3. Two pianos: Introduction and waltz, from second suite (Rachmaninoff). Danse Russe from "Petrouchka" (Stravinsky).
4. Song: The shepherd on the rock (Schubert); Miss Brodeur, with Joseph Moretti, clarinetist.
5. Two pianos: Tango at midnight (Horatio Simmonds). Cradle Song, and Dance of the Tumblers (Rimsky-Korsakow).

## IRANIAN ART SHOW SEEN AT GALLERY

Star. 1942—Oct. 23

### Interpretation Is Given by Dr. R. G. Lomer, McGill Librarian, in Lecture

The art of Iranian manuscripts was the subject of a lecture given at the Art Association of Montreal Monday afternoon by Dr. G. R. Lomer, Librarian of McGill University.

Beginning with the country itself as a background, the lecturer showed how its mountains and deserts are reflected in the miniature paintings of Persia, and how the sunshine and clear air explain in part the use of bright colors.

A brief survey of various crafts showed an underlying community of design and color similar to various aspects of manuscript art. Stressing the beauty and importance of calligraphy in the East, the lecturer showed how the Koran and the works of Firdausi and Nizami were beautifully written on specially prepared paper, and were

bound in characteristic Persian styles.

Fine examples of miniature painting were shown in lantern slides and in color, illustrating the works of Al-Hariri, Dioscorides and others. In particular the illustrations of the Shah-Nama, a great historical epic, were worthy of note. Gardens and scenes of battle, hunting and romance were typical of the best period. The course of portrait-painting was briefly traced in its decline in the nineteenth century.

The lecture was given as an interpretation of the significance of the exhibit of Persian illuminated art, which has just been opened in one of the New Galleries of the Art Association, and which includes typical examples of all schools, and three or four which are internationally known, such as "The Death of Alexander" and "Bahsam entering the hut of a peasant."

Star Nov. 27/42

### Accept Invitations

Among the guests and subscribers who have accepted an invitation, to attend Madame Sarah Fischer's reception after the first Art Gallery concert of this season on Wednesday evening, October 28 are: Prince and Princess Abdullah Ben Ayad, Lady Marler, Miss Catherine I. MacKenzie, Madame Jeanne Maubourg-Roberval, Miss Mabel Molson, Dr. and Mrs. Albert Jutras, Dr. and Mrs. Lyon Bercovitch, Mr. Jean Lallemand, Mrs. H. P. Bowen, Miss Helene Germain, Dr. and Mrs. Maurice Berne, Mrs. Georgina Russell, Mr. and Mrs. M. Brainin, Mr. Raoul Latreille, Mrs. Drysdale Drummond, Mrs. Jacob Elkin.



## Canada's History Told in Pictures

Star Oct. 24/42

A description and history of the great W. H. Coverdale collection of Canadiana were given on Friday afternoon in a gallery talk by Mr. Coverdale, in connection with the drawing and prints from the collection which are now being shown at the Art Association of Montreal. The examples lent from this collection make much the greater part of the Association's Tercentenary Exhibition of views and portraits relating to old Montreal.

The Coverdale collection was begun early in 1929 to provide fitting decoration for the new Manoir Richelieu at Pointe au Pic. It grew in the first year to some 1500 specimens which has now risen to nearly 3,000; it has now indeed outgrown the Manoir, and selections from it are constantly on loan to other galleries, such as the one in Montreal.

In the times before Confederation the centre of Canadian life was in the neighborhood of the St. Lawrence, on which the Canada Steamship Lines have run for eighty years, and most of the earlier views are of places on or near that river and its tributaries. Some places have been specially favored by artists, and there are in this collection a hundred views of Niagara Falls at various times since their discovery by Hennepin.

A considerable number of the first drawings of Canadian scenery were made by British military officers and civil servants, and many by members of Wolfe's staff. Mr. Coverdale recited the names of many artists, military and civilian, by most of whom are works in his collection, and he was able to point to examples of their work on the walls of the gallery in which he spoke, and to show their beauty as works of art as well as their value as historic documents.

Canadian scenery was found popular by engravers and print-sellers in London and New York, and the Coverdale collection has a great number of fine specimens of the prints which they produced. In speaking of these Mr. Coverdale referred to the famous drawings by Audubon for his great book on American birds, and told how the last few remaining copper plates of these were rescued from a scrap heap by the fancy of a little boy.

## Persian Pictures At Art Gallery

Star Oct. 27/42

A lecture given at the Art Association of Montreal on Monday afternoon by Dr. G. H. Lomer, the Librarian of McGill University, was in the nature of an introduction to the exhibition of Islamic Art, which is now being shown in one of the Association's galleries. This collection, which is lent by the McGill Library, shows very completely the arts which went into the making and decorating of books in Persia and the surrounding countries, with a few examples from Egypt.

Dr. Lomer's lecture gave a short survey of the history of painting and writing in Persia, and was illustrated with many lantern slides of specimens from the McGill and other collections. The collection which is being shown consists almost entirely of original works, with a few facsimiles for the sake of completeness. There are manuscripts of the Koran and illuminated manuscripts of the Shahnameh and other Persian classics, written by people to whom writing was as much an art as painting, and they illustrate, as Dr. Lomer explained, the different schools and styles of writing in Persia.

The more striking part of the exhibition is in the illuminations; full page and smaller pictures, borders and ornaments, of various ages and styles, and some of the later ones showing Chinese influences. Dr. Lomer showed some European manuscripts for comparison, and also some views of Persian scenery, to prove the truthfulness of the old painters. The pictures range from the 13th century, with one or two still earlier, to the 19th, and all are full of beauty of design and color. There are also a few very good line drawings by Persian artists, but the illuminations, with their pictures of royal courts, battles, hunting scenes and gardens, are chief attractions of the collection.

Some Persian book bindings are also shown; leather bindings, decorated outside and inside, with inlaid leather, painting and enamelling, they are as beautiful as many of the pages of the books which they covered.

## Music Tomorrow At Art Gallery

Star Oct. 27/42

The principal performers in Madame Sarah Fischer's first concert of the new season, at the Art Association of Montreal tomorrow, Wednesday evening, will be the two-piano duettists, Georgina Russel and Olga Gullaroff, and a new soprano, Janine Brodeur.

The piano duets range from Bach and Handel to Stravinsky and Rachmaninoff. Miss Brodeur will join in one of her songs by Joseph Moretti, clarinetist, and accompanied by Mado Donais. The concert is to begin at 8:45.

## Music Returned To Art Gallery

Star Oct. 29/42

The concerts which Madame Sarah Fischer has given for two years at the Art Association of Montreal entered their third season on Thursday evening before a big audience, which filled the association's lecture room.

From their beginning the aim of these concerts has been to bring forward young singers or players in company with older and better known performers. On Wednesday a first appearance was made by a young and promising soprano, Janine Brodeur, who has a voice with which she should do much when she has more experience. She had on this occasion three songs which are not easy even for older singers, an aria from Mozart's "Così fan tutte," Schubert's "The Shepherd on the Rock," and Delibes' "Filles de Cadix," and did surprisingly well in all of them. The Schubert song was the best of the three and in this Miss Brodeur had valuable help from the partnership with Joseph Moretti and his clarinet. Mado Donais played excellent accompaniments to these songs.

The senior performers in Wednesday's concert were Georgina Russel and Olga Gullaroff, who are always as welcome as they are well known in their two-piano duets. They gave a most pleasant mixture of music, which started with some variations by Handel, a very effective arrangement of Bach's organ toccata in D minor and a Bach sonata, in which the slow movement went particularly well. These were followed, first by two movements of a Suite by Rachmaninoff and a dance from Stravinsky's "Petrouchka," and lastly by an odd Tango by Homer Simmons, a nice Cradle Song by Rimsky-Korsakoff and a dance from his "Snegourochka," in all of which good playing did full justice to the music.

The next of these concerts is to be given on November 25th.

## Star - Oct. 30, 1942 Address Will Be Given On Islamic Paintings

A gallery talk on "Islamic Paintings" will be given Saturday at 2:30 p.m. in the premises of the Montreal Art Association by Miss Alice Johansson.

The first of a series of free lectures on "Art in Human Affairs" will be given on Monday at 8:30 p.m. at the Art Gallery, Sherbrooke street west, by Prof. John Alford, M.A. He will treat of the subject, "Art and Tradition."

On November 16 Prof. F. R. Scott, professor of civil law at McGill University, will lecture on "Art and Government."

Other lectures in the series will be: "Art and Geography," by Dr. Peter Brieger; "Art and Society," by Andre Bieler; "Art and Democracy," by Prof. Walter Abell, and "Art and Education," by Arthur Lismer, LL.D.

The public is invited.

Oct. 31st. 9am. 1942

## Lecture at the Art Gallery

Professor John Alford, M.A., will speak on "Art and Tradition" at the Art Gallery on November 2, at 8:30 p.m. This is one of the series of lectures on "Art and Human Affairs."

Star Oct. 1942

The trustees of the National Gallery have issued invitations for the opening of an exhibition of Chinese art to be held on Saturday evening, October 10th, at the Gallery in Ottawa. Dr. Liu Shih Shun, the Minister of the Republic of China, will open the exhibition.

## Maurice Gagnon Gives Talk on Paintings Friday

A talk on the paintings of Louis Muhlstock and Henry Eveleigh will be given by Maurice Gagnon at the Art Association of Montreal, 1379 Sherbrooke street west, at 4:30 p.m. tomorrow. Admission is free. Mr. Gagnon is professor of art at the Ecole du Meuble, University of Montreal.

## Worthy Effort Made By Members of C.A.S. Gazette Nov. 7, 1942 Annual Exhibition at Art Association Advance on Display Last Year

Opening with a pre-view to members this afternoon, from 3 to 5 o'clock, and to the public on Sunday, the Contemporary Art Society is holding its annual exhibition in the Lecture Hall of the Art Association of Montreal.

A cursory survey of the paintings reveals an improvement on the show of last year, and the result suggests members made a sincere effort to gather a collection worthy of the setting. No attempt has been made to shock the spectator and, among some rather feeble efforts, there are many eminently sound examples. John Lyman has a good subject in "Laurentian Hills," broadly handled and clean in color, and is effective in his painting of a nude woman, muscular and apparently healthy despite her rather sallow color. Prudence Heward shows force in her portrait of "Ann," a burn of hair and wearing a red blouse, and also in the child's head—the subject looking a wee bit sulky. Eric Goldberg has typical delicately colored buildings, trees and figures, one of the most effective showing three young women on a balcony, and Goodridge Roberts is more convincing in his stretches of country with distant bush, than he is with his portraits of boys, which are awkward in pose and far from distinguished in color. Philip Surrey, with two works, is more effective with his offering called "The Soaring Angel," the figure topping a distant roof, with the foreground occupied by a shop and children playing in a puddle with a toy boat. The other "Winter on Bleury street," with street car and figures in melting snow seems to lack his usual solid construction. Mabel Lockerby is keen on decorative arrangement, a quality present in "Blue Pool." Ethel Seath shows "Farm Flowers," a conscientious performance, with the blooms being backed by a glimpse of barns and grain in stock. Anderson has a colored caricature in "Men Eating."

Jack Beder sends two which reveal his interest in buildings, and seems more successful in "Street Hockey," showing three boys engaged in the game on a frozen roadway. B. Mayman shows the entrance to a church during a period of thaw, and Allan Harrison has a sincere still life—basin, fruit, bottle and clock—which is marred by the paintings of a paper bag which gives the impression of creased metal. Buildings seen from above is the subject of a free, washy watercolor by Jack Humphrey, and Jacques de Tonnancourt is more successful with his portrait of "Margot" in a figured dress, than he is with his free and summary landscape. Muhlstock, who is holding a "one man" show in one of the upper galleries, sends two—a lane with red buildings and an approaching figure and "Back Entrance,"—steps and a building seen through the open door, which is largely white and blue in tone. Louise Gadois shows a man playing the cello, while Denyse Gadois has a still life of fruit. P. E. Borduas has nice glowing color in his still life of fruit and leaves, but does not carry this quality to his "Woman with Mandoline." Good modelling and a nice sense of values mark the nude young woman seated in a studio, with background of canvases, by Fanny Wiselberg. There are a few oils by S. Mary Bouchard, of Baie St. Paul, one of the Charlevoix Primitives, and Pelland has a huge decoration with hills, houses, figures, multicolored horses and cows, water with visible fish, red and blue bear, and moose, elk and beaver colored according to fancy. This show lasts until November 29.

## Devoir Nov. 7/42 L'art, facteur de civilisation

Le comte d'Athlone à l'ouverture d'une exposition à Toronto.

Toronto, 7. (P.C.) — Une fois la victoire obtenue, les artistes canadiens "pourront contribuer d'une façon durable, par les oeuvres qu'ils produisent, à la réforme de notre civilisation", a dit hier soir, le comte d'Athlone, à l'ouverture de l'exposition de la Royal Canadian Academy of Arts.

Les actes des Nazis et des Japonais, a ajouté le gouverneur général, indiquent que "la guerre a atteint son plus haut point de brutalité et de terreur". Il faudra donc amener les jeunes à s'intéresser à l'art, qui les éloignera de ces principes mauvais dont ils peuvent être victimes.

En temps de guerre, "sans nuire d'aucune façon à notre effort de guerre, il n'est pas moins important de garder vivant cet amour de l'art." Le comte d'Athlone a rappelé que la tante de sa femme, la princesse Louise, et le marquis de Lorne, ancien gouverneur général du Canada, ont fondé l'Académie, qui en est à sa 36e exposition annuelle.

## Muhlstock Exhibits Characteristic Work Gazette Nov. 7, 1942 Montrealer Displays City Scenes, Still Life and Interiors at Art Gallery

Louis Muhlstock, holding a "one man" show in one of the upper galleries of the Art Association of Montreal, has brought together a very agreeable collection of his latest work. It is a bright show throughout, for this Montreal artist is not timid in the use of color, constructs his paintings in a solid manner and is bold and direct in handling paint, while he is equally effective in suggesting the cool light of interiors. He is also successful in his search for picturesque bits off the main streets and his rambling through lanes has uncovered subjects which must make many of his fellow artists wish they had found them first.

The group includes many subjects in which the painting of strong sunlight has been the evident aim—"St. Famille and Sherbrooke streets," "Woodland Interior" and "Sunflowers" are broad and confident performances, while "On St. Dominique street" is a distinct "find" from the picturesque point of view. The blues and greys are well managed in "Tadoussac Interior," "Haunted House" is the title for another interior, while in the painting of another room he makes effective use of a blue table. His still life of bananas, apples and other fruits in a green bowl is well done, and he appreciates the decorative possibilities of Chinese plants.

Muhlstock makes a good composition of the artist seated before an easel, and is not above a hint of humor in "Reflections in a Country Mirror", which displays blossoms in a glass jug and a canvas, the forms being "wavy". This work is very true in effect and recalls old vacation exasperations when attempting to shave.

In the same gallery Henry Eveleigh is holding a show—his efforts being a distinctly acquired taste. Beyond a few portraits, where a bold outline is employed, he is mainly concerned with abstract forms and other works which have, when coming from the brushes of some extreme modern American and continental men, given the feature writers of newspapers a chance to let themselves go without the danger of a libel action.

## New Exhibitions At Art Gallery

Star Nov. 10, 1942

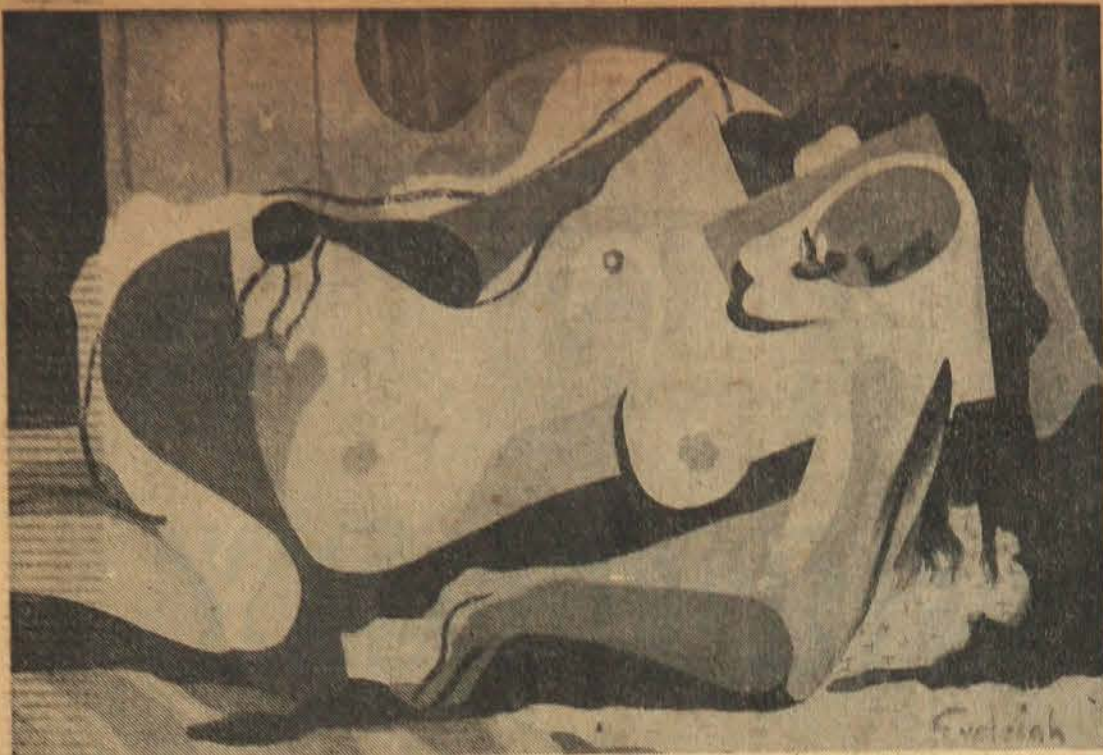
The annual exhibition of the Contemporary Art Society, of Montreal, which was opened on Saturday in the Lecture Room of the Art Association, is quite equal to those which have preceded it, though it contains no very outstanding work. The most striking exhibit is a large panel by A. Pelland, a composition in primary colours of a landscape with figures, beasts, boats and many other things, in which the painter has evidently been much influenced by the paintings done by children. Among the more mature works are some vivid and exact portraits of children by Prudence Heward and a slight but effective portrait of a violinist by Louise Gadois. Eric Goldberg shows some landscapes, of which one of a country lane with figures is a very attractive arrangement of light and colour; the landscape sketches of John Lyman and Goodridge Roberts are pleasanter than their portrait and figure studies. A broadly painted study of flowers by Ethel Seath, and some street scenes by Philip Surrey and Jack Beder are also among the more interesting works which are shown, and there are two amusing little statuettes by Sybil Kennedy.

The Canadian room, upstairs, is divided between the very dissimilar works of Louis Muhlstock and Harry Eveleigh. Mr. Muhlstock, who retains, perhaps old-fashioned, views about colour and perspective, is interested by the simple lines of empty rooms and streets; he has several views of these, in which there are good effects of light, and manages to make quite interesting pictures of some of them. A picture of a sunflower is one of the best of his exhibits and he shows some woodland landscapes with brilliant sunlight among vivid green trees.

Mr. Eveleigh's share of the room contains chiefly abstractions and some unkind portraits, in which beauty is not conspicuous. The more striking works are patterns in many colours, with some indications of human forms to justify the labels of "Nude" and "Odalisque." They may have technical interest and presumably interpret states of the painter's mind, but their purpose is likely to be obscure to the ordinary observer.

In another of the upper galleries there is a very attractive display of sincere painting by South African school children, of ages from three years upwards. Some of the best of them come from a high school for Bantu children in the Cape Province and a few are by Malay children. They have all the directness and honesty which are found in the painting of Canadian and other children, and their subjects are of their own country. There are black people, with native huts and costumes, painted with lots of spirit and imagination.





This striking nude, treated in a part-surrealist, part-abstract manner by the well-known young artist, Henry Eveleigh, is now on display as part of the Eveleigh-Muhlstock show at the Montreal Art Association. Vivid in color, perfect in design and entirely sophisticated in effect, this picture unfortunately loses much by photographic reproduction.

## Three Exhibitions Open at Gallery

### African Art, Contemporary Work on View

By DOROTHY SANGSTER

AT the Art Association of Montreal today three extremely interesting exhibitions open, each distinctive in its own way. They are: a collection of vivid paintings by the native and white children of South Africa; a two-man show by Henry Eveleigh and Louis Muhlstock, and the latest display of work by the artists of the Contemporary Art Society.

To take first things first—the children's exhibition. Four years ago, Miss Nora McCulloch, assistant educational supervisor, of the Toronto Art Gallery, departed for South Africa, with the intention of encouraging art instruction among the children there. The enterprise, which followed up a previous trip by Arthur Lismer, was to be a direct stemming out of a purely Canadian idea. The close-to-40 childish paintings which go on display today at the Gallery are sufficient proof that Miss McCulloch has done her work well. It is encouraging to hear that centres have been established at Capetown and Pretoria, that other incipient ones are on the way, that the native children of the Healdtown training school (which educates African youngsters up until about the sixth grade) is well represented, and that the entire child-art movement in South Africa is growing and spreading. Miss McCulloch has recently been installed officially in the Capetown Provincial School.

Partly revealing the child as a member of society, partly regarding him as an individual with personal expression, the canvasses at the Gallery are extremely interesting. They are as near an expression of the South African child mind as one can get down on paper. They present what they have to say in a true childish manner, with plenty of action and plenty of color, and always the theme is their own: life in South Africa.

#### Comparison

A point may be made here—the difference between the paintings of the white children (mostly of Dutch or English descent) in Africa, and the paintings of their native friends.

"The black child of Africa has a more complete awareness of his environment," says Mr. Lismer. "He can paint what he sees more vividly than the white child can."

Certainly in these pictures, especially those dealing with native villages and people, the difference is striking. Although few of the pictures have the young artists' names inscribed, they are divided into two groups. One wall displays the pictures of the white children, aged 3 to 12; the other has pictures of native children up to 14. Treatment of the same theme is somewhat startling. The native child paints his village: he makes the sky dark, the trees yellow, the dress colorful and tight, bodies angular. Whether they are dancing, threshing corn or sitting in front of their hut, they are real people, part of an atmosphere that is movement caught still for a moment.

The white child, on the other hand, attacks his problem differently. Technically, his work may be as good, but the atmosphere is that which the white child himself creates. Skies are blue or white, native figures are—just that, the sun is shining and the whole thing looks like a Canadian child's version of an African village. Except, perhaps for an increased awareness of color that is distinctly African.

Two paintings in particular are outstanding: a native child's version of his mother cooking supper outside the family hut, and a white child's version of an African "Palm Sunday" in which the swaying palms, the swaying figures and the general air of joyousness are particularly South African.

to perfect, colors are good and mood is deep and confident. One small nude figure lying down, is presented beautifully. A second nude presents a repeated circular theme in various brilliant colors and balanced contours — and achieves an extremely brilliant and sophisticated effect.

"War," which I understand was painted by the artist in bombed Shanghai, catches the unrest and horror of this age by treating the subject like a montage, with bullets, blood and so on exaggerated and presented in a spectacular manner. Artists and lovers of modern art will find Eveleigh's exhibition interesting and provocative; the average man, alas, intolerant of departure from accepted form, will probably dismiss it as "queer."

#### Contemporary Art

As to the latest exhibition of the Contemporary Arts Society, it does not seem particularly brilliant this year. However, worthy of mention, this reviewer thinks, are the following: Goodrich Roberts' "Boy With Book", and two restful landscapes by the same artist; three or four child-studies by Prudence Heward; two typically romantic pictures by Eric Goldberg; "Laurentian Hills" by John Lyman; a street scene called "Autumn" by J. Beders, and two small pictures by Philip Surrey, which—while not his best by any means—show this young artist's real perception and honesty, of subject and treatment.

Various other young artists are well represented and much of their work is original. As Lyman put it, "Being purely Canadian does not necessarily make for good art, but good art may make for something purely Canadian." In Canada's artistic future, there is no doubt but that the members of Contemporary Arts Society will play a very real and dramatic role.

#### Modern Work

Upstairs, meanwhile, is the two-man exhibition of two comparatively young artists: Louis Muhlstock, who was born in Poland and came to Canada in 1911; Henry Eveleigh, who was born in Shanghai and arrived here in 1938. Apart from sharing a display room and having been born in "foreign" countries, there is little to connect them; certainly nothing in their themes or their treatment.

Most of Muhlstock's work deals with space. He seems to have a passion for empty rooms, for doors leading outward, for paths going straight into the distance, for emptiness that stretches away. His craftsmanship is excellent, and his use of colors—greys, whites, pale shades with substance yet without limitation—is excellently suited to his theme.

Henry Eveleigh's exhibition is exciting, consisting of one or two portraits, a few odd surrealist things, and several abstracts which are really excellent. Design is close



One of the many arresting pictures in the current Contemporary Arts Society Exhibition at the Montreal Gallery, is this splendid study by Goodrich Roberts: "Boy with Book".

## From Darkest Africa



"My people pounding corn" is the theme of this painting by an 11-year-old native child, one of more than 40 examples of South African child art now on display at the Montreal Art Gallery.

THE STANDARD, MONTREAL, SATURDAY, NOVEMBER 7, 1942.





A l'exposition de la Société d'Art contemporain, qui se tient présentement à la Galerie des Arts, Alfred Pellán présente l'une des deux peintures murales que le gouvernement canadien lui a commandé pour la Légation du Canada, à Rio-de-Janeiro. Dans cette composition, Pellán a résumé les divers aspects de la vie rurale et de la nature québécoise. (Cliché la "Presse")

## De Borduas à M. Bouchard

Exposition de la Société d'Art contemporain à la Galerie des Arts.

L'exposition de la Société d'Art contemporain, qui se tient actuellement à la Galerie des Arts, renferme des œuvres d'une valeur inestimable, qui rivalisent pour le moins avec les plus belles qui puissent se trouver dans une exposition de peintres d'Amérique.

Aux côtés de peintres comme Alfred Pellán, Paul-Emile Borduas, John Lyman, Goodridge Roberts et Marie Bouchard, qui ont donné plus d'une fois la preuve de leur immense talent, quelques jeunes font bonne figure. Jacques de Tonnancourt présente un très beau portrait et un paysage, où l'on reconnaît un artiste personnel et un dessinateur très fin. Auprès de ces tableaux qui invitent à la méditation, nous trouvons deux natures mortes de Denyse Gadbois qui sont le sourire même. Un petit tableau de Grier, "Interior with Figure", et une nature morte d'Allan Harrison retiennent aussi l'attention.

Pellán présente cette fois une vaste peinture murale de la plus heureuse invention. Cette toile, avec une autre représentant l'Ouest du Canada, doit orner les murs de la salle de réception de la Légation du Canada, à Rio-de-Janeiro. Le peintre représente ici tous les aspects de la vie rurale et de la nature québécoise. En dépit de cette diversité, la composition est d'une parfaite unité. Ce sont des courants de couleur rehaussés de taches vives, c'est la ligne du dessin, aussi pénétrante que la lumière, qui relient chacun des thèmes de la composition.

Au premier plan, c'est l'eau avec ses poissons divers et ses embarcations de toutes sortes. Cette eau baigne de nombreuses presqu'îles et, sur chacune d'elles, Pellán a peint des paysans au travail et les animaux de nos forêts. A droite, s'élève une haute falaise gaspésienne, qui est une merveille de couleur. Plus loin, sur une hauteur, on voit un village avec son église; enfin, des collines ferment le tableau.

Malheureusement, on a placé le tableau au-dessus d'une estrade recouverte d'un tapis rouge dont l'effet est désastreux.

Borduas expose quatre toiles de caractère et d'exécution si différents qu'on se demande si elles ne résument pas à elles seules toute l'œuvre de ce peintre prodigieusement doué. Il y a là une petite nature morte si nettement dessinée dans une couleur très riche qu'on le croirait grave, puis une "tête casquée" que Borduas a sculptée dans une matière aussi belle. Une gouache de la plus pure invention nous rappelle cet extraordinaire ensemble que l'on a pu voir au foyer de l'Ermitage, au printemps. Ces thèmes plastiques si riches semblent se présenter avec une telle intensité à l'esprit du peintre que la main devient un instrument docile et que la vision semble s'imprimer sur la toile sans intermédiaire.

Nous retrouvons enfin l'impitoyable ouvrier d'une belle matière avec cette "femme à la mandoline", qui est sans aucun doute un sommet dans l'œuvre de Borduas. Quelle couleur somptueuse et que la tête se dégage avec force sur le fond rougeâtre et que ce corps rigide est tendu, mystérieusement vivant! La puissance de suggestion de cette toile est véritablement irrésistible.



Ce portrait de Jacques de Tonnancourt, qui prend part pour la première fois à une exposition de la Société d'Art contemporain, est une œuvre extrêmement attachante. Le dessin en est très sensible et la couleur est employée ici avec autant de goût que de sobriété. (Cliché la "Presse")

Nous avons parcouru un long chemin depuis cette nature morte fine et claire, cette gouache, pure mélodie née sans effort de l'inspiration, cette tête casquée conquise après une dure lutte, jusqu'à cette femme à la mandoline d'une grave beauté. Mais pourquoi faut-il qu'on ait dispersé ces quatre tableaux? Le visiteur ne découvrira que difficilement leur profonde parenté.

Marie Bouchard nous offre d'autres joies avec ses quatre tableaux d'une qualité exceptionnelle. Ici la beauté du dessin et du coloris nous révèlent une âme délicate et naïve, c'est-à-dire absolument transparente. Marie Bouchard nous fait pénétrer sans effort dans un monde spirituel où tout est calme et harmonie.

On ne peut trouver rien de plus émouvant que cet "intérieur" peint sur une toile grossière. Sur la table sont sagement disposés tous les fruits et toutes les fleurs que peut donner un modeste jardin. Au fond du tableau, la porte s'ouvre sur un chemin tracé dans la montagne. Marie Bouchard accumule les détails, mais aucun n'est inutile. Avec quelle subtilité et quelle vivacité, ne peint-elle pas une chaise, une porte ou les mille objets qui ornent les murs. Ce sont des notations très fines et très justes qui donnent tant de prix à ce récit d'une émouvante simplicité.

On a le même ravissement à regarder de près ces toiles, à en déchiffrer l'écriture fine, qu'à écarter dédaigneusement les pétales d'une fleur pour en saisir mieux la secrète beauté. Dans le "Bouquet naturel", le pinceau n'a oublié aucun détail, mais le trait est si pénétrant que chaque fleur est le signe d'une présence. Le regard est entraîné d'une fleur à l'autre par les touffes qui les enve-

loppent, mais il ne peut en épuiser toute la saveur. Le vase qui les porte, aux lignes à peine infléchies, et orné d'oiseaux, est un merveilleux exemple de ce dessin souple et vif.

John Lyman a envoyé un nu qui compte parmi les plus belles œuvres que nous ayons vu de ce peintre, et un paysage d'une très belle couleur. Lyman est un peintre d'un goût toujours sûr et d'une incomparable vigueur.

Ce peintre est sans complaisance, mais il arrive, dans une œuvre aussi dépouillée que le nu, à nous dire infiniment plus que ces innombrables décorateurs qui n'ont aucun souci de la forme. Lyman n'est pas moins rigoureux dans son paysage, où il montre qu'il sait aussi bien s'exprimer par la couleur.

Le portrait de jeune garçon et les deux paysages de Goodridge Roberts sont aussi des œuvres de toute première grandeur. Une œuvre de Roberts s'impose à nous et paraît toujours indiscutable tant le peintre y dit exactement ce qu'il conçoit. Ces trois toiles ne composent peut-être pas un ensemble aussi significatif

## Art Academy

Under Fire  
Star Nov. 11/42

TORONTO, Nov. 10 — (B.U.P.) — Frederick S. Haines, prominent Canadian artist, yesterday resigned from the presidency of the Royal Canadian Academy of Arts as a gesture of protest against the way in which the academy is being governed.

Haines, who is principal of the Ontario College of Art, described the academy as "an outmoded institution."

Haines said that his resignation "is part of the uphill battle for democracy," and charged that the academy was being run by a privileged class.

The academy, patterned after the Royal Academy in Great Britain, is composed of 40 members and 80 associate members, all either artists, sculptors or architects.

## Work by Hennessey For Art Association azette Nov. 21, 1942 Gift of Painter's Sister in Trenton—Other Canadian Works Acquired

Announcement was made yesterday that the permanent collection of the Art Association of Montreal has been enriched by the gift of a painting by the late Frank Hennessey, R.C.A., of Ottawa. The oil entitled "Winter Landscape", has been presented to the Association by Mrs. George Elliott, of Trenton, Ont., a sister of the artist, as a memorial to her brother. A canvas of spacious proportions, the scene depicted has as its pictorial elements a rutted snowy foreground, a horse and sleigh, whitewashed log cabin, a glimpse of dark river and rolling country which stretches to heights in the distance.

Further works for the gallery's collection have been acquired, all being the works of living Canadian painters. The Acquisition Committee for Canadian Paintings has made the following selection: "Portrait of a Boy", by Goodridge Roberts; a still life of fruit and leaves by Paul Emile Borduas; a wood interior with sun-splashed foliage called "Sous Bois", by Louis Muhlstück; two watercolor sketches entitled "Above Arctic Bay" and "Seymour Valley", by F. H. Varley, and "Fortune Teller", by Henry Eveleigh.

Borduas

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## Maurice Gagnon Gives Talk on Paintings Friday

A gallery talk on the paintings of Louis Muhlstück and Henry Eveleigh will be given by Maurice Gagnon at the Art Association of Montreal, 1379 Sherbrooke street west, at 4:30 p.m. tomorrow. Admission is free. Mr. Gagnon is professor of art at the Ecole du Meuble, University of Montreal.

Star Nov. 20, 1942

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PIERRE DANIEL





Louis Muhlstock expose présentement à la Galerie des Arts une cinquantaine de toiles, où l'on trouve plusieurs scènes de Montréal comme celle-ci. Dans cette lumière brûlante qui donne à la couleur la plus grande intensité, le spectateur a l'impression d'être transporté dans un pays tropical. — (Cliché la "Presse").

## Eveleigh et L. Muhlstock

La Galerie des Arts présente  
des toiles de ces peintres  
de Montréal.

Louis Muhlstock et Henry Eveleigh exposent présentement, à la Galerie des Arts, un choix de leurs œuvres qui nous permet de mesurer le talent de ces deux peintres. Le premier est bien connu, mais nous n'avions eu, jusqu'ici, que trop peu souvent l'occasion de voir les toiles du second.

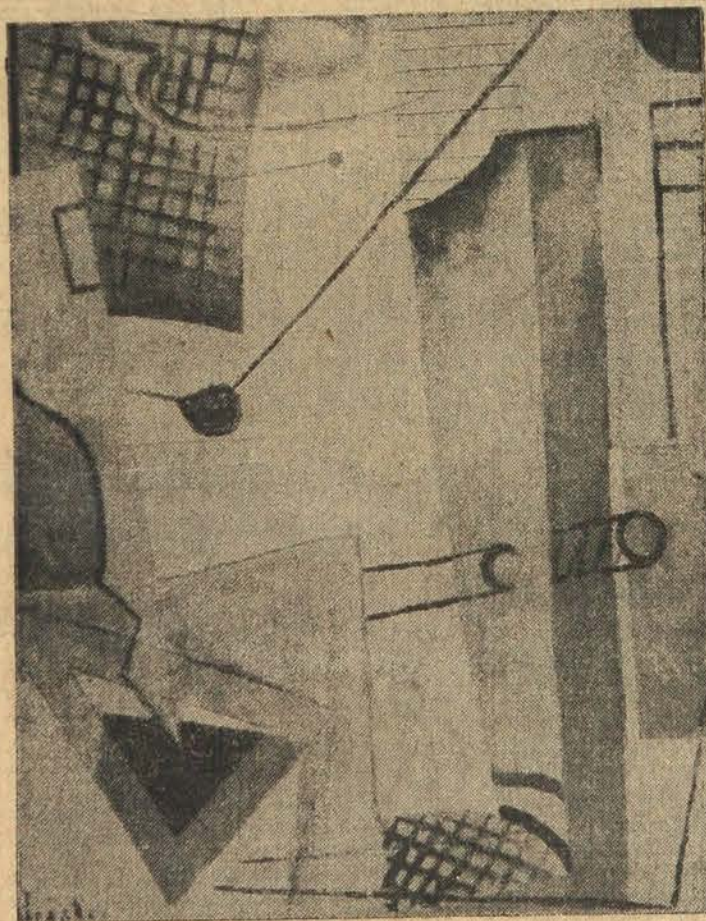
L'ensemble que présente Eveleigh surprend tout d'abord par sa diversité. Il compose parfois son tableau en partant des formes mêmes du modèle, qu'il dégage d'un trait brutal et assuré; ailleurs, les formes jouent librement dans l'espace et ne rappellent plus rien du monde extérieur, ou, encore, Eveleigh s'abandonne à son rêve et laisse l'image flotter dans l'irréel pour la saisir à nouveau au moment où le rêve aura capté toutes les puissances mystérieuses qui se cachent au fond de l'être.

Plus encore que cette diversité, c'est la belle qualité de la plupart des tableaux d'Eveleigh qui nous frappe, la richesse de la matière et la fermeté de l'écriture. L'homme et le peintre s'identifient ici; chacune des aventures d'Eveleigh, dont il a rapporté un tableau, est sincère et consciente.

La composition est toujours solide et ingénieuse même si, parfois, elle paraît un peu lourde. Dans ses compositions abstraites, elle deviendra plus subtile et la couleur y atteindra sa plus grande pureté. Les tons sont très beaux et Eveleigh manifeste un sens aigu de l'harmonie. Qu'on s'arrête devant ces compositions dans les tons de gris, de blanc, de bleus et de roses et l'on sera ravi par leur qualité et la densité de la couleur.

Des tableaux comme le petit nu couché nous révèlent un autre aspect du robuste talent de ce peintre. Le trait lourd dégage avec force la forme du modèle, mais Eveleigh va beaucoup plus loin dans sa recherche de la forme. Il trouve de nouveaux rythmes dans le miroitement de la couleur qui varient le mouvement du dessin initial et l'expliquent.

Les mêmes développements donnent des résultats aussi intéressants dans quelques-uns de ses portraits, en particulier dans les deux portraits de femme. L'expression est dure et un peu fermée, mais combien saisissante. On trouve moins heureuses certaines réveries à la Salvador Dali, qui paraissent faciles et vaines auprès des autres compositions.



Composition abstraite d'Henry Eveleigh, qui présente un groupe de ses œuvres à la Galerie des Arts. Ces compositions ingénieuses d'une très belle couleur révèlent un peintre sincère et d'une intelligence pénétrante. — (Cliché la "Presse").

Muhlstock nous introduit dans un monde tout différent. Ce peintre sensible cherche son inspiration dans la nature. Il se plaît particulièrement à peindre ces ruelles bordées de Montréal, ces taudis brûlés par la lumière et l'air qui prennent ainsi, à certaines heures, l'aspect de ruines somptueuses.

Muhlstock serait tenté de tout sacrifier à la lumière et il n'hésite pas à boucher les fenêtres pour que la lumière s'étale mieux sur les grandes surfaces roses des murs de briques. Il obtiendra ainsi des effets saisissants dans quelques-uns de ces tableaux. On trouve particulièrement réussi à ce point de vue "Woodlands Interior", où la lumière donne tant de richesses à ces pièces qui paraissent sans charmes à un oeil moins sensible.

De toutes les compositions plus libres de Muhlstock, il faut signaler cette plante peinte sur un fond brun, alors qu'à droite du tableau la fenêtre s'ouvre sur un mur d'une couleur plus claire.

Les détails inutiles et une couleur trop vive nuisent parfois à la clarté de la composition. Mais Muhlstock laisse une impression de joie saine à ceux qui s'abandonnent à la lumière qu'il a su capter et ses œuvres laissent rarement indifférent.

Ces deux expositions se continueront jusqu'au début de décembre.  
PIERRE DANIEL.

## Clarence Gagnon, le peintre de la beauté du Québec

Il a su la découvrir et la faire connaître — Professeur de bon goût — "Exaltation pondérée" de la couleur — Sobriété remplie de distinction — Supériorité de ses pochades — Ses illustrations de deux grands romans canadiens

Conférence de M. René Chicoine à la Galerie des Arts

"Clarence Gagnon est un pionnier de la peinture au Canada: il a su découvrir et faire connaître la beauté du Québec. Il laisse une leçon de bon goût. C'est plus qu'il n'en faut pour mériter à jamais notre admiration et notre reconnaissance".

Professeur à l'Ecole des Beaux-Arts de Montréal, ancien étudiant en Europe, M. Chicoine a terminé sur cette pensée hier soir, à la Galerie des Arts, une conférence destinée à marquer la clôture de l'exposition de quelque deux cents tableaux du grand peintre canadien-français, disparu il y a quelques mois. (L'exposition se clôturera demain soir, et l'ensemble des toiles et pochades, eaux-forts, etc., prendra la route de Toronto pour une exposition là-bas).

M. Chicoine rappelle un souvenir personnel au début de sa conférence: une visite, rue Falguière, à Paris, visite d'un jeune à un aîné admiré. Mais le peintre n'était pas là: il était en Norvège.

Selon M. Chicoine, les peintres qui paraissent avoir eu quelque influence sur la formation de Gagnon seraient les suivants: Jean-Paul Laurens d'abord, qui a cultivé la simplification du modèle, comme Gagnon l'a pratiquée lui-même, ensuite Monet, Sisley, Morrice, Côté... Gagnon, dit-il, n'a pas échappé au début de sa carrière à l'influence impressionniste. Aussi y a-t-il une grande distance entre les toiles de sa jeunesse et celles de sa maturité ou de la fin de sa vie.

### Pondération, sobriété

Le conférencier définit ensuite la peinture de Clarence Gagnon. Elle comporte un grand élément de pondération, une sobriété remplie de distinction, surtout une variété de couleurs chantantes. Il n'y a rien d'excessif, rien d'audacieux, rien d'extraordinaire. Le meilleur de Gagnon est peut-être — c'est là une opinion purement personnelle — dans ses pochades. Sur des toiles de tout petit format, Gagnon a su mettre la lumière et gaieté.

"Gagnon, poursuit M. Chicoine, est avant tout un coloriste, un peintre de la couleur plus décorative peut-être que sensible. Il a le sens de la composition claire, reposante, au service de la couleur toujours. Il simplifie la forme, personnalités et arbres; il personifie aussi la perspective, couleurs et valeurs peu nuancées. Son pinceau est d'une précision égale pour toute l'organisation du tableau: arrangement décoratif plutôt que suggestion poétique. Bref, Gagnon est un peintre d'un goût sûr, qui exalte la couleur plus que toute autre chose et qui nous laisse des formes qu'il raconte une vision nette, trop nette peut-être. Cette précision, parce qu'elle est simplifiée, est un régal pour l'amateur éclairé. Elle satisfait à la fois son goût pour la nature telle qu'elle est et son désir de trouver dans l'œuvre peinte un certain arrangement — en l'occurrence, simplification des plans et du modèle — qui lui garantit que l'artiste n'a pas copié la nature au mot à mot. Pour ceux qui demandent à l'œuvre d'art des joies plus sévères ou du moins plus lyriques, l'œuvre de Gagnon ne saurait les satisfaire. Ils voudraient y trouver plus de mystère: mystère des accents qui se gravent, des détails inachevés qui suggèrent, des lointains nostalgiques; mystères des formes qui vibrent dans la lumière ou, au contraire, qui s'affirment dans l'exagération; mystères de l'atmosphère légère ou lourde, sens du drame ou sens de l'enchantement.

"Que nous apporte l'œuvre de Clarence Gagnon? se demande le conférencier. Un message de sérénité, répond-il; un message d'exaltation pondérée, si on peut associer ces deux mots. Exaltation de la couleur de nos bois, de nos montagnes, de nos lacs."

chément au premier plan sur un fond de paysage dont l'importance est secondaire malgré la correspondance étroite, surtout dans *Maria Chapdelaine*, entre les personnages et la nature. Pas de détails, juste l'essentiel dans des compositions très simples et très vastes, car Gagnon, je le répète, poursuit M. Chicoine, suggère l'ampleur à merveille dans un petit format. Gagnon a su conserver dans ses eaux-forts de *Maria Chapdelaine* la discipline qui a quelquefois manqué à l'impulsif Suzor Côté.

### Valeur des pochades

A propos des peintures elles-mêmes, M. Chicoine fait la critique de plusieurs tableaux exposés aux yeux des auditeurs. Il s'arrête particulièrement à la *Course sur la neige*, en montre le plan, l'arrangement, les lignes, les couleurs, etc. Il insiste sur la supériorité, à ses yeux, des pochades, et en décrit quelques-unes avec force détails. En quelques pouces carrés de peinture, dit-il, Gagnon sait donner le sens de la grandeur.

Le conférencier signale aussi que Gagnon a excellé dans la reconstitution des villages canadiens dans ses tableaux d'abord et ensuite par une maquette en relief qui a été exposée à l'Université en juin 1941.

Après quelques mots sur l'importance du cachet historique dans la peinture canadienne, sur certaines écoles ou groupements, M. Chicoine conclut que Clarence Gagnon a été à la fois un peu impressionniste, un peu arbitraire, un peu enchanteur. De toute façon, dit-il, il a été un pionnier de la peinture au Canada; il a su découvrir et faire connaître la beauté du Québec à travers le monde, et il laisse une leçon de bon goût sinon de sentiment. C'est plus qu'il n'en faut pour mériter notre admiration et notre reconnaissance.

M. Lismer, directeur de l'Ecole de peinture de la Galerie des Arts, a présenté et remercié en français M. Chicoine.

### "Le Grand Silence blanc" et "Maria Chapdelaine"

Passant à l'étude de détail des œuvres du peintre, le professeur des Beaux-Arts s'arrête d'abord aux illustrations du *Grand Silence Blanc* et de *Maria Chapdelaine*. Dans ce domaine, où il s'affirme un maître, il fait preuve d'une grande admiration. Gagnon est un visuel avant tout; il semble peu se préoccuper des problèmes psychologiques que peuvent faire naître les illustrations d'un livre, ou du moins il leur donne une importance très secondaire. Il voit par l'extérieur et s'exprime par le pittoresque.

Dans le *Grand Silence Blanc* et dans *Maria Chapdelaine*, il s'est attaché à décrire le cadre typographique de ces deux romans plutôt que leur climat psychologique, ce qui a donné à ses illustrations un caractère assez différent de celui qui se dégage du texte.

Pour lui, le *Grand Silence Blanc* n'est pas le roman héroïque-comique d'un voyageur bohème, ce sont les neiges et l'immensité de l'Alaska, les ciels pleins de froid, une platitude pleine de silence, de paix et de poésie. Le roman de Louis Hémon, ce n'est pas pour lui la grande misère des habitants, c'est la campagne du Québec, la variété et le contraste des saisons, la couleur des fleurs et des champs, la splendeur de l'été et des moissons, la richesse de l'automne. L'hiver même, malgré ses rigueurs ne saurait avoir la même tristesse qu'en Alaska pour peu que le soleil colore la neige, les carrioles rouges, les maisons jaunes et les maisons vertes. Le rôle des personnages est surtout de concourir à l'arrangement ingénieux des compositions. Pourtant, les personnages, si on s'en rapporte aux deux textes, se campent fran-

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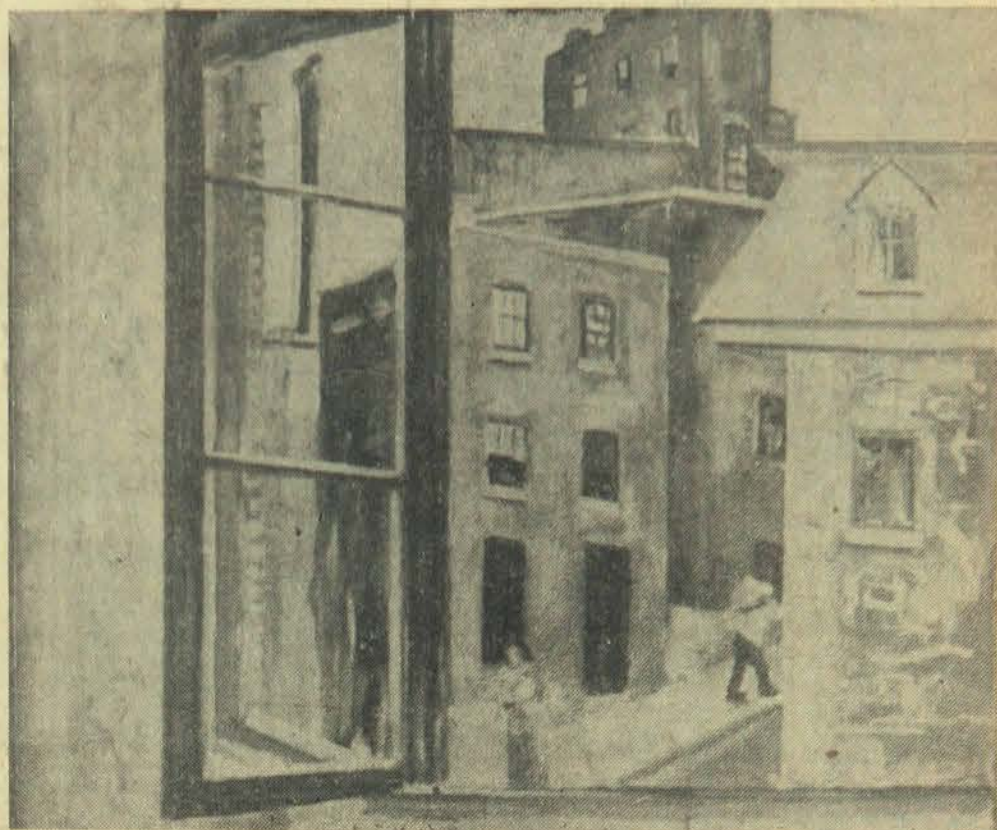
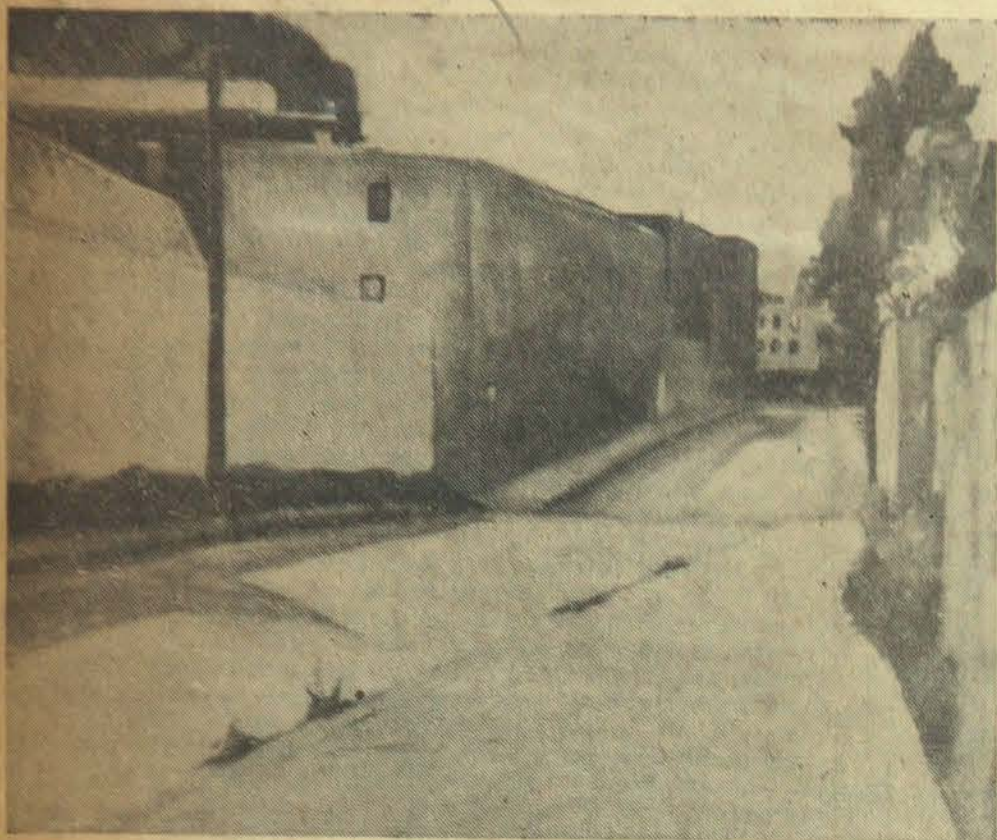


MONTREAL, VENDREDI 6 NOVEMBRE 1942

THE trustees of the National Gallery of Canada have issued invitations to the opening of the Clarence A. Gagnon memorial exhibition to be held at the National Gallery, Ottawa, on Monday evening, November 20, at nine o'clock. The Hon. Adélard Godbout, Prime Minister of Quebec, will open the exhibition. **Star 24.1942**

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## Deux tableaux remarquables de Muhlstock



Voici deux des plus intéressants tableaux figurant à l'exposition du peintre Louis Muhlstock, exposition ouverte hier à la galerie des Arts de Montréal sous

les auspices de l'Art Association. A gauche, "Rue S.-Norbert", tableau admirable par la pureté de ses lignes et un coloris plein de fraîcheur. L'été

transfigurant de sa splendeur une rue déserte, voilà ce qu'évoque ce sujet traité avec un sens aigu de la perspective et une lumière incomparable.

A droite, "Couvent et brasserie". Un regard jeté d'une fenêtre constitue une scène pleine de pittoresque et une autre composition aux tons délicats.

Muhlstock s'est intéressé aux scènes et aux choses qui l'entouraient. C'est pourquoi l'on verra à l'exposition plusieurs scènes montréalaises du plus haut intérêt. (LE CANADA)

## Muhlstock peintre mélancolique de sujets pacifiques

Expositions de ses peintures à l'huile à la Galerie des Arts—Grande variété de sujets

PAR MAURICE HUOT

Sous les auspices de l'Art Association, on a inauguré hier après-midi à la galerie des Arts rue Sherbrooke, une exposition de peintures à l'huile de Louis Muhlstock.

De cet artiste, on a ainsi groupé une vingtaine d'œuvres variées dont plusieurs se recommandent par la fraîcheur et l'intensité du coloris.

Muhlstock trouve des sujets d'intérêt dans tout ce qui l'entoure. Parfois c'est une scène, un angle, qui se présentent naturellement de sa fenêtre, parfois c'est un sujet qu'il voit et transpose d'une façon si personnelle lors d'un séjour à la campagne, tel son "Intérieur d'une maison rurale".

Beaucoup de tableaux de l'exposition sont consacrés à des scènes montréalaises, notons parmi celles-ci, "Rue S.-Norbert", "Couvent et Brasserie", "Rue S.-Urbain" et "Sous-bois dans la montagne".

Dans "Rue S.-Urbain", nous admirons et sentons la lumière et la chaleur d'un beau jour de juillet qui baignent, les maisons claires, les arbres et la rue.

"Sous-bois à la montagne" est une féerie de couleurs à travers les arbres que les rayons du soleil percent de toute part. Scène de repos et de paix.

Dans d'autres tableaux tels que "Plante dans une chambre vide", "Sous-Sol", il se dégage une atmosphère d'abandon et de mélancolie ou simplement de tranquillité dont l'auteur semble avoir eu une impression très vive. Ici les tons sont plus sobres et s'associent à la volonté d'expression de l'auteur tout en respectant l'objectivité des lieux.

Il y a de l'humour dans les lignes volontairement distordues de "Réflexions dans un miroir de campagne", tableau empreint d'une délicatesse exquise et sereine.

"Maison hantée", est une autre composition de Muhlstock dans laquelle il a réussi à dégager l'impression de mystère et d'incertitude qui règne dans une telle maison comme on en sait dans chaque village ou hameau du vieux Québec.

On remarque chez Muhlstock moins le désir de plaire par la beauté extrinsèque du sujet traité que par celui d'exprimer par le dessin et la couleur, l'impression qui se dégage des mille aspects de la vie. Ce n'est pas à lui que l'on reprochera d'embellir la nature. Il la prend telle qu'elle est avec ses défauts et ses qualités, avec ses répugnances parfois, et en cela, Muhlstock est un peintre intelligent et humain.

Le monde doit en effet être pour l'artiste, une source de sujets inépuisables, jamais identiques qui changent d'aspects selon la lumière qui les frappe, selon l'angle où l'on se place, et selon la disposition d'esprit ou de cœur qui est nôtre quand nous sommes en leur présence. C'est à rendre ces nuances infiniment variées que le véritable artiste s'attache selon ses goûts et son tempérament propres.

On ne regrettera pas d'aller passer quelques instants auprès des tableaux de Louis Muhlstock, car c'est tout cela qu'ils nous enseignent.

Chinese Paintings  
Will Be Shown Here  
Gazette Nov. 21. 42  
Art Association Also Announces Coming Collection of Illustrations by C. W. Jefferys

Two interesting exhibitions are promised by the Art Association of Montreal next month — Chinese paintings by Professor Chang Shu-Shi, and the originals of some of the illustrations C. W. Jefferys, R.C.A., did for his historical volume "The Picture Gallery of Canadian History."

The term of the exhibit of Chinese paintings is brief—December 4-8, but it promises to be an art event. Professor Chang, who for eleven years was professor of fine arts at the National Central University of China, Nanking, now moved to Chungking, has already shown his work in the National Gallery of Canada, Ottawa, the exhibition being inaugurated on October 10, China's National Day, by Dr. Liu Shih Shun, Chinese Minister to Canada.

C. W. Jefferys, R.C.A., well known as a painter in oil and watercolor, has won a wide circle of admirers through his black and white illustrations of historical subjects—drawings which have entailed an immense amount of research. Among the books he has illustrated are "Chronicles of Canada," "Chronicles of America," "Dramatic Episodes in Canada's History" and "Canada's Past in Pictures."

Exhibitions now showing are the works by members of the Contemporary Art Society, in the Lecture Hall, while in an upstairs gallery are the paintings by Louis Muhlstock and Henry Eveleigh.

Art Association Purchase Standard 11.21. 1942



Excellent in design and striking in presentation is the detail of "The Fortune Teller" by Henry Eveleigh, one of six paintings by Montreal artists just purchased by the Art Association of Montreal, from a special fund designed to encourage painters here. Other purchases include "Boy With a Book" by Goodrich Roberts, "Sous Bois" by Louis Muhlstock, "Nature Morte" by Paul Emile Borduas and two water colors by F. H. Varley, "Above Arctic Bay" and "Seymour Valley". According to Arthur Lismer, of the Art Association of Montreal, future purchases will be made from time to time. Paintings are judged on a variety of points, he explained, including durability. "How will it wear?" is an all-important question.

(3)

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## HAINES RESIGNS R.C.A. PRESIDENCY

Percy E. Nobbs, Vice-President, Assumes Duties Until May Meeting

HUGH JONES TREASURER

E. Dyonnet Starts 33rd Year as Secretary—Elections Include Two Academicians and Eight Associates

Frederick Stanley Haines, R.C.A., O.S.A., principal of the Ontario College of Arts, who was elected president of the Royal Canadian Academy of Arts three years ago, resigned from that post at the annual meeting of the R.C.A. held in Toronto on Saturday. Percy E. Nobbs, vice-president of the R.C.A., becomes acting president until the meeting to be held in May, when a successor to the president will be elected.

Hugh G. Jones, R.C.A., the Montreal architect, was elected treasurer of the academy, succeeding Charles W. Simpson, R.C.A., of Montreal, who died in September.

E. Dyonnet, R.C.A., Montreal, was re-elected secretary, marking the commencement of his 33rd year in this capacity.

The new treasurer, Hugh Griffiths Jones, R.C.A., architect, was born at Randolph, Wisconsin, on December 3, 1872. He settled in Montreal in 1907, becoming a naturalized Canadian in 1912. He was elected Fellow of the Royal Institute British Architects, January 1931, and has been a member of the Art Association of Montreal since 1911. He is a member of the Arts Club, Montreal; member of the Province of Quebec Association of Architects. He studied at the University of Minnesota and in architects' offices. He was elected Associate R.C.A. in 1925 and Academician in 1926.

Two Associates were elected Academicians. Both are painters—Charles F. Comfort, R.C.A., Toronto, and Adam Sherriff Scott, R.C.A., Montreal.

The following were elected painter Associates: John Afsen, Toronto; Andre Bieler, Kingston; N. de Grandmaison, Banff; Marc A. Fortin, Montreal; H. G. Glyde, Calgary; Yvonne McKague, Houser, Toronto; Frank S. Pannabaker, Ancaster; George Pepper, Toronto.

Wilfred M. Barnes, A.R.C.A., Montreal, was elected Associate advisory member of council.

Charles Fraser Comfort, R.C.A., was born in Edinburgh, Scotland, coming to Canada at the age of 12. He studied at the Winnipeg School of Art and also at the Art Students' League, New York. He moved to Toronto in 1920, and in 1937 painted the eight panels in the Stock Exchange in that city. He was awarded first prize in the Great Lakes Exhibition at Buffalo in 1938; was a foundation member of the Canadian Society of Painters in Water Color in 1925, and of the Canadian Group of Painters in 1933. He was elected a member of the Ontario Society of Artists in 1928, and A.R.C.A. in 1936.

Adam Sherriff Scott, R.C.A., was born in Perth, Scotland, and came to Canada in 1912. He studied at the Edinburgh School of Art and at the Allen-Fraser Institute. He was elected A.R.C.A. in 1935. This Montreal artist is represented in the permanent collection of the National Gallery of Canada, Ottawa, by "The Green Hat" and "Decorative Panel", the latter a work in watercolor. His work is also in the collection of the Art Association of Montreal, as well as in many private collections.

Andre Bieler, A.R.C.A., for many years of Montreal, and now Resident Artist at Queen's University, Kingston, was born in Lausanne, Switzerland, and came to Montreal in 1908. He studied at the Art Students' League in Woodstock, N.Y., with Charles Rosen and Eugene Speicher, then in Paris under Maurice Denis and with Serusier, who was a member of the Gauguin, Van Gogh group. He also worked at large frescoes with his uncle, Ernest Bieler, the Swiss painter. He is a member of the Ontario Society of Artists, the Canadian Group of Painters, Canadian Society of Painters in Water Color, and is president of the Federation of Canadian Artists.

Yvonne McKague Houser, A.R.C.A., was born in Toronto and studied at the Ontario College of Art, and in Paris at the Academie de la Grande Chaumiere, the Academie

## RESIGNS PRESIDENCY



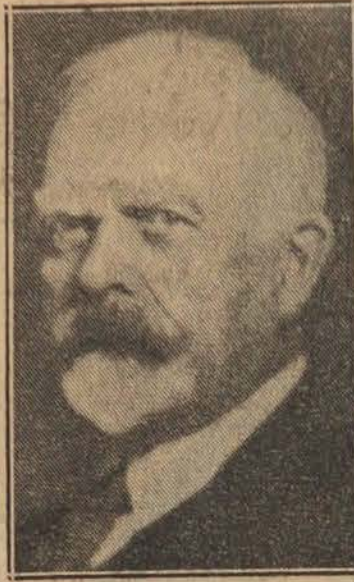
FRED S. HAINES, R.C.A.

## IS ACTING PRESIDENT



PERCY E. NOBBS, R.C.A.

## RE-ELECTED SECRETARY



E. DYONNET, R.C.A.

Colarossi and the Academie Ranson, under Lucien Simon, Prinnet, Maurice Denis and others. She was elected member of the Ontario Society of Artists in 1929, and a member of the Canadian Group of Painters in 1933. She is an instructor at the Ontario College of Art.

George Douglas Pepper, A.R.C.A., was born in Ottawa and studied at the Ontario College of Art and the Academie de la Grande Chaumiere, Paris, and in Italy. He was awarded the Willingdon Arts Competition prize for painting in 1930. He was elected O.S.A. in 1934, and a member of the Canadian Group of Painters in 1933. He is represented in the South African National Gallery, Cape Town.

Marc A. Fortin, A.R.C.A., Montreal, whose bold and strongly individualistic art is well known here, spent several of his younger years in the United States where he received his art education in Boston, New York and Chicago, among his teachers being Edmond C. Tarbell, Vanderpoel and Alexander. He works in both oils and watercolors, is partial to Quebec scenery in which huge elms take a dominant place, and has also been successful with subjects painted in the Montreal area.

Nickolas de Grandmaison, A.R.C.A., of Banff, is of Russian birth. He first studied in Moscow and later in England. He came to Canada in 1923 and subsequently moved to Calgary. He is interested in painting the western Indian. Many of his pictures have been of the Black Foot tribe, and in 1932 he was commissioned by the National Museum, Ottawa, to study and paint the few remaining eastern Indians.

Frank Shirley Pannabaker, A.R.C.A., of Ancaster, was born at Hespeler, Ont., and studied his profession at the Ontario College of Art, at the Grand Central School of Art, New York, and at the Art Students' League in New York City. His work is represented in the Art Gallery of Toronto and in private collections, and in 1930 he was awarded the Jessie Dow prize for work in the spring exhibition of the Art Association of Montreal.

John M. Afsen, A.R.C.A., of Toronto, is a painter of nudes, portraits and figure subjects. He is a teacher at the Ontario College of Art.

H. G. Glyde, A.R.C.A., of Calgary, is director of the art department of the Institute of Technology.

## Chinese Painting Show Delayed One Day

Dec. 5: 42 Gazette  
In connection with the forthcoming exhibition of Chinese paintings by Prof. Chang Shu-chi in the galleries of the Art Association of Montreal, Professor Chang's demonstrations of painting in conjunction with the exhibition will begin on Friday, instead of Thursday, as previously announced.

## Claire Gagnier Sings for Series

Gazette 11.25/42  
Soprano Heard at Fischer  
Concert; Violet Archer  
Plays Own Works

By THOMAS ARCHER.

Claire Gagnier, that very promising and personable young soprano, made her second appearance in the Sarah Fischer series at the Art Association last night, and created an even better impression this time.

There can be no doubting her gifts. Her singing may be immature vocally and she may at times attempt music that is just now beyond her scope, but the material for greater things is unquestionably present in what she does. Miss Gagnier is musical. She sings with charm. Also she sings with intelligence. Her hearers can sense at once that she understands the matter in hand and is able to convey it directly to her audience, an unusual faculty in one so young.

She was at her best in less ambitious songs like Haydn's My Mother Bids Me Bind My Hair and in the Cradle Song of Bernhard Flies (not Mozart as listed in the program). Miss Gagnier sang both these classics with a great deal of natural charm and musical feeling.

Mi Chiamano Mimi from La Boheme was admirably done, all things taken into consideration. Of course, the soprano's voice is hardly developed enough to lend it full authority, but she did sing it with winning pathos and a certain air of naivete which fitted music and text unusually well. She made a good attempt at the familiar Mozart Alleluia and managed to deliver it neatly and musically. But it would have been better to have left the Mignon Polonaise alone, at any rate for the present.

Violet Archer was heard in two piano groups of her own compositions. Miss Archer proved herself an accomplished interpreter of her

music, thus establishing herself as executive pianist as well as organist and orchestral player. Her compositions included three Canadian Sketches, a set of variations on Isabeau's s'y promene and a Sonata.

It is hazardous, of course, to venture a snap judgment on newly composed music. The Canadian sketches, however, seemed the most interesting, the most colorful and the most unforced of what Miss Archer offered. There was a bright Jig, a Church Scene that was as simple as it was effective, and a Winter Scene based happily on a cheery folk tune.

The set of variations were ingenious, the old song being used rather as a stalking horse than for its own sake. As for the sonatina, this reviewer must admit that he was quite unable to follow Miss Archer's musical reasoning, which may, of course, be entirely due to his particular limitations as a listener.

Huguette Seguin, a 13-year-old pianist, was heard in pieces by J. S. and C. P. E. Bach, Scarlatti and Haydn. Her playing sounded promising for the stage of musical training it would seem she has reached. No doubt a later hearing will be even more definitive.

Cecile Prefontaine accompanied Miss Gagnier.

## Exhibits Chinese Paintings

A demonstration of the art of Chinese painting and an exhibit of completed paintings by the well known Chinese artist, Prof. Chang Shu-Chi, of Chungking, will be open to the public during the next five days in the Art Gallery, Sherbrooke St.

Visiting hours to the exhibit, which is being sponsored by the Montreal Art Association, are from 2.30 to 5 p.m.

The exhibit opens today.

## New Music Played

At Art Gallery  
Star, Nov. 27/42

The second Sarah Fischer concert of this season, at the Art Association on Wednesday evening, brought out not only new musicians, as is the purpose of these concerts, but also some new music in three compositions for piano, which were played by their

composer, Miss Violet Archer. These are all three clearer and simpler than other work by Miss Archer that has been heard here. The first of them, a set of three "Canadian Sketches", is well described by its title and consists of quite slight pictures which suggest of a dance, a church scene and a winter scene. The sonatina, which came last, is more developed, though its four movements are very short; one of them, a scrap of polytonal waltz, is about as short as a movement can be. This first movement is made up largely of frequent, ingenious modulations, which make a cheerful result; the second, Lento Penseroso, is a sad meditation; the last movement is more lively and complicated, and not very clear in its meaning. The best of the three works which Miss Archer played was a set of variations on a French Canadian song, "Isabeau's s'y promene"; these

have plenty of variety and give new and interesting shapes to a well-known theme.

Two other performers were heard in this concert. The newest Canadian soprano, Miss Claire Gagnier, sang twice. In her first group the truth and flexibility of her singing came out well in two songs by Haydn and two by Mozart, sung with very good taste and understanding; her singing of Mozart's florid "Alleluia" was particularly good. Later in the program she sang two arias, "Mi chiamano Mimi" from "La Boheme", and "Je suis Titania" from "Mignon" in a way which was quite surprising for so young a singer; her coloratura in the "Mignon" aria was remarkably clever, but both arias are a little too big for her voice, which is not yet as advanced as her use of it. The third performer, a very young pianist, Huguette Seguin, showed promise with nimble fingerwork in pieces by Sebastian and Emmanuel Bach, Scarlatti and Haydn.

H.P.B.

## Bieler Spoke on Art and Society

Star Dec. 2:42  
The series of lectures, which are being given at the Art Association of Montreal, on art and human relations was continued on Monday evening by Professor Andre Bieler, of Queen's University, whose subject was given as "Art and Society." As he explained, his purpose was to deal with art and social tension, and he devoted an important part of the lecture to refuting two claims made by critics; one was that art should show existing conditions and that, in time of war, it should depict war efforts; the other was that art should give a lead in social movement and reform.

The lecture and the lantern-slide illustrations covered examples of art from the Gothic period down to the present day, to show that the work of great artists had been influenced by their surroundings and by social conditions and traditions, but had not concerned itself with mere depiction of current affairs or circumstances.

The illustrations, mostly taken from pictures in the National Gallery at Washington, were of works by Giotto, Fra Angelico, Giorgione, Rubens, Cessane, Van Gogh and many other painters and sculptors.

## Prof. Chang Shu-Chi To Demonstrate Art

Gazette Nov. 28, 1942  
Exhibition of Chinese Paintings Opens at Art Association on Friday  
In connection with the exhibition of Chinese paintings which is to open at the Art Association of Montreal on Friday next, it is announced that Professor Chang Shu-Chi, a native of Nanking, who holds high place as a painter in his native land, will give demonstrations of his art—painting flower and bird studies each day from 2 to 5 p.m.

For this month, too, the Association announces a collection of paintings, prints, sculpture and reproductions illustrating the Christmas story under the title of "The Nativity and Adoration in Art."

From December 9 to 13 is the period set for the exhibition of work by the Studio Group of the Women's Art Society.

On Monday at 8.30 p.m., and Bieler, A.R.C.A., Resident Artist Queen's University, Kingston, will lecture on "Art and Society", which in this series, at the same hour on December 14, "Art and Geography" will be the subject of a lecture by Dr. Peter Brieger.

Early next month a collection of drawings by C. W. Jefferys, R.C.A., will be shown, the selection being

## National Gallery Shows Gagnon's Art

Gazette Dec. 5:42  
During this week the memorial exhibition of the works of Clarence Gagnon, R.C.A., of Montreal, which was shown here in the summer, opened in the National Gallery of Canada, Ottawa. The show was inaugurated by Premier Godbout of Quebec who said, in part:

"It is highly fitting in times of stress such as these that a master painter, a patriot, gentleman and outstanding artist like Gagnon should bring Canada closer together in the reverence of his artistic perfection."

He pointed out that the artist interpreted French-Canada and the life of the French-Canadian habitant.

"Two cultures, French and English, not antagonistic, but soundly complementary, vie with each other in order that Canada may derive from its component parts the fullness and richness of civilization and of moral unity."

"Clarence Gagnon's art is a gift of French-Canada and French culture to Canada at large," said Mr. Godbout.

Besides the oils, etchings and monotypes, the original illustrations for Louis Hemon's "Maria Chapdelaine" are being shown.

## FIFTY YEARS AGO. From The Gazette of Wednesday, March 1, 1893.

At the private view of the Spring Exhibition of the Royal Canadian Academy of Arts in the Art Gallery, Phillips Square, last night, there were noticed Rev. Robert Campbell, D.D., Dr. Hingston, Fred Massey, Samuel Massey, Hon. George A. Drummond, G. E. Drummond, Dr. Craik, A. T. Taylor, E. B. Greenshields, John H. R. Molson, Francis McLennan, W. R. Miller, Samuel Coulson, P. Cheney, E. P. Hannaford, E. S. Clouston, H. V. Meredith, Mulholland, Pangman, R. B. Angus, Forbes Angus, Professor Cox, Rouer Roy, Norman Rielle, J. McKay, Charles Hope, Edward Murphy, Samuel Finley, Angus Hooper, William Brymner, D. R. Jacobi and A. C. Hutchison.

Gazette Mar. 1/1943



## Exhibit of Drawings By Chas. W. Jefferys Gazette Dec. 5, 1942 Illustrations in Pen and Ink And Color at Art Association

In one of the upstairs galleries of the Art Association of Montreal is a collection of drawings by Charles W. Jefferys, R.C.A., which is proof that the high position conceded this Canadian artist as an illustrator in black and white is merited. These pen and ink drawings, which are reproduced on a considerably reduced scale in his latest book, "The Picture Gallery of Canadian History", from The Ryerson Press, Toronto, are items to be studied and admired. They reveal to the full the intimate and practical knowledge of mechanical reproduction processes possessed by the artist and show what pen and ink work from a competent hand is capable of. To win an outstanding place with this medium is no mean accomplishment. Sound drawing and expressive line are essential, coupled with a knowledge of how the treatment of the pen strokes will reproduce. That this by now is almost "second nature" to Jefferys is clear by the richness and emphasis which mark his shadows and the fine values and sense of atmosphere with which he invests his distances. Above all, there is in these drawings of the earlier days of Canada's history a conviction that here and there in these times "things looked like that"—an impression, incidentally, that has only been attained through the artist's zeal for research and honesty in handling his subjects.

Jefferys' ability to compose a good and convincing picture is the product of long training in drawing for the press. This, too, has dictated the clean firm line he employs, for in the earlier days of newspaper illustration the combination of reproductive process, as then known, and newsprint demanded of the artist strength rather than subtlety. Of this exacting school has developed the technique which is well worth close examination. In these drawings he has made most effective use of shadows as a pattern in his compositions, design throughout is good and in a few, where solitary figures hold the stage, it is impressive.

This collection is truly a Picture Gallery of the period from Canada's discovery to 1763, and it contains a mass of good things.

Among the drawings which might be mentioned here is the strongly handled scene where John Cabot sights Newfoundland, while the sense of tragic surprise is well expressed in the drawing where Champlain shows attacking Indians what a firearm can do. Champlain is seen taking an observation on the Ottawa, and he presents a melancholy figure as he gazes at Quebec when a prisoner on Kirk's ship. Maisonneuve is shown carrying a cross to the summit of Mount Royal; Talon inspects ship-building at Quebec; Radisson meets Indians in a winter camp; Father Hennepin is amazed at the grandeur of Niagara Falls; La Salle, silhouetted against a cloudy sky, watches from a headland for the Griffon, and is a picture of moist misery as in heavy rain he trudges the Toronto carrying-place on his way to the Mississippi; D'Iberville exchanges shots with English ships in Hudson Bay; Madeleine de Vercheres salutes the relieving force after successfully defending Fort Vercheres, and the role played by Wolfe is not overlooked. There are also three watercolors—Cartier erecting a cross at Gaspe; the brothers La Verendrye in sight of the western mountains, and the building of Halifax.

## Shows Watercolors By Chinese Painter Dec. 5, 1942 Gazette Collection by Professor Chang Shu-Chi on View at Art Association

Paintings by Professor Chang Shu-Chi, who works in watercolors, are on view in one of the galleries of the Art Association of Montreal, for a brief period, the announced closing date being Tuesday. The painter, who is Professor of Fine Arts at the National Central University of China, now located at Chungking since Nanking was the victim of the Japanese invasion, is showing many engaging things, fine in arrangement and color and done with simplicity and freedom. Flowers and birds are set down with accomplished deftness, and the suggestion of movement in his flying birds is convincingly conveyed. It is an interesting collection, an added item of interest being daily demonstrations of his handling of water color by the artist, which are set from 2 to 5 p.m. each afternoon.

In his choice of subjects he is open-minded, his birds including heron, chicken, duck, sparrows, kingfisher, bamboo, grouse, swallows and geese. Fish, too, occupy his brush, and in his floral offerings there are chrysanthemums, hollyhocks, crab-apple blossoms, plum blossoms, azaleas, pear blossoms, lotus and roses. The decorative qualities of the bamboo have not been ignored.

William C. White, Keeper, East Asiatic Collection, Royal Ontario Museum, in a brief appreciation in the catalogue writes in part:

Chang Shu-Chi, the Chinese government's "ambassador of art", is also an "ambassador of goodwill". His paintings themselves, as well as his generous demonstrations of Chinese painting technique, have come as a balmy breath of an Eastern breeze, touching our spirits, and awakening us to freshness of vision, and inciting us to new endeavor.

Professor Chang is a native of one of the two most renowned beauty spots in China, the district centring in Hangchow. For eleven years he taught painting in the National Central University at Nanking but the Japanese invasion compelled him to abandon his Nanking home and gardens and art classes, and with his university trek to Chungking, there to begin afresh the interpretation of China's sense of beauty through the medium of his brush.

The spirit which marks Professor Chang's work is the spirit which underlies the long cultural heritage of China's people. Yet there is an additional something which speaks of New China—vision, courage, freedom, beauty and new life. As the artist's brush deftly and surely limns the picture, birds and flowers, bamboos and grasses, clouds and water spring into being with vivid sparkle that makes the onlooker catch his breath.

## Gazette Dec. 5, 1942 Chartres Cathedral Is Theme of Exhibit

Effectively arranged in the library of the Art Association of Montreal is a small exhibition dealing with Chartres Cathedral. Photographs, prints and postcards are used to display its noble architecture, while a model of two bays of the nave is the work of Orson Wheeler, A.R.C.A. There is a reproduction in color of the famous Charlemagne window, and other prints reveal the glorious colors of the stained glass as well as the incidents worked into this and other windows of equal beauty. It is claimed that Chartres Cathedral has more 13th century stained glass than any other church in Europe.

## Star Dec. 9, 1942 Chinese Painter Shows His Work

An exhibition which shows, in addition to a number of recent Chinese pictures, the way in which they are made is to be seen now at the Art Association of Montreal. Mr. Chang Shu-Chi, who is the Professor of Fine Arts in the National Central University of China, has brought his pictures with him to America and works every day in the gallery on new pictures; he follows the old Chinese method of making his compositions from memory of past observations.

In his painting Mr. Chang Shu-Chi combines some European and more modern qualities with ancient traditions, and several of his pictures have much in common with old Chinese paintings. There are landscapes of rugged mountains and clouds and designs of fish seen through water, which follow the old manner closely. Most of these pictures are of flowers and birds, in designs which contain much true study of nature as well as decorative arrangement. The studies of birds and fish are especially good; and the flower pictures, with their free drawing and their very sparing use of colour, give a striking example of the difference between Chinese and European ways of flower painting.

## Watercolor Show Extended

Prof. Chang Shu-Chi, whose exhibition of paintings at the Art Association of Montreal was originally scheduled to close yesterday, is remaining here with the collection until Thursday. He will continue to demonstrate his technique in watercolor from 2.30 to 5.00 p.m., until the closing of the show tomorrow. The work of this artist, who is professor of Fine Arts at the Chinese National Central University, has attracted much attention and his demonstrations have been well attended. Gazette 12.10.42

## European Art And Geography

The fourth in the series of lectures on "Art and Human Relations" at the Art Association of Montreal was given on Monday evening by Professor Peter Brieger, of the University of Toronto, whose special subject was "Art and Geography." Mr. Brieger began with a brief account of the movement of art from the East, through the Mediterranean lands to Northwestern Europe and then to America, but his lecture and its illustrations were chiefly concerned with architecture in Europe, and specially in England. He spoke of the differences between the buildings of northern and southern countries, and of the influence of climate on their style and planning. Geology also affected the design of buildings and the lecturer, by means of a map and a number of illustrations, showed some connection between English architecture and the distribution of suitable building stones.

This series of lectures will be continued on Monday evenings after Christmas. On January 11th Dr. Arthur Lismer will speak on "Art and Education" and on January 25th the lecturer will be Professor Walter Abel of Acadia University.

## Christmas Play At Art Gallery

STAR 22.12.42  
This year's Christmas Pageant by the children of the Art Association's classes is more ambitious than the first one which was given last year, and it had to have two performances on Monday afternoon, to provide for all the people who wanted to see it. As last year, the chief feature of the pageant is a grand collection of dresses, all designed and made in the classes, and they were well shown off on the stairs which form the stage.

A touch of actual drama was given to the pageant this year by the opening scene of a family preparing to keep Christmas in an air-raid shelter. This was followed by the Nativity play, in which angels, shepherds and kings went up and down the stairs to a shrine at the top. The lines of the angels' robes and the colours of the kings and their attendants made a fine series of pictures. Then came the procession, which is the essential part of such a pageant, with a crowd of children in every sort of dress, ending up, quite properly, with Santa Claus himself and cooks carrying boar's head and turkeys. When the whole company came together at the end of the staircase, they filled it with every kind of colour.

Some valuable help was given outside of the classes in the afternoon's music. A choir of girls from the Baron Byng High School and a team of bamboo-pipe players from The Study did good service in singing and playing carols, and made the right sort of musical accompaniment to the whole pageant.

## Juliette Gauthier Sings on Monday

Star Jan. 14th, 1943  
At the Art Association of Montreal next Monday afternoon, January 18th, at 5 o'clock a recital of Eskimo, Indian and French Canadian folk songs will be given by Mlle Juliette Gauthier de la Verendrye, who has not been heard in Montreal for quite a long time. Mlle Gauthier has studied religious, tribal and ancient songs and folk-arts for many years and has made them known in many countries.

## JULIETTE GAUTHIER TO GIVE RECITAL

Gazette Jan. 16th, 1943.  
Niece of Sir Wilfrid Laurier  
Brings Native Canadian  
Songs to Life

Members of the Art Association will hear Juliette Gauthier in one of her interesting recitals on Monday afternoon at five o'clock. Miss Gauthier, a niece of Sir Wilfrid Laurier, is still unique in her field of presentation of French-Canadian, Indian and Eskimo folk-song. Her recitals which brought audience in London and New York into a new understanding of the possibilities of folk lore entertainment are as popular today as they were ten years ago. Miss Gauthier, who now lives in Ottawa, makes periodical tours which, because of war conditions, are just now more or less confined to Canada.

One of the most interesting facts about the method of presentation which Miss Gauthier has developed, is that she began it as a hobby. Her musical career began at McGill University Conservatorium as a student of violin. Her sister, Eva, had already launched her career as an opera singer, and Juliette who possessed a splendid mezzo-soprano voice, decided to follow her sister's example and train for the concert stage. She did so, and has been heard in opera abroad as well as in this country. However, her interest in the study of folk-lore led her eventually to break away entirely from conventional forms of entertainment. She spent months among the French-Canadian settlers in out of the way places collecting the almost forgotten songs of her ancestors. This led her to an interest in Indian and Eskimo songs and rhythms, and years of research followed. She has learned the languages of these people and presents their songs with an absolutely authentic background.

For her French-Canadian songs, Miss Gauthier uses a small table harp or viola d'amore. The barbaric melody of Indian song is heard to the beat of the tom-tom, while her Eskimo chants have no other background than the beating of a most primitive drum, a bit of deer skin stretched on a hoop.

So extraordinary was her work that the Canadian Government sent her to Paris in 1937 to give an exhibition of Canada's traditional arts and crafts. At the exhibition she won a Gold Medal for her outstanding work.

Miss Gauthier's recital is being presented at the Art Gallery as part of the program arranged by the Educational Department of the Association for its members.

## Black and White At Art Gallery

Star Jan. 9, 1943  
In addition to the collection of Canadian pictures and sketches by the Jackson family and by Emily Carr, several other exhibitions are now to be seen at the Art Association of Montreal; the chief of these are works in black and white, drawings and photographs. The drawings which are on view are not originals but excellent reproductions of originals, now in the British Museum, by Sir Muirhead Bone of a diversity of subjects in the last war. Many of these drawings and others like them are well known; they cover every sort of thing that was connected with the war; soldiers, ships, guns, tanks, war industries, scenes of devastation and peaceful landscapes behind the front are all among them; the drawings too are of many kinds, some of them with washes of color, and are, like all of Muirhead Bone's work, much more than just good records.

Anton Smialowski's photographs are of places near Montreal and in the Laurentians. They are straightforward photographs of ordinary or familiar scenes, but their subjects are well chosen for pictorial effect, and excellent values of light and shade give richness of tone to many of them. Some of the best show water and clouds in different moods on Lake St. Louis, and there are some very successful winter photographs at Mont Tremblant and some good studies of children.

One gallery is given up to the pictures which have been added to the Art Association's permanent collections in the past year and contains some valuable gifts made to the association and some Canadian pictures which have been bought.

The changing exhibition in the library is made up at present of very good reproductions of the famous stained glass of Chartres Cathedral and with these is a small model, made by Orson Wheeler, A.R.C.A., which shows very interestingly the architectural structure of that cathedral.

## Canadian Work At Art Gallery

Star Jan. 9, 1943  
A. Y. Jackson, some of whose recent sketches are being now shown at the Art Association of Montreal, shares this exhibition with two other members of his family, H. A. C. Jackson and Miss Naomi Jackson.

His own part of the exhibition consists of a number of the oil sketches of the kind that he has made familiar for some years. They have been made in many places in Canada, east and west; among the most interesting of them are one of the prairie in Alberta, two of L'Islet County, Quebec and one of a big hill at St. Aubert. In their subjects and in the treatment of them they are all very characteristic of Mr. Jackson's newer work and many of them have the warm and rather smoky tones which he often uses.

Miss Naomi Jackson's oil sketches, which are mostly of scenes in Greenland and Labrador, have many resemblances to those of her uncle, in size and manner, but have the coloring of his earlier work and not the sobriety or sombreness of his present sketches. Miss Jackson has found attractive subjects in strange and interesting places, among the forms and colors of snows, icebergs and rocks; colors much more bright and varied than might be expected of these northern countries.

H. A. C. Jackson shows a series of water color drawings of fungi, which are the work of a naturalist quite as much as of an artist. These are not pictures but careful and exact records of Canadian fungi and are quite admirable work of their special kind.

Upstairs in another gallery of the Art Association is a collection of pictures by the British Columbian painter, Emily Carr. Totem poles and trees are her subjects, and there are some most interesting studies of totem poles and other Indian carvings. They are seen against a background of British Columbian woods, which Miss Carr has formalized, with a certain amount of symbolism in both form and color, into big trunks among foliage looking like heavy green draperies. Her work certainly has individuality, which comes out in a different way in the visions of slender trees against light skies, which stand out among the darker tones of the other pictures.

## Drawings Revive Canada's History

Star Dec. 10, 42  
The collection of works, mostly pen and ink drawings, by C. W. Jefferys, R.C.A., which is now to be seen in one of the upper galleries of the Art Association of Montreal, brings to life many events of Canadian history and especially of the history of French Canada. One part of the collection is made up of drawings of scenes from history, in admirable drawings, made with so much care for truth of detail that they leave one convinced that the happenings which they present must really have looked as Mr. Jefferys has drawn them. They are all good as pictures and not less good as illustrations of the past.

In the other part of this collection Mr. Jefferys shows how the accuracy of his reconstructions has been got; this consists of a large number of pen drawings of houses, villages, costumes, weapons, canoes and implements of European settlers, Indians and Eskimos. These are very clear, and often quite detailed, explanatory drawings of the objects which were used by the ancestors of present Canadians and of their customs in the use of them, and Mr. Jefferys' care for archaeological truth is shown by such drawings as those which show the different patterns of snowshoes and of canoes used by different Indian tribes. The drawings make very valuable and remarkable records of things which are already, or are rapidly becoming extinct.

## Woman's Art Society Holds Annual Show

Gazette Dec. 12, 42  
Members of the Woman's Art Society are exhibiting their paintings at the Art Association of Montreal until the closing of the galleries on Sunday afternoon. This year's representation, which is effectively arranged in the old watercolor room, is inclined to be a bit uneven in quality, but there is no evidence of lack of sincerity on the part of the painters. Lillian Hingston, besides flower pieces which she does so well, shows a street scene which is interesting; Betty Galbraith Cornell reveals a definite talent in her oils—a small sugar camp scene in autumn, and a soundly handled and directly painted girl's head called "The Red Shawl"; and also in her pastel portrait of Sub Lt. Dillings Cornell in naval uniform. Another good thing is the portrait of a Chinese girl by Anne L. Allan. Kathleen Liebich does watercolors with commendable freedom and clean color—landscapes and flowers being among her offerings. In subject matter there is the

usual variety, with landscapes and flowers holding a prominent place. Others contributing to the exhibition are Ida Beck, Evelyn Cunningham, Jean Ford, Edith Glen, Elsie Hartnell, Winnifred Lewis, Beatrice M. Long, Ruth McLean, O. N. Fuller, Anne Pringle, Margaret Sanborn, Francis B. Sweeny and Margaret Thompson.

## In Charge of Exhibition

Star Dec. 8th, 1942  
Mrs. George Drummond, Mrs. Donald Hingston, and Mrs. R. R. Thompson will be in charge on Wednesday afternoon, December 9, of the Women's Art Society exhibition, which is opening at the Art Association on Sherbrooke street west.

On Thursday afternoon Mrs. Kathleen Liebich, Mrs. David Glenn and Miss Francis B. Sweeny will be in charge. On Friday those in charge will be Mrs. E. D. Cornell, Miss Jad Beck, and Mrs. A. A. Long, and on Saturday afternoon Mrs. F. A. McLean, Mrs. George Allan and Mrs. Cyril Cunningham.



## Old Quebec Featured In Prints, Furniture

Items From William H. Coverdale Collection of Canadiana At Provincial Museum

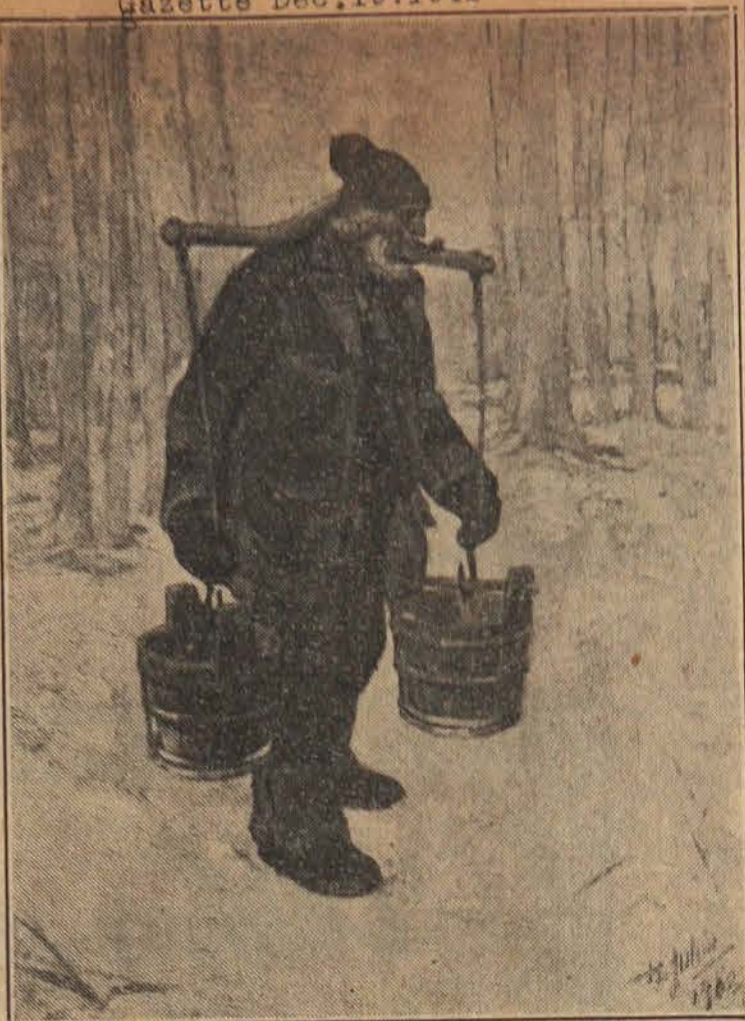
An exhibition in the Ancient Capital which is exciting a good deal of interest at the Museum of the Province of Quebec, is the combined display of pictorial art relating to the historic city and its environs together with a considerable number of museum pieces of French-Canadian habitation furniture. The exhibition is on loan from the Canada Steamship Lines Limited, the oil paintings, water-color drawings, rare engravings and old maps are from the William H. Coverdale Collection of Historical Canadiana at the Manoir Richelieu, and the furniture, domestic utensils and handicraft came from the collection at the Hotel Tadoussac. The exhibition is to run until January 31 and is under the distinguished patronage of His Excellency the Governor-General of Canada, and Her Royal Highness Princess Alice, the Lieutenant Governor the Hon. Sir Eugene Fiset, and Lady Fiset, Premier Adélard Godbout and Mrs. Godbout, and His Worship Mayor Lucien Borne and Mrs. Borne.

The spacious galleries at the Museum show off to advantage the many fine specimens of French-Canadian handicraft with a setting of pictures depicting in sequence the history and development of the capital of the province.

On the evening of the opening of the exhibition, before a distinguished gathering, Mr. Coverdale was the guest speaker, and in the course of his remarks he gave a brief outline of the formation of the collection which was started in 1929 with the object of providing a suitable decorative scheme for the hotel with the use of historical paintings and prints, old maps and charts. When the Manoir Richelieu was opened there had been assembled some 1,500 pictures all dealing with the early history of Canada. At the present time the collection has grown to over 2,750 items, and now constitutes the largest display of Historical Canadiana on the continent.

Speaking of the exhibits, which in this instance are devoted solely to Quebec, numbering 225 items, he said: "We moderns take great satisfaction in our own achievements in discounting the future, and in anticipating greatness still to come, but perhaps it may not be amiss to reflect for a moment on that greatness which is past—which has already been achieved by our forebears as is illustrated by the pictures and furniture presented for your consideration here. For, as the wise Socrates said so long ago: 'Sons ought not only to be inheritors of their Father's substance, but also of their commendable virtues and honors.' As sons therefore of those whom we delight to honor let us be warmed and caught for the moment by the kindling glow of retrospective thought, and let us review however briefly, a few of the names and events which have contributed to our presence here."

"Now it so happened that, owing to the inaccessibility of the land



**CANADIAN WATER CARRIER**, a small oil by the late Henri Julien, in the permanent collection of the Art Association of Montreal, is typical of his convincing interpretation of habitation types. The sturdy old farmer has done this chore for many years and there is no indication that the task will become too heavy for him for a long time to come. This work, generally low in tone, is relieved by the vivid red of the man's toque. The trees give the impression of being deeply rooted, and the placing of the figure is just right.

routes in the early days the St. Lawrence river basin grew and expanded as to population, commerce, and wealth many years in advance of the rest of the country, and as evidences of culture, such as literature and the arts, developed only with the trade of the country, it follows that the pictorial history of early Canada is confined largely to the territory tributary to the St. Lawrence river trade route and dominated by Quebec. Although we have half a dozen maps on view by Ortelius, and Blaeuw and Fischer and others all antedating 1700, and perhaps six or eight more prior to 1759, yet we have no outstanding paintings of that earlier time, and so the latter date, 1759, which is commemorated by Benjamin West's great painting of the "Death of General Wolfe" really marks the birth of pictorial Canadiana, because officers of the British Army and Navy who were with General Wolfe and Admiral Saunders at that time, contributed many fine drawings of these stirring events, the engravings of which are on these walls."

Mr. Coverdale then sketched short biographies of the principal artists after whom a large number of engravings had been issued from their work, besides others who had left behind a record in oil and water colors.

Referring to the display of antique furniture and domestic utensils he said: "Those of you who are observant will note that in addition to the paintings, engravings and lithographs we have ventured to display for the first time some pieces from our collection of early 19th century French-Canadian furniture; and we think it is a happy and helpful experience to be able to surround ourselves within these pleasant walls with such evidence of the past that our long-dead forebears almost seem to live again before our very eyes, even as their cherished possessions linger on in these few armchairs and fabrics. Nor is it a mere ghost of an earlier time which intrigues us—it is the very period itself, its recorded events, its scenes, its furniture, its daily life, with which, or into which, we are merged. We foregather with the actors in the great drama of New France—with its governors, its soldiers, and its people."

In connection with the exhibition a carefully prepared catalogue entitled "Le Vieux Quebec" published in both English and French, covering pictures and furniture, with historical notes, has been prepared for distribution by the company's curator, Captain Percy F. Godenrath.

## Four Exhibitions At Art Association January 2, 1943

Emily Carr and Three Jacksons Show Paintings—War Drawings and Photographs

There is no lack of exhibitions in the galleries of the Art Association of Montreal at the present time—shows that will run until the end of the month. Emily Carr, who has recently won acclaim as an author, is showing paintings of British Columbia; A. Y. Jackson, O.S.A., Henry A. C. Jackson and Naomi Jackson—brother, father and daughter respectively—are showing paintings; Sir Muirhead Bone, a leader among British draughtsmen, is represented by reproductions of drawings he did during the Great War, and Anton Smialowski, born in Lwow, Poland, and now resident in Montreal, has found the Laurentians, this city and Lake St. Louis fruitful regions for his camera, in the use of which he is thoroughly competent.

Emily Carr, whose art is represented in the National Gallery of Canada, Ottawa, by six examples, is a painter of strong individuality, imagination and handles her material in a broad, bold manner. Totems interest her, and her collection is rich with a variety of them. She succeeds in imparting a sense of volume and grandeur to her big western trees, pattern being a dominant consideration in the treatment of the massive foliage, but the color is generally sombre, the nearest approach to stimulating color being in the interior of an Indian house with figures and dogs, and "House Front, Gold Harbor," with figures in the garden outside. The painter, born in Victoria, B.C., studied in San Francisco, London and Paris, and has made many expeditions among the Indian tribes of the Canadian West Coast. She became a member of the Canadian Group of Painters in 1933.

The work of the Jackson trio is certain to attract attention. The art of A. Y. Jackson, of Toronto, is well known here through "one man" shows, and by his contributions to old-time Spring Exhibitions of the Art Association of Montreal. Incidentally, it was in this building that he showed, with Randolph Hewton, R.C.A., a collection of work on his return from Europe many years ago. In the present shows his works are small, good in tone and handled with confidence. In the main they are of this province, the subjects being of autumn—where he has convincingly caught the light and atmosphere of that season, and of winter, where, as ever, he has captured and set down the impression of biting cold. Simple in design, these works are direct and spontaneous performances which should especially interest students, who may probably discern that the apparent ease of execution comes of thorough grounding and years of hard work.

Henry A. C. Jackson, of Montreal, a naturalist and artist who employs his meticulous skill in painting fungi—and very true they are to those who have walked the woods with their eyes open—has a distinctly interesting group of such work. Here there can be no breadth and abandon, but it is a sphere of painting which reveals the lovely color and striking designs which mark those growths which can be seen on logs and trees. As a relief to this rather text book atmosphere, it would have revealed the broader sweep of his skill with brush and color if a few of his watercolor landscapes had been included—for some years ago would have found him, at week-ends tackling such subjects and enjoying it.

Naomi Jackson, now at the National Gallery, Ottawa, is a painter who employs a broad touch and is not afraid of color. It is clear that

she has found much that pleases her in the work of A. Y. Jackson, though a similarity of treatment is inevitable in the subjects she shows—work done in the Arctic, from which A. Y. a few years ago brought back an interesting group of works. She well suggests the inhospitable nature of the rocky country and revels in the bright colors with which the wooden houses are embellished. Many of the scenes are of Godthaab, an area of grim rocky headlands and water which might easily become depressing. "Salmon Stream in Kobbertjord" supplied a good subject and "The Governor's House" gave opportunities for passages of bright color. Rafted ice and icebergs have not been overlooked and she has generally done well with her often forbidding material. Her painting of forms is sound, she is not obsessed by pattern and her sense of values is good.

The work by Sir Muirhead Bone, from portfolios presented to the Art Association by Lady Staver, roll back the years, seeing that the subjects are of scenes and incidents of the Great War, his work done then in France and Flanders and in the munition works, shipyards and harbors adding much to a reputation already established. It is refreshing to see again the reproductions of these drawings, with an occasional wash for emphasis, by a man who knows how to employ line and make an effective composition, and it is distinctly heartening to know that, after adding to his laurels with his magnificent illustrated volume on old Spain, he is again recording episodes in the present war. While many of the works are of country in which the Allied Nations have yet to fight, there is one striking drawing of Britain's real surprise of the Great War—tanks, which have undergone much modification and improvement since those days. These happenings which by various means we know so well over a quarter of a century ago are still interesting. Devastation is here—the Cloth Hall at Ypres, Amiens Cathedral, Albert Church, towns and villages blasted by artillery, but still something more than powdered stone and rubble which follow the aerial bombardments of today.

Anton Smialowski shows an excellent collection of camera studies, and it is clear that the Laurentian country has appealed to him, regardless of season. He has found many fine subjects about Val Morin, Ste. Adele, Lac Echo, and nearer at home shows a good view of the city as seen from Mount Royal, and effective subjects of Lake St. Louis—sailing craft with reflections; the stretch of water at sunset and also whipped up by high wind. "Lalka", a dog, and "Barbara", a comely child, make good subjects, and a very effective print is that of the deck of a river tugboat seen from a bridge.

## Fischer Concert

At Art Gallery  
Star 17.12.42

In her concert at the Art Association on Wednesday night, Madame Sarah Fischer followed her custom of combining youth and experience. A chief feature of the program was Grieg's sonata in C minor for violin and piano, in which experience, well represented by Lucien Martin with Severin Moisse at the piano, gave a strong and sure performance, with big tone and good understanding. These players appeared only once on the program, but they had to make additions, among which a Spanish dance by de Falla was just as good as the sonata.

Two younger musicians were also heard in this concert. Yolande Oulmet's voice is still very young and has hardly yet the qualities that are wanted for such things as the Bell Song from Delibes' "Lakme" and the Queen of Night's aria from "The Magic Flute", though it has already the range and flexibility that are needed. She sang these and songs by Mozart and Massenet in a way that showed a good deal of promise. Paul Andre Asselin, a new pianist, played first some music by Scarlatti, Bach and Haydn, and later the Fantasia Impromptu, a Nocturne and a Ballade by Chopin; the latter suited his playing much the better and it got better as it went on. He has strength and clever technique, and was inclined to put too much emphasis on them, but has much of the material of a good player.

## Jackson Trio 1943

At Art Gallery

SOMETHING unusual in art-exhibitions is displayed at the Art Association of Montreal under the provocative title of "Work of the Three Jacksons." The exhibition, made up of approximately 75 canvases, represents the work of the well-known Toronto artist, A. Y. Jackson; his brother, H. A. C. Jackson of Montreal, and his niece, Miss Naomi Jackson.

In passing, it should be mentioned that the oil sketches of A. Y. Jackson in this exhibition are far from his best, although they are technically good and always mature. Two or three interesting northland sketches are outstanding. Miss Naomi Jackson's collection of Arctic views is colorful and exciting, although she lacks the restraint of her uncle. The 28 water colors of H. A. C. Jackson—all of plants and fungi—reveal the nice accuracy of line and color which belongs to this naturalist-artist.

D.S.

## Gallery Opens Services Room

Mar. 5:43—Star  
Art Enthusiasts in Forces Are Invited

Reserved for members of the Art Association of Montreal and of men and women in the services interested in art, a special room in the Art Gallery, 1379 Sherbrooke street west, was opened last night with a concert by the McGill String Quartet. It will be open daily at regular gallery hours.

Formerly a separate salon containing pictures, the room has been rearranged to include comfortable chairs, books and facilities for those in uniform interested in art.

Arrangements were handled by Mrs. Norman Bohn, chairman of public relations of the Art Association. Regular hours at the gallery are from 10 a.m. to 5 p.m. daily except Sunday and Monday, when the hours are from 2 to 5 p.m.

The association's idea to provide the room has the support and patronage of Brig-Gen. E. de B. Panet, Air Chief Marshal Sir Frederick Bowhill, Air Vice-Marshal A. de Niverville, Capt. J. E. W. Oland, Capt. N. R. Southward, Capt. Juliette Ramsey, Hon. Hector Perrier, Provincial Secretary, and Mrs. Perrier, and officers of the Art Association.

Each Wednesday afternoon at 3 o'clock there will be a special exhibition in the room. Next Wednesday there will be a display of Canadian silver. On Jan. 10 there will be an exhibit of the work of Coburn and Dyon.

on which Henri Hebert will speak briefly. Visitors to the room will be received by officers of the association, who will place their services at the disposal of visitors in uniform.

## ART ASSOCIATION OF MONTREAL

Star February 12th, 1943  
MONTREAL, February 12th, 1943

The Annual Meeting of the ART ASSOCIATION OF MONTREAL will be held at the Galleries Wednesday Afternoon, the 17th February, 1943 at five o'clock, for the reception of the Annual Reports for the year ending 31st December 1942, for the election of Officers and Council for 1943, and for other business. All members are cordially invited to be present.

WILMA A. GRIFFITHS,

Secretary of Council

## Fischer Concert

Feb. 25, 1943  
Paul Emil Corbell, bass, Lina Pizzolongo, pianist, and Paule Valentine, soprano, will be the participants in the Sarah Fischer concert which is to be given at the Art Association tomorrow evening at 8.45. Felix Bertrand will be the accompanist.

Miss Pizzolongo will offer Beethoven's Sonata, Opus 31, No. 3, and Schumann's "Carnaval de Vienne." Mr. Corbell will be heard in songs by Schumann, Tchaikovsky, Gretchaninoff and Louis Gregh. Miss Valentine's songs include an excerpt from Massenet's "Manon" and items by Pergolesi, Piere, Massengut, Schumann and Rachmaninoff.

## Fischer Concert

At Art Gallery  
Star Feb. 28, 1943

Two singers and a pianist provided the music in this month's Sarah Fischer concert, given on Wednesday evening at the Art Association of Montreal. Paul Emil Corbell, who was the senior performer, was heard in one group of songs. He began with a song by Louis Gregh and Schumann's "Ich grolle nicht," but the best of his singing came in Gretchaninoff's "Triste est le steppe," which suited his voice well; in Tchaikovsky's "Don Juan" Serenade the expression was rather forced, but two songs in English, "Trees" and "Old Man River" which were added, brought out the fine lower notes of his voice.

Paule Valentine, a new soprano, sang songs by Schumann, Piere, Pergolesi and Rachmaninoff with a voice which promises much for the future; it came out well in the simpler songs, but is not yet quite ready for the scene from Massenet's "Manon" which came with them.

A young pianist, Lina Pizzolongo did clever playing in Beethoven's eighteenth sonata, in E flat, and in Schumann's "Viennese Carnival." This was good, clear and confident playing which, except for a youthful tendency to hurry, showed a sense of the value of the music.



## From Emily Carr's Exhibition



"The Vanquished" is the name of this picture, one of the 33 Emily Carr canvases now on display at the Montreal Art Gallery. Here sky, mountains, fallen trees and earth all unite to bring out the sunken beauty of an old West Coast cemetery.

## Emily Carr Paints As Impressively As She Writes

By DOROTHY SANGSTER

CANADIANS who hear the name Emily Carr usually think of two books, "Klee Wyck" and "The Book of Small." "Oh yes," they remember, "She's the British Columbia woman who writes. She won the Governor General's award for Canadian literature, didn't she?"

And they're right. But when they visit the Montreal Art Association during the month of January, they can be sure of an exciting surprise when they see another aspect of Emily Carr, "the woman who paints." And when they stand before the 33 canvases of this amazing woman who has exhibited with the Group of Seven and who has had her paintings shown in the galleries of Toronto and many other Canadian cities, they will understand how, in the words of Dr. Arthur Lismer, "Emily Carr was a painter long before she was a writer. Indeed, she was the first Canadian artist to realize the possibilities of her British Columbia environment, and to interpret that environment in a truly arresting way."

And arresting, indeed, are Emily Carr's paintings. Looking at them in the Gallery, it is easy to see three distinctly different periods in this Canadian artist's work. First, the totemic paintings, her first reaction to the rich tribal lore of the west coast Indians. Then, as her maturity and perception grew, the heavy, deep, eerie forest scenes (if anything possessing such a brooding quality can be lightly dismissed as "a scene"). Finally, the clear, bright boughs-against-the-sky pictures that are the latest work of this amazing woman. Of the three, the forest moods are the most fascinating and the most powerful.

Dark and sombre, mysterious and awful, are the British Columbia forest depths portrayed by Carr. Her colors are dark, sombre, in the first place: black, heavy green, purple, a bit of pale blue or bright green that only accents the deep shadow beyond them. Tree trunks are gigantic black thicknesses like fossilized mushroom stems that stand immovable forever; bright boughs hang steady and solid, with all the weight of a heavy stage backdrop; the earth beneath one's feet is lonely and desolate, and yet earth, forest and sky are brought together in some mysterious way to effect depth and fulfillment.

### Forest Scenes

That is the strange beauty of such pictures as "In a Wood," "Deep Forest," "Big Raven," and "Lanoqua of the Cat Village."

### Sylvia Kelsey Heard At Fischer Concert

Gazette Jan. 28/42

Sylvia Kelsey, Hillel Diamond and Joy Symons contributed the program of the 14th concert of the Sarah Fischer series and drew a capacity audience to the Art Gallery last night for the event. Miss Kelsey, of course, is widely known here as a vocalist. For Mr. Diamond, a violinist, and Miss Symons, a pianist, it was more or less a debut.

Miss Kelsey proved herself a good student of coloratura singing in admirable selections from the vocal department. She offered an aria by Donizetti, including Regnava nel Silenzio from the first act of Lucia di Lammermoor. These, with Thomas Brown's Shepherd Thy Deaneor Vary, vocal arrangements of Alabieff's Nightingale and Johann Strauss' Tales from the Vienna Woods, Miss Kelsey sang with taste and intelligence, revealing an understanding of the metier and the requisite treatment. Cherry Ripe was one of the effective encores.

Mr. Diamond's violin playing displayed musical feeling and a good rhythmic sense, the results, obviously, of considerable application to his art. Attention to the production of tone, with emphasis on exact intonation, would seem to be the next step in his development as a concert performer. He was heard in pieces by Nardini, Wienlawski, Bach, and in the slow movement and finale of the Mendelssohn concerto.

Miss Symons' most important item was Bach's Italian Concerto which she executed in a sincere and direct manner. The choice of such a difficult work constituted in its way a test for the young pianist, more particularly as she had little else in which to support the single impression. She emerged from it, however, with creditable honors.

Edna Marie Hawkin accompanied Miss Kelsey and Mr. Diamond in her customary restrained and tactful manner.

### Mature

Emily Carr's development has grown over twenty years of painting in the solitude of Canada's west coast regions. Located in that province because of family connections, she threw herself with abandon into the study of the tribal customs of the Haida and the Tshin Shaim Indians who lived on the islands around Victoria, and it is from them she got the name "Klee Wyck" which means "The Woman Who Laughs."

She made pottery with them, she learned to weave as they did, she is responsible for opening up the way to much new education among the west coast Indians of our country.

Critics say that her painting is good and solid and imaginative and distinctly her own. She is not an impressionist by any means, and if there is any exaggeration in her work it is simply her own reaction to the things she painted.

"She has a fundamental feeling and composition," her fellow-artists say, and that's high tribute when you realize that artists don't throw bouquets around promiscuously.

### Sarah Fischer Series Continues Wednesday

Star Jan. 23:42

Sylvia Kelsey, coloratura soprano, Hillel Diamond, violinist, and Joy Symons, pianist, will be heard at the Sarah Fischer concert to be

### SARAH FISCHER

#### CONCERTS

Third Series

at the ART ASSOCIATION OF MONTREAL

1379 Sherbrooke St. West

for the Benefit of Canadian Musicians

FOURTEENTH CONCERT

Wed., Jan. 27, 1943, at 8.45 p.m.

SYLVIA KELSEY, Soprano

and the 17 year old Pianist and Violinist

JOY SYMONS and HILLEL DIAMOND.

at the piano, Edna Marie Hawkin

Tickets: 57 cents. On sale at Willis & Co. Ltd., 1220 St. Catherine St. West. Tax incl.

Gazette Jan. 27:42

### Star Feb. 6/43 Reception Arranged

RECEIVING at the Art Gallery on Sunday afternoon at three o'clock at the reception being given by the Art Association for members of Les Amis de l'Art, will be: His Worship the Mayor of Montreal, and Madame Adhemar Raynault, the Hon. Hector Perrier, Provincial Secretary, and Madame Perrier, Mr. Philippe Perrier, Msgr. Maurault, principal of the University of Montreal, Dr. Charles Martin, president of the Art Association, and Mrs. Martin, Hon. and Mrs. Joseph Edouard Perrault, Rev. Pere Emile Dequire, Mr. Charles Maillard, and Mrs. Norman Bohn, chairman of the Art Association Public Relations Committee.

Star Jan. 26:42

### Dead



Photo by Rice.

Donald Forbes Angus

## Financier Had Noted Career

Former Director Of B. of M. Was 76

Donald Forbes Angus, well-known figure in the financial and commercial district of Montreal and chairman of the board of directors of the Standard Life Assurance Co. for more than a quarter of a century, died today at his home, 3450 Drummond street, after an illness of several months. He was in his 77th year.

Mr. Angus was born in Montreal on March 22, 1866, the son of R. B. Angus, for many years an outstanding financier in Montreal and president of the Bank of Montreal, and Mary Daniels. He was educated in private schools in Montreal and at Lennoxville, and took a course at Leamington College, England, and later at Heidelberg, Germany.

He began his business career as a clerk in the traffic department of the Canadian Pacific Railway in 1888 and was later appointed assistant secretary of the Dominion Bridge Company, of which his brother, W. Forrest Angus, is now president. In 1900 he took the position of secretary of the Intercolonial Coal Mining Company, became vice-president and managing director, and in 1910 was elected president. He was a director of the company, as well as of the Bank of Montreal, the Royal Trust Company and the Rosamond Woollen Company. He was also for many years a director of the Paton Manufacturing Company. He was chairman of the Guardian Assurance Company and of the Guardian Insurance Company of Canada. He was a member of the Mount Royal Forest and Stream and St. James clubs.

### Interested in History

Mr. Angus was interested in historic matters, also in flowers, and was elected a vice-president of the Antiquarian and Numismatic Society of Montreal in October 1941, succeeding the late Samuel S. Baylis.

He married Miss Mary Ethel Henshaw, daughter of the late F. W. Henshaw, of Montreal, on February 17, 1894. She survives him, as do three sons, Major Richard F. Angus, now on military duty at

Washington, D.C., Donald F. Angus, of Montreal, and Lieut.-Cmdr. F. William Angus, R.C.N. V.R., also on active service. Another son, F.O. Alexander Angus, R.C.A.F., was killed last year while on a training flight in Ontario.

Also surviving are two brothers, W. Forrest Angus, president of the Dominion Bridge Company, and D. James Angus of Victoria, B.C.; and three sisters, Mrs. Chipman, wife of Dr. W. W. Chipman; Mrs. R. McD. Paterson and Mrs. Martin, wife of Dr. C. F. Martin, of Montreal. Two other sisters, the late Mrs. F. L. Wanklyn and the late Mrs. Charles Meredith, died some time ago.

The funeral service will be held at 3450 Drummond street at 2.30 p.m. on Thursday, Rev. Dr. George Donald, minister of the Church of St. Andrew and St. Paul, which Mr. Angus attended, will officiate.

### Tribute Paid

Col. W. H. Clark Kennedy, V.C., manager of the Standard Life Assurance Company, in a tribute to Mr. Angus today said:

"I have known Mr. Angus intimately for the past 35 years and have lost a real friend, who was always doing kindly actions in a quiet and unassuming way. There was no one whose judgment was more greatly appreciated by the Standard Life Assurance Company, of which he was a director for 32 years and chairman for the past 26 years.

"His judgment in business affairs was particularly sound and he took the greatest interest in any company with which he was connected.

"He was very fond of flowers and his conservatory on Drummond street always had a magnificent showing of orchids. His loss will be greatly felt by a host of intimate friends and acquaintances."



## D. FORBES ANGUS RITES ON THURSDAY

Gazette Jan. 26: 423

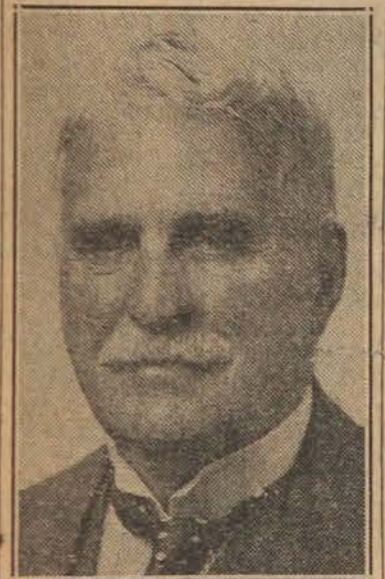
Financier and Industrialist  
Headed 2 Insurance Firms;  
Scion of Old Family

Last rites for D. Forbes Angus, Montreal financier and industrialist, who died yesterday at his home, 3450 Drummond street, will be conducted at the residence at 2.30 p.m. Thursday by Rev. Dr. George H. Donald, minister of the Presbyterian Church of St. Andrew and St. Paul. Burial will be in Mount Royal Cemetery.

Mr. Angus, who was 76 years of age, headed two insurance companies and was a director of various financial and industrial concerns. He had been seriously ill since a seizure which caused his collapse at the Forest and Stream Club early in November.

Chairman of the Standard Life Assurance Co. and president of the Guardian Life Insurance Co., Mr. Angus came of a distinguished Montreal family. His father, the late R. B. Angus, was president of the Bank of Montreal and it was after him that the C.P.R. Angus Shops were named. W. F. Angus, president of Dominion Bridge Co. and key executive in other large concerns, is a brother.

Other business affiliations of Mr. Angus included directorships in the Bank of Montreal, Intercolonial Coal Co., Royal Trust Co., and Canadian Bag Co., and the position of trustee of the Guardian Assurance Co. Born in this city, he was educated at private schools here and at Bishop's College School, Lennox-



D. FORBES ANGUS

ville, also studying at Leamington College in England and in Heidelberg, Germany.

In his younger days he worked as junior clerk in the traffic department of the Canadian Pacific Railway, and later served as assistant secretary of the Dominion Bridge Co. and Intercolonial Coal Co. Subsequently he was elected vice-president and managing director of Intercolonial Coal, and finally, in 1910, became president.

Mr. Angus maintained homes at 3450 Drummond street here and in Senneville, Que. He is survived by his widow, the former Mary E. Henshaw, and three sons, Donald Angus of Montreal, Richard Angus, presently serving in a war purchasing post in Washington, and Lt.-Cmdr. William Angus, attached to naval headquarters in Ottawa. Another son, FO. Alexander Angus, R.C.A.F., was killed in a flight training accident in Trenton.

He also leaves two brothers, W. F. Angus of Montreal and D. James Angus of Victoria, B.C.; and three sisters, Mrs. W. W. Chipman, Mrs. C. F. Martin, and Mrs. R. MacD. Paterson, all of Montreal.

## Two New Exhibitions At Art Association Gazette Jan. 30: 26

The paintings by Emily Carr, which have been shown in a gallery of the Art Association of Montreal during the present month, are being returned to Toronto and will not be on view this week-end. In their place will be an exhibition of work by Jack Humphrey which will be shown until the end of February. Humphrey, who is represented in the National Gallery of Canada, Ottawa, was born at Saint John, N.B., and studied in the United States and abroad.

Another exhibition, which should be in place early next week, will be a collection of drawings by Grant Macdonald whose accomplished portraits of types in the fighting forces of Canada have for some time now been reproduced weekly in The Gazette. The group will include originals of these plates and more than that have not previously been exhibited, not to mention other portraits the subjects of which are not in the armed services of the Dominion. This show is also scheduled to remain on view through next month.

## ARTIST VIEWS SKETCHES



GRANT MACDONALD, whose black and white drawings of men in the armed forces are familiar to Gazette readers by their weekly appearance on this page, opened a one-man show in the Museum of Fine Arts of the Art Association of Montreal, yesterday. Mr. Macdonald is here seen with some of his drawings.

## Grant Macdonald Exhibit Opens; Canadian Fighting Types Shown

A unique exhibition of black and white drawings by Grant Macdonald of men in the armed forces was opened to the public yesterday in the Museum of Fine Arts of the Art Association of Montreal. The majority of them have been published in The Gazette.

The exhibition will last until the end of February and then it will be taken to Toronto, where Mr. Macdonald held a one-man show of paintings and drawings in 1941.

Later the artist hopes to be able to conduct a more extensive tour of Canadian cities, putting before the public the faces of the military figures who are playing important parts in the three fighting services.

Grant Macdonald's interpretations are not based on mere impressionism. He seeks to achieve deeper characterization, relying largely upon the bone structure of his subject's face, which is the first principal of anatomical analysis to which the men of Renaissance devoted themselves.

The artist has been specializing in military sketches for more than two years and in that time he has done hundreds of subjects, all of them occupied with the techniques of war. Some of his drawings have been used by the Department of Public Information at Ottawa.

Previously he sketched political (Continued on Page 14, Col. 4.)

Gazette February 6th. 1943

over

## LES AMIS DE L'ART MEMBERSHIP 4,000 Gazette Feb. 4/43

Student Group Organized  
By Mrs. H. Perrier to  
Develop Appreciation

Les Amis de l'Art, of which Mrs. Hector Perrier, wife of the provincial secretary, is founder and president, has enrolled almost 4,000 members, although the association was organized less than six months ago. It is felt that because it has met with such enthusiasm is proof that Mrs. Perrier was right in her judgment that some such organization would serve a useful purpose in Montreal.

It was after seeing the eagerness with which the students came day after day to study the pictures at the Loan Exhibition in the Art Gallery last spring that Madame Perrier decided to form a voluntary committee who would make it their aim to give students greater opportunities to study art in all its forms. The object of the association, which was formed under the patronage of Victor Dore, Superintendent of Education in the Province of Quebec, is to educate the students' taste in things artistic by making them familiar with the best that is available in the city. Les Amis de l'Art enrolls students in the last year of High School, and all during University.

Mrs. Perrier and her committee, have obtained many special concessions for this group. Some of the major musical organizations have made certain rehearsals open to the members, and have placed blocks of tickets at a reduced rate for their use.

The Art Association of Montreal, also anxious to collaborate with this work, has asked Mrs. Perrier and her group to pay a visit to the Gallery on Sunday. On that occasion two famous French pictures, L'Enfant au Chien, of Manet, and L'Arlesienne by Van Gogh, will be on exhibition. L'Enfant au Chien, one of the masterpieces lent for the Exhibition last spring by the Baronne de Goldschmidt Rothschild is the only picture loaned and exhibited at that time which is still at the Art Gallery. L'Arlesienne, one of Van Gogh's most famous pictures arrived too late for the Exhibition, and will also be returned to its owner shortly. Rene Chicoine, professor of the Ecole des Beaux Arts, will lecture on the paintings to the students. All rooms of the Art Gallery will be open to Les Amis de l'Art on Sunday, and the students will be given an opportunity of seeing some of the great works of sculpture and the many rare treasures in the permanent collection of the Art Gallery. Mrs. Norman Bohn will give a short address of welcome to the group.

## Star Feb. 13: 1943 Art Association Gets Van Horne Collection

Dr. C. Martin Announces  
Gift at Annual Meeting

One quarter in value of the whole famous art collection of the late Sir William Van Horne has been given to the Art Association of Montreal under the will of the late Miss Adaline Van Horne. The collection will include many paintings by old masters, as well as by more modern artists, rare and valuable specimens of pottery, rugs and other objects of art, which had made the collection of Sir William one of the most outstanding on the North American Continent. As a Museum of Fine Arts, the building on Sherbrooke street west already has a fine collection, and the legacy by the late Miss Van Horne will make it one of the outstanding art museums in the Dominion. For the present the collection will remain in the Van Horne family residence.

Dr. C. F. Martin, president of the Art Association, of Montreal, announced the gift yesterday at the annual meeting, and expressed his appreciation for these and other gifts. One of these specially mentioned was from the honorary president of the association, Harry A. Norton, who with Miss Helen Norton had created a trust fund of \$40,000 which will accrue to the association in due course, thus adding to many previous generous donations. Dr. Martin also mentioned that the Quebec Government had pledged a grant of \$5,000 a year for the duration of the war, and for this he expressed indebtedness to Hon. Hector Perrier, Provincial Secretary, and Hon. J. Arthur Mathewson, Provincial Treasurer. The Carnegie Corporation will contribute \$3,000 to the educational department of the association, which is under the supervision of Dr. Arthur Lismer.

### Re-elected President

Dr. C. F. Martin was re-elected president of the association, with Dr. J. W. Hickson and Arthur Browning as vice-presidents. R. P. Jellett as honorary treasurer and Mostyn Lewis as assistant honorary treasurer.

Members of the council elected for a three-year term were Phillip S. Fisher, G. A. Morris, Howard Murray, Dr. G. R. Lomer, Morris W. Wilson, Edouard Cholette and W. B. Blackader. Elected for a two-year term were Gordon W. MacDougall, Ross H. McMaster, W. J. Morrice, R. W. Reford, H. W. Molson, Huntly Drummond, Mostyn Lewis. Elected for a one-year term were Dr. C. W. Colby, T. S. Gillespie, E. B. Hosmer, David Morrice, J. W. McConnell, S. Cleveland Morgan and Brig-Gen. E. de B. Panet. Mrs. A. M. Griffiths was elected secretary of the Council.

In presenting the 81st report of the association, Dr. Martin said that the attendance last year had been unprecedented. Approximately 150,000 people had visited

Star: Feb. 18, 1943  
TWO GIFTS  
THE Art Association of Montreal has made public news which will rejoice the lovers of fine painting and beautiful art objects of various kinds with the announcement that that part of the Van Horne art collection bequeathed by its founder to his daughter, the late Adaline Van Horne, has been by her in turn left to the Montreal Art Association for inclusion in the permanent exhibition in the Art Gallery.

This public-spirited and generous action on the part of a lady nearly the whole of whose life was spent in the midst of the treasures which her father had collected makes available to the people of this city a substantial share of a great collection going back to the days when the gathering together of fine paintings, statuary, ceramics, textiles, and objets d'art was the joy of a number of wealthy Montrealers and when this city was said to contain some of the best small collections on the continent. The Van Horne collection has been known to connoisseurs for many years for its variety and the catholicity of the taste it represented. Montreal is fortunate in now being able to count, almost as a public possession, upon what will no doubt be a rich addition to the permanent collection on Sherbrooke street.

Dr. C. F. Martin, president of the Association was also fortunate enough to be able to announce the gift of a trust fund amounting eventually to over \$40,000 from H. A. Norton and Miss Helen Norton. Mr. Norton is not perhaps very widely known as a collector, but he has been a generous patron and informed collector of pictures and ancient glass for many years. The trust fund due to his generosity would be welcome at any time, of course, and is especially so in times like these.

Montreal is happy in these gifts, not only because of the addition they will make to the artistic life of the city, but because of the generosity and public spirit which they represent.

the art galleries, as compared with 87,000 in 1941. Of the total nearly 100,000 availed themselves of the free days. The exhibition of masterpieces, which was organized in aid of the Allied merchant seamen, contributed \$18,000 to that cause, and Dr. Martin expressed the deep appreciation of the association to Mrs. Norman Bohn, Mrs. Hector Perrier and other prominent French and English co-workers for the success of the exhibition. The highest attendance on any one day last year was 9,000 as compared with a high of 4,035 in 1941. Dr. Martin mentioned that 1,000 complimentary membership tickets had been issued to members of the Forces and refugee visitors from abroad who had availed themselves of the opportunity to visit the museum and galleries.

### Many Attend Lectures

Dr. Lismer, R.C.A., supervisor of education, reported that 26,000 children and 4,000 adults had attended lectures and classes during the year, and that 200 separate groups had attended from various schools. The importance of the educational program was stressed by speakers, while an effort is being made to extend the public interest in the association's activities, through the creation of a public relations committee headed by R. P. Jellett, in collaboration with Mrs. Norman Bohn.

Dr. Martin again urged on the association the imperative need of the appointment of a curator, pointing out that it was the business of a museum of fine arts to collect, acquire and adequately exhibit objects of art, and in order to do so with satisfaction to the public there was need of constant expert advice and supervision of a trained director. Too much had already been imposed on the good nature of Dr. Lismer, their educational supervisor, whose energies were already strained to the limit. Another point mentioned by Dr. Martin was that while it was important that the association should acquire for its permanent collection the best examples in art of all periods, it was an obligation on the part of the association to encourage the efforts of all such artists as showed promise of achievement, most of all those of this country. For that reason the association had presented exhibitions of paintings, which, while they might not be masterpieces, nevertheless served a distinct purpose by illustrating the changing trends in artistic taste and still more in promoting among the younger generation an added interest in the arts.

Tribute was paid to the late R. B. Walker, a former president, D. Forbes Angus, member of the Council, and Lady Drummond, all of whom had taken a great interest in the association, and also to a large number of other benefactors and supporters.

R. P. Jellett presented the financial report and Cleveland Morgan that of the museum committee, while Dr. Martin reported on the growth of the library.

## VAN HORNE WORKS GO TO ART GALLERY

Gazette Feb. 18, 1943

Quarter of Famed Collection  
Involved in Bequest by Con-  
noisseur's Daughter

### MASTERPIECES LISTED

\$40,000 Trust Fund Set Up  
by Harry A. Norton and  
Miss Helen Norton Is  
Disclosed at Meeting

The late Adaline Van Horne's share of the famous art collection of her father, Sir William Van Horne, will go to the Art Association of Montreal, it was revealed by Dr. C. F. Martin, president of the association, at the annual meeting held yesterday afternoon. The legacy from Miss Van Horne will amount to one quarter of the value of the entire collection and is expected to include a number of masterpieces of painting by great artists, as well as rare and valuable examples of pottery, rugs and other objets d'art. The Van Horne collection, at present in the family home of Sherbrooke street, was assembled by the late Sir William, an ardent connoisseur, and has an international reputation in the world of art.

The Art Association, it is understood is the only gallery or collection, to be named. The remainder of the collection remains with the immediate family and their heirs.

The Van Horne bequest was one of several important announcements included in Dr. Martin's report. From Harry A. Norton and Miss Helen Norton the Association is to benefit by a trust fund, to accrue to it in due course, amounting to over \$40,000. The Quebec Government has pledged a grant of \$5,000 a year for the duration of the war. In reporting this grant, Dr. Martin stated that the association was especially indebted to Hon. Hector Perrier and Hon. J. A. Mathewson. The Carnegie Corporation will contribute \$3,000 to the Educational Department of the Association, which is under the supervision of Dr. Arthur Lismer.

The annual report of the president of the Association, which is its 81st such statement, also listed as highlights in the year's activities the Exhibition of Masterpieces of Painting, which attracted to the Sherbrooke street galleries the largest number of visitors in its history, and the extension and rearrangement of the educational program.

### 150,000 SEE EXHIBITS.

The attendance during the year 1942 was described by Dr. Martin as unprecedented. Approximately 150,000 people visited the Galleries, as compared to the 80,000 figure for the preceding year. Of these 100,000 availed themselves of the free days. The peak of the attendance for a single day was registered as 9,000. This was during the showing of the Exhibition of Masterpieces, which, presented in aid of the Allied Merchant Seamen, contributed \$18,000 to that cause. Mr. Martin extended the appreciation of the Association to Mrs. Norman Bohn and Mrs. J. Cecil McDougall, and their co-workers, for the success of the Exhibition.

In addition to the Merchant Seamen aid, the war effort of the association included the issuing of complimentary membership tickets to more than 1,000 members of the forces and to many refugee visitors from abroad, who availed themselves of the opportunities offered by the museum and galleries.

Reference was also made to the formation of a committee on publicity and public relations, under the leadership of R. P. Jellett, to extend the interest in the activities of the association. Mr. Jellett and the committee is working in co-operation with Mrs. Bohn.

Dr. Lismer gave a report of the educational activities reporting that 26,000 children and 4,000 adults attended lectures and classes during the year and that 200 separate groups attended from various schools. Mr. Jellett, honorary treasurer, read the financial report, and Cleveland Morgan that of the museum committee. Dr. Martin gave a brief summary on the development of the association's library. The adoption of the reports as read was moved by Dr. Martin and seconded by Mr. Morgan.

The executives for the year 1943 were again headed by Dr. Martin as president with Dr. J. W. Hickson and Arthur Browning as vice-presidents; R. P. Jellett as treasurer, and Mostyn Lewis as assistant to the treasurer. Dr. Martin in passing reminded the members that the need for the appointment of a curator was imperative.

Dr. Martin expressed the loss of the association in the deaths of B. Walker former president, Forbes Angus, member of the Council and a fellow of the association and chairman of the Loan Committee, and Lady Drummond, long a benefactor.

situation.



# 150 Paintings Are Shown By Canadian Group Gazette Feb. 6, 1943 Montreal Members Are Represented by Varied Works At Art Association

In the Lecture Hall of the Art Association of Montreal there is an exhibition of small paintings and sketches by some Montreal members of the Canadian Group of Painters which will attract attention.

Arthur Lismer, A.R.C.A., who was among the original members of the parent body, the old Group of Seven, shows small works which stress his preoccupation with design, and, while he has found effective pattern in his wharf scenes with anchors, cordage and other incidental objects, he is most effective in his painting of a cove, with glimpse of water, shadows thrown on sand and the cliffs from which he viewed the scene.

Lillias Torrance Newton, R.C.A., is represented by one work—a girl in a blue dress, contrast being supplied by her white apron. This work is a capital performance in arrangement, color and treatment and reveals this painter's skill in portraiture.

Anne Savage has an enjoyable group—a lighthouse set on cliffs in a grey atmosphere; a gayer note in her noble sunflower with a stretch of wooded hills in autumn color as a background; trees under snow, in which the decorative note is stressed, and a shore scene with muddy foreground and boats in water of a lovely blue. True of the Laurentian country is her very satisfying painting of farm buildings, rolling land and hills in autumn.

Goodridge Roberts has small landscapes, which are not very cheering in color and lack the cool light and spaciousness which usually mark his work.

Ethel Seath paints with her usual precision a sketch of men carrying grain and, as a different sort of still life, an animal's bleached skull with a foliage background.

Prudence Heward reveals her habitually direct attack in the paintings of girls, works which manifest confidence and fresh color.

Mabel Lockerby stresses pattern in her group of landscapes which have distinct decorative value.

Kathleen Morris, A.R.C.A., has two effective sketches of cows near a barn and sheep under trees, and as well shows old buildings in downtown Montreal and a sketch of Dorchester street bridge with the C.I.L. building and a glimpse of St. Patrick's Church in the distance.

Fritz Brandtner has a small group of subjects which are mainly concerned with design and vivid color.

Marian Scott paints the prow of a liner in a space dangerously narrow for navigation, uses bold color in an essay into the abstract and also shows a nude a trifle Egyptian in spirit.

Louis Muhlstock shows his sound draughtsmanship in studies of reclining figures and is especially successful in a study of goats.

Sarah Robertson shows an autumn scene with river, and a couple of street scenes, with sailors promenading in one and three women munition workers in the other.

## Jack Humphrey Shows Works in Watercolor

Jack Humphrey, of Saint John, N.B., is holding an exhibition of his watercolors in an upper gallery of the Art Association of Montreal and the collection has some interesting items. He is partial to free, flowing washes and is not afraid to use vivid color. Some of the works are spontaneous sketches, where the strength is supplied by the pencil lines, and these must be of value to the painter as records of places seen. Like freedom marks his larger paintings, some of which would have been more effective if closer attention had been given to the drawing of forms. This lack is especially evident in the gay colored "Coastal Boat in Dock," while the wavy roofs and summary treatment of the distance in "Mulgrave, N.S." rather mar the general effect.

"Goodrich Street" in gouache has sound qualities, while he has made a success of "Corner House, Indian town." "Two Tugs" gave Humphrey a chance to let himself go in the red of the wheelhouse and "Fog and Fish Houses, Castalia, Grand Manan" is good in atmosphere. "Swallow Tail" Grand Manan, showing the lighthouse on the massive cliffs with the water as seen from above, has been carried beyond the stage of a sketch, and "The River from Ballantyne," with its houses, water and hills is another work that is painted with confidence. This artist has a good eye for what will make a good subject and in the region in which he did these paintings there is no lack of interesting material. The group also includes some sketches done in Mexico.



BRIGADIER F. LOGIE ARMSTRONG, O.B.E., Officer commanding Military District No. 3, Kingston, sketched by Grant Macdonald, which is among this artist's drawings being shown at the Art Association of Montreal and is to be included in a book featuring Macdonald's work scheduled for publication this spring.

Gazette Feb. 6, 1943

## Types of Canada's Armed Forces By Grant Macdonald Exhibited

### Black and White Portraits of Officers and Men of Army, Navy and Air Force at Art Association of Montreal

Grant Macdonald, whose busy pencil once occupied itself with portraits of leaders in the Theatre, in Music, the Ballet and Letters, has in these days devoted his talents to a less aesthetic matter—war and those on whom we depend for victory. His drawings of types in Canada's Fighting Forces have won the approbation of the discerning and by their reproduction in The Gazette every Saturday his ability as a draughtsman has rightly become more widely known. The originals of these plates are now on view in the Lecture Hall of the Art Association of Montreal, as well as many that have not been included in the series. Those who are interested in the Forces and appreciate a job thoroughly well done will find plenty to interest them in this gallery between now and the end of the month.

Such a record of men of the armed services is of distinct value, and it is fortunate that a gifted artist voluntarily undertook the task. Macdonald, as a painter does not lack the quality of imagination, but in portraying these types he has kept clear of it and has dealt with facts. He sets down what he sees—though on occasion he has placed his models in warlike settings—and, knowing that the drawings would come under the most unrelenting critics, officers and men of the forces depicted, he has been meticulous as to details. Further, he has the faculty of making a rifle or a gun look like metal, bayonet and dagger are convincingly steel—and so it is with his simulation of all materials.

What adds greatly to the value of the collection is his choice of types—they are individual portraits and, with due respect to many of the models, there are some that are, professionally of course, pretty ugly customers to tangle with. Many of them are rich in character—especially his types of sailors, and one can almost sense that while normally they wouldn't harm a fly it would be much nicer to have them on your side in the event of trouble.

Macdonald has covered all the services, but has devoted most of his attention to the air, land and sea forces and there is action in all of his drawings—a sailor about to heave a coil of rope; a Commando, with dagger in mouth, working through barbed wire; a soldier carrying a comrade from a shell-blasted building; a gun crew watchful in sub-infested seas; a sailor climbing a rope; a soldier stripped to the waist looking for something to test his bayonet on; an airman coming down by parachute; a plane being serviced; a gunner in the turret of a plane; a nurse bandaging a man's wrist and a despatch rider

—a drawing that gives a convincing impression of speed. Mention of these few suggests the wide range of subjects his pencil has caught.

There are, too, some excellent portraits of naval officers—Lt. E. Noel Wilding, Sub. Lt. W. J. Bolland, R.N.V.R., Sub. Lt. George W. Henderson, R.N.V.R., Sub. Lt. William P. Homans, jr., R.N.V.R., and of the Army, Brig. F. Logie Armstrong, O.B.E., Lt. Col. Ole Reistad, Maj. W. C. Jack, D.C.M., M.M., R.C.O.C., and Flt. Lt. Allan Fairbairn.

Macdonald was born in Montreal, studied privately with the late Carl Ahrens at Galt, Ont., at the Art Students' League in New York with George Bridgman, Ivan Olinsky and Robert Brackman and in England at Heatherley's in London. His work has appeared in many noted English publications such as the Sketch, Bystander, Daily Telegraph, Britannia and Eve. His work has also been published in the New York Herald Tribune. Macdonald, prior to specializing in the Canadian servicemen, has sketched many well known figures of the stage including Noel Coward, Katharine Cornell, Alfred Lunt and Lynn Fontanne, Greer Garson, Tallulah Bankhead, John Gielgud, Gertrude Lawrence, Ruth Draper, Judith Anderson, Laurence Olivier, Vivien Leigh, Edith Evans, Maurice Evans, Marie Tempest, Raymond Massey, Beatrice Lillie, Jane Cowl, Diana Wynyard, Sir Cedric Hardwicke, Constance Cummings, Helen Hayes, Frederic March and Peggy Wood; Marian Anderson, the famous singer; those famed in the Ballet being Baronova, Tomanova, Riabouchinskaya, Alicia Markova, Danilova, David Lichine, while Politics are represented by Lord Marley and Lady Maureen Stanley, and Letters by Thomas Wolfe.

In connection with this exhibition Grant Macdonald, on Friday, February 19, at 4.30 p.m., will give a gallery talk on "Sketching the War."

## Piano and Songs At Art Gallery

In the Sarah Fischer Concert at the Art Association of Montreal on Wednesday evening, February 24th, the well-known Montreal singer, Paul Emile Corbeil, will sing a group of songs by Schumann, Tchaikovsky, Gretchaninoff and L. Gregh. Two younger musicians will also be heard. Paule Valentine, soprano will sing songs by Schumann, Rachmaninoff, Pergolesi, Massenet and others. Lina Pizzolongo, pianist, will play a sonata by Beethoven and Schumann's "Vienna Carnival."

## Standard Three Shows Exhibited At Gallery

IT LOOKS as if Montrealeers are being given a sort of geographical-artist's view of Canada lately. Last month the National Art Association displayed a large collection of the paintings of Emily Carr, well-known British Columbia painter; this week it opens a display of the work of Jack Humphrey, equally well-known artist and interpreter of Saint John, N.B.

According to Dr. Arthur Lismer, "Both Jack Humphrey and Emily Carr have been neglected by their generation, and both have achieved reputation and acknowledgment abroad and in other parts of Canada. Their paintings illustrate the similarities and the differences of color, of environment and of personality. Emily Carr did not paint Victoria; she got away from the city and made for the tall timbers and the Indian villages. Jack Humphrey stayed with Saint John and revealed it. It is a drab city and he does not spare it."

With that last statement, there can be no argument. Jack Humphrey's water colors now on display at the Gallery reveal a dull, inartistic city, a city of grey and faded shacks, a city of thin telegraph poles and somber sidewalks and the clutter of docks and dredges at the waterside. Water colors in the hands of Humphrey are far from quiet and peaceful medium of expression; instead they prove moody, alert and sensitive, always keeping in mind that the elements of painting are design, space and the artist's intention.

This exhibition of Jack Humphrey's work is arranged in rough chronological order, from 1931 to 1942, and includes a few Mexican sketches. This critic was particularly fond of "Corner House, Indian town," "Waterfront, Indian town," "Seated Figures," and the gayer "Market People, Taxco."

The second exhibition on display at the Gallery presents the work of several Montreal members of the Canadian Group of Painters. Of those on display, I liked Anne Savage's "The Storm," Mable Lockerby's "The Haunted Pool," Ethel Seath's "Harvesters," Arthur Lismer's "Dark Cove, N.B.," Kathleen Morris's "Old Montreal," Goodrich Robert's "Bushes," Prudence Heward's "Indian Children," Lillias Newton's "Portrait" (reproduced on this page), Sarah Robertson's brilliant effects, Louis Muhlstock's "Goats Resting," Marion Scott's interesting abstract studies, and Fritz Brandtner's gay red and blue and yellow canvasses.

Third display of "art" consists of 57 of Grant Macdonald's drawings of men and women in the armed services. Mr. Macdonald seems to have a highly excited opinion of humanity at war, for all his sketches present people with strong bodies, clear eyes beautifully chiselled features, well-drawn lips (held close in firm purpose of do or die) and arms like the blacksmith's "strong like iron hands." "Three Airmen Chart Course for 1943," "Tars celebrate Yuletide, Modern Drake, The Dispatch Rider, Unarmed Sailor and Enemy Marine, and R.C.A.F. Security Guard—these are only a few of the prissy Horatio Alger type of hero that Mr. Macdonald goes in for. The best we can say of them is that they are magazine stuff and any relation to anything living or moving is purely coincidental.

DOROTHY SANGSTER.

## Exposition dans la salle de réception de l'Art Association La Presse Feb. 13, 1943.

Une salle de la Galerie des Arts a été réservée au Comité des relations extérieures que dirige Mme Norman Bohn. Chaque semaine, les membres de l'Art Association y seront convoqués pour y voir quelques oeuvres choisies d'un maître ancien ou d'un artiste contemporain.

Cette salle de réception sera officiellement inaugurée le jeudi, 4 mars. A cette occasion, on présentera quelques tableaux des écoles française et anglaise du XVIII<sup>e</sup> siècle. Le quatuor McGill jouera des oeuvres de la même époque.

Le mercredi suivant, les invités du Comité pourront voir une magnifique collection d'objets d'art religieux que nous ont laissés les grands artisans de la fin du XVIII<sup>e</sup> siècle et de la première moitié du XIX<sup>e</sup>. M. John-E. Langdon fera l'analyse des oeuvres de François Renvoyé, de Salomon Marion, de Paul Lambert et de Robert Cruickshank.

## Sketching War Types Dealt with By Artist Gazette Feb. 20/43 Grant Macdonald Relates Experiences in Gallery Talk At Art Association

Grant Macdonald yesterday afternoon in a Gallery Talk at the Art Association of Montreal, where his drawings of soldiers, sailors and air force personnel are on exhibition, outlined his working methods. Introducing his discourse on "Sketching War Types," the artist said his collection of drawings of men and women in the Armed Forces in Canada is a non-official and private enterprise, and, as such, has had geographical limitations in its execution. "The pictures," he said, "have had to be done in the vicinity in which I live and therefore do not constitute so comprehensive a record of military training in Canada as would be possible were they under official auspices. However, this drawback has been more than compensated for by the excellent representation of the pictures in the Montreal Gazette, and by the co-operation of officers and men at whose camps and stations they were done."

Mentioning the adjustment required, since for many years he had been drawing and painting political and theatrical celebrities, Macdonald said that when permission to enter a camp had been granted it was also accompanied by placing in his way every facility in carrying on the work. "I became a familiar visitor and when speculation was rife among the men as to who would be my next victim, I had a satisfactory feeling of interest being aroused. It has increased greatly since spring, when my pictures began to be published in The Gazette, and now when I see copies of them pinned up on mess walls, I feel that my ambition regarding them is in some measure realized. It is a further degree of satisfaction to have men request photographed copies. One lad went to the extent of procuring a piece of carbon paper from the office and asked if I would put it between the sheets so that there would be a second copy for him."

Touching on the methods employed in selecting the subjects, the artist stated that his first practice had been to scan possible models at the morning parade. Later by watching the men at operations and classes he, as it were, caught them off guard. On many occasions, too, he has asked officers and men to pick whom they considered typical. The drawings have been done in field, mess, hut, hangar, deck and engine room, and the models have been required to pose from one to two hours, with frequent rest periods.

Humorous incidents in connection with his work on these subjects were touched on by the artist who had the following to say regarding what is to those who survey the drawings an ever-present quality in these works: "Some of the expressions were achieved through the Thespian abilities of the men. My 'Rescued Sailor' however was suffering from a cold in the head, so his watering eyes and open mouth were natural contributions to the effect. Any grimness I may have been able to endow my 'Commando' with perhaps came as a result of the aura of tragedy surrounding it. The soldier who posed for it had just received word that two of his brothers were reported missing at Dieppe."

## ARTIST TO SPEAK Feb. 19, 1943 Gazette Grant Macdonald Deals with Sketching War Types

Grant Macdonald, whose drawings of types of the armed forces are being shown in the Lecture Hall of the Art Association of Montreal, will this afternoon at 4.30 o'clock give a gallery talk on "Sketching War Types." The public is invited to attend this discourse by an artist who has not been content to devote his pencil to mere generalities in setting down these representatives of the Army, Navy and Air Force, but has drawn actual portraits of the personnel of these forces. Besides the originals of the drawings which have been reproduced weekly in The Gazette, there are a number of unpublished works besides a group of portraits of officers.

## Van Horne Works Remain

The internationally famous art collection assembled by the late Sir William Van Horne will remain for the present in the private family residence on Sherbrooke street for the enjoyment of the Van Horne family. Distribution of the paintings and the objects d'art will be decided on at a later date.

GRANT MACDONALD will speak on "Sketching Men of Action in War" at a public lecture at the Art Gallery at 4.30 p.m. tomorrow.

Slân Feb. 21st





A refreshing study in blue and white is Lilius Newton's "Portrait," now on exhibit at the Montreal Art Association with paintings by Montreal members of the Canadian Group of Painters.

### 60th Spring Exhibition Is Set for April 1 to 30 Gazette Feb. 20/43

From April 1 to 30 is the period set for the 60th annual Spring Exhibition of the Art Association of Montreal, with the date for sending in entries being March 13, after which no works will be received. This year it is planned to devote a special section related to the war, and artists are asked to contribute paintings, drawings and sculpture, which may be classed as a War Section, such entries "to include subjects related to the present war; incidents and efforts on the home front, and in the armed forces at home and abroad; imaginative, graphic, etc." Such entries will be hung together if sufficient are received and accepted.

The circular points out that oil paintings, in general, must not be smaller than 16 inches by 20 inches, and that watercolors must measure at least 16 inches by 20 inches including mat.

Entry forms must be received by the secretary, Mrs. A. M. Griffiths, at the Art Gallery, 1379 Sherbrooke street west, on or before March 13, and all works intended for submission to the jury of selection must be received at the same address by the same date.

### Australian Art Show Opening at Week-end Gazette Feb. 27, 1943

On Friday next the exhibition of Australian Art, which has been shown in the United States and elsewhere in Canada, will open in the galleries of the Art Association of Montreal.

It was under the auspices of the Carnegie Corporation of New York, that this exhibition of Australian Art was sent to the United States by the Commonwealth of Australia to be circulated by the Museum of Modern Art to museums and galleries.

The exhibition, according to the publicity matter, consists of approximately seventy-five items and ranges from the bark painting of the Australian aborigines prior to the arrival of the white man in Australia 150 years ago to the work of present-day artists. The entire continent is represented in the oils, watercolors and drawings, eleven bark drawings and one piece of sculpture which have been lent by the National Galleries of New South Wales, Victoria, South Australia, Queensland, Western Australia and Tasmania, supplemented by loans from artists and collectors. The material was selected by a committee which included the directors of the three large galleries in Sydney, Melbourne and Adelaide.

### Gazette Feb. 27, 1943

#### To Open Members' Room

Announcement is made by the Art Association of Montreal that on Thursday at 8.30 p.m. the opening of Members' Room will be held, the event being marked by a small loan collection of 18th century French and English pictures, and a program of 18th century music by the McGill String Quartet. On March 10 at 3 p.m. will be opened an exhibition of early Canadian church silver, loaned from various sources, when a short talk will be given by John E. Langdon. Other attractions planned for later dates include a small exhibition of paintings by F. S. Coburn, R.C.A., and E. Dyonnet.

R.C.A.; a collection of works by the sculptor Philippe Hebert, C.M.G., R.C.A., and watercolors and oils by the Belgian artist Jo Michotte, who has already shown his work in these galleries.

### Gazette Opening Room For Forces

March 4th, 1943

Event Taking Place  
Tonight at Art Gallery

UNDER the patronage of Brigadier-General E. deB. Panet, C.M.G., D.S.O., E.D., Air Chief Marshal Sir Frederick Bowhill, G.B.E., K.C.B., C.M.G., D.S.O., Air Chief Marshal A. de Niverville, Captain J. E. W. Oland, D.S.O., R.C.M., Captain N. R. Southward, Captain Juliette Ramsey, the Hon. Hector Perrier, Provincial Secretary, and Madame Perrier and the officers of the Art Association of Montreal, the members of the association are opening a room in the Galleries of the association, this evening, which will be at the disposal during all gallery hours to men and women in the Armed Forces.

During the evening a program of Chamber Music of the 18th century will be given by the McGill String Quartet.

### Margaret Fainmel Has Exhibition

Star Mar. 10, 1943

The small exhibition of work by Margaret Fainmel, which is now being shown in the Lecture Room of the Art Association of Montreal, consists of oil sketches of a variety of subjects, landscapes, portraits and figure studies and still life. All of them are very broadly, sometimes roughly sketched, with great freedom in use of drawing and colour. The fact of nature has been avoided, but there is some of the fact in a few of the sketches. The artist's work has been much

### ROOM IS OPENED

#### Art Association Makes Gesture to Services

A special room, reserved for members of the armed forces and for members of the Art Association of Montreal, was opened on Thursday night at the Art Gallery, 1379 Sherbrooke street west.

The room, which includes chairs, books and facilities for men and women in uniform who are interested in art, will be open daily at regular gallery hours, 10 a.m.-5 p.m. daily, except Sunday and Monday, when the hours are from 2-5 p.m.

Arrangements were handled by Mrs. N. Bohn, chairman of the public relations committee of the Art Association. The project has received the patronage and support of Brig.-Gen. E. de B. Panet, Air Chief Marshal Sir Frederick Bowhill, Air

Vice-Marshal A. de Niverville, Capt. J. E. W. Oland, Capt. N. R. Southward, Capt. Juliette Ramsey, Hon. Hector Perrier and Mrs. Perrier, and officers of the Art Association.

Special exhibitions will be arranged in the room on Wednesdays at 3 p.m. The exhibition next Wednesday will be a display of early Canadian silver, while on March 17 there will be a display of the work of Coburn and Dyonnet, on which Henri Hebert will speak briefly.

Gazette March 6, 1943

### Star Mar. 9th, 1943 Early Church Silver Exhibition

A small exhibition of early Canadian church silver will be held in the Members' Room at the Art Gallery tomorrow afternoon. At four o'clock Mr. John Langdon will give a short talk on the silver displayed which will include pieces loaned by Christ Church Cathedral, Mr. Henry Birks, Mr. Louis Carrier, Mrs. F. M. G. Johnson, Mr. F. Cleveland Morgan and Miss Eleanor Morrice.

The exhibition is open to members of the Art Association and the armed forces.

### Australian Art

#### In Exhibition

Star March 9, 1943

The art of Australia is well shown in the first comprehensive exhibition which has been brought to this continent, and is now at the Art Association of Montreal. This collection of about a hundred pictures and drawings has been brought over by the Carnegie Corporation, which has issued an admirable catalogue, giving much information not only about the painters but about the history of Australian art.

To begin with there are some paintings by aboriginal natives, with a different sort of painting of different animals from those to be found in other countries; and there are a few drawings which are quite ahead of similar work done by our Indians or Eskimos. The earlier work of European artists, consists chiefly of views of Australian scenery, many of them by officers of the navy and army, just as in Canada. Art existed even in the convict settlements, and there are several works by convicts, among them a fine portrait drawing by Thomas Wainwright, the poisoner. Most of these pictures, however, were painted within the last seventy years by natives of Australia, of whom the majority are still living.

The Australian landscape has its own character, with striking forms of hills and mountains, bright sunlight and very sober colouring. It is admirably seen in the pictures of Elioth Gruner, Hans Heysen, Sir Arthur Streeton and many others, while the light and climate make much effect in works by Douglas Dundas, in those of John D. Moore, the Englishman, Charles Conder, Max Ragless, and in water colour, J. Roy Eldershaw, Kenneth MacQueen and Matthew J. MacNally.

Australians are famous lovers of horses and two of the most striking pictures here are of heavy draught horses; one a long panel of a wagon team by G. W. Lambert, A.R.A., and a picture of timber hauling by H. Septimus Power. The collection, which comes chiefly from State galleries and libraries, and other Australian public institutions, represents some eighty painters. The painting is generally quite conservative, with only little of what is known as the modern style. The exhibition is one to be seen quite apart from its historical and representative value.

### Oils Are Exhibited By Margaret Fainmel

Gazette — 13.3.43

Paintings by Margaret Fainmel occupy the walls of the Lecture Hall of the Art Association of Montreal and the exhibition contains many items of interest. There is evidence of a truly laudable industry and not a little promise in many of these oils which, it must be admitted, are a trifle uneven in quality. As her art develops it is reasonable to assume that she will become more individual in her viewpoint, but at the moment there is a tendency to let more than an echo of some European influences dominate her work. Still life interests her and considerable freedom marks her brushing in of forms. She is most effective in her compositions where flowers figure, such works revealing understanding in the handling of vivid color, and the tonal values in some of her nudes are effective.

### Last Sending in Day For Spring Exhibition

Gazette — 13.3.43

Seven on Jury of Selection  
—Observing Size Stipulation Is Important

Today is the last chance to get contributions for the 60th Spring Exhibition of the Art Association of Montreal into the galleries on Sherbrooke street west. The two entry forms must also be in the hands of the secretary today. The works will later go before the jury of selection which is composed of F. S. Coburn, R.C.A., Alphonse Jongers, R.C.A., Lilius Torrance Newton, R.C.A., A. Sherriff Scott, R.C.A., and Charles Maillard, who is director of the Ecole des Beaux-Arts. Orson Wheeler, A.R.C.A., judges the sculpture and P. Roy Wilson, A.R.I.B.A., A.R.C.A., the architecture.

A point which should not be overlooked is the stipulation that oils and watercolors must not be smaller than 16 inches by 20 inches. This means just that, and works falling short of this requirement are not being accepted for submission to the jury.

The exhibition will be opened, with the usual private view for members and guests, by Hon. Hector Perrier, Provincial Secretary, on April 1 at 9 p.m.



## Art From Australia Is Well Represented Gazette March 13, 1943 Collection Covering 1788- 1941 Period at Art Asso- ciation of Montreal

Three galleries of the Art Association of Montreal are occupied by the Art of Australia exhibition, which is being circulated through Canada by the National Gallery, Ottawa, and the Museum of Modern Art, New York, for the Carnegie Corporation of New York. The period covered is from 1788 to 1941, the result being that some exhibits savor strongly of the museum—aboriginal bark drawings and pen drawings and a group of watercolors from various hands of towns and scenes of an earlier day; a selection of paintings by men who strongly reflect the influences of European academies and works of a later day which might have been painted anywhere that the "modern" vogue has gained ground.

The middle group makes a strong showing—G. W. Lambert, A.R.A., who so long worked and exhibited in England, shows thirteen horses hauling a towering load of what might be baled wool in Across the Black Soil Plains, and Weighing the Pledge, a scene in a shearing shed. Sergeant of the Light Horse, Gallipoli is a portrait from his brush, while two capital pencil drawings—portrait of an Australian lady and an Australian soldier reveal a free and expressive line. There is force and action to the sunlit horses in Timber Hauling in Karri Forest by H. Sentimus Power, equally well known for his hunting and war subjects. Works that are distinctively Australian in subject matter are Down on His Luck, by Frederick McCubbin which shows a "swaggie," or hobo, seated before a fire in a clearing looking gloomy after spilling his pot and losing his chance of a cup of tea; Shearing the Rams—in an age when beards were the fashion—by Tom Roberts, and Bailed Up—bushrangers holding up a coach in a wood. Sir Arthur Streeton paints sunlight convincingly in Sydney Harbor and is atmospherically successful in Passing Showers. Hans Heysen, besides Brachina Gorge in oils, shows his skill as a watercolorist in Lifting the Harrow and in an expanse of inhospitable rocky country called Land of Oratunga, Flinders Range.

Ambrose Patterson paints Collins street, Melbourne, and Percy Lindsay is represented by an oil entitled The Bridge Builders. Sir Lionel Lindsay handles watercolor with facility in The Doctor's House, with a woman descending the outside steps, and also has a capital drawing of Chignon, France. Norman Lindsay in The Argument shows his skill with pen and ink. Daryl Lindsay, A.R.W.S., has a crisply handled watercolor in The Stone Crusher, and there is imagination in Rat's Castle, a deserted building, by Blamire Young. There is a good suggestion of air and sunlight in Marauders—calves nibbling at a hayrick—by Norman Carter, and John D. Moore has an ambitious performance in Sydney Harbor, which introduces a bit of the massive bridge.

The catalogue is elaborate, the foreword being by R. G. Casey, Australian Minister to the United States, who writes in part: "A tenacious conservatism has until recently dominated the artistic scene in Australia. This is largely due to the relatively short time that the white man has lived there, and to his natural nostalgia for the remembered old world. It has taken Australia a long time to absorb and digest her own unique surroundings, to put the new overseas movements in art into a proper perspective, and to weld them into an artistic idiom of her own."

In the survey of Australian art Margaret Preston deals with aboriginal art of Australia; the first British artists in Australia; foundation of an Australian School and Modern Art in Australia.

## RECORDS ROYAL BIRTH Gazette — 29.3.43 Commemorative China Plate Shown at Art Association

An old Netherlands custom of presenting a china plate to a new born child will be the feature showing this week in the hall at the Art Association of Montreal, Sherbrooke street west, where the Treasure of the Week is usually displayed. The event commemorates the recent birth in Ottawa of the Princess Margriet Francisca of the Netherlands.

This ancient Dutch custom has it, that when a child is born the parents have a Delft blue commemorative plate made which they hang on the wall of their dining room. In the case of a royal birth, the plates are made in quantities by the different potteries and are sold extensively throughout Holland.

The plate now on exhibition which was brought out by the Netherlands Aid Society, is an attractive piece of china made by Seammell China Company, in Trenton, N.J.

The decoration features maps of Holland and its overseas territories in the style of Netherlands 17th century mapmakers, while the centre of the plate carries a poem dedicated to the young Princess with "lettering in the same renaissance style. The attractive color scheme blue on a light greyish blue background, enlivened by small patches of orange and green.

It is, to Montreal, an unusual piece of pottery with historic and artistic values.

Standard March 6th. 1943

## Margaret Fainmel, Australian Art, Gallery Highlights

TWO extremely interesting exhibitions go on display at the Montreal Art Gallery—the first, a group of paintings by Margaret Fainmel, well-known young Montreal artist; the second, a large selection of Australian art which recently arrived in this country as a sort of "good will gesture" from down under.

Sensuous is the word for the paintings of Margaret Fainmel. The 35 canvasses are stimulating, colorful, rhythmic, and strongly female and provocative.

It's a bit hard to deal with them by name, since at least 10 of the 35 are called simply "Still Life" and among the others, several have names like "Portrait," "Composition" or "Scene."

However, almost every one of the paintings possesses the same touch: rich, ripe colors like deep blue, dark red, bright yellow and (for the flesh tones of the nudes) a beautiful, pearly soft pink tint that is not far from Renoir's lovely shading. As a matter of fact, it seems obvious from Miss Fainmel's work that she has carefully studied the French painters of the beginning of this century; absorbed their textures, their techniques and their subject, and then gone on to develop her own individual style. The result is "darned good brush-handling" as my country uncle used to say.

### Intriguing Array

Visitors to the gallery will be particularly interested in Miss Fainmel's still life's, in which she seems to have thrown onto any old table any old collection of assorted fish, fruit, eggs and bowls. Amazingly, she transforms all this into a realistic painting with the right amount of depth, good composition and excellent coloring.

Besides these stills, I was particularly fond of two child studies, one "Portrait of a Girl," the other "Ivan," a dark-eyed boy in a wide straw hat, modelled by the artist's young son.

### Australian Show

Now for the 134 paintings, which make up this continent's first exhibition of Australian art made possible by the Carnegie Corporation, and circulated by both the Museum of Modern Art and the National Gallery of Canada. This all-inclusive group of paintings have provoked wide interest wherever they have been shown. They come to Montreal from Toronto, and will be on view for the month.

Many of the Australian paintings in this collection are of the quiet, subdued, landscape type. The scenes are Australian—"Sidney Harbor," "The Seas Immense," "Mount Tennant, Canberra"—but the technique is what is commonly called Victorian. Here is the formalized treatment, the careful attention to meticulous detail, the old accuracy and perfection, with little of the particular artist's own personality showing through his drawing.

Coming from a country so young and virile, this is a bit of a surprise, but as R. G. Casey, Australian Minister to the United States, recently put it: "A tenacious conservatism has until recently dominated the artistic scene in Australia. This is largely due to the relatively short time that the white man has lived there, and to his natural nostalgia for the remembered old world."

However, the younger artists of Australia are coming into their own and their tremendous potentialities can be estimated from such paintings as "Design for Aboriginal Ballet," by William Constable; "The Rabbit and his Family," by Geo. Russel Drysdale, "The Workman," by Joshua Smith, and many others.

### Honors To Aborigines

But it is ten to one that the real aboriginal paintings in this show will steal the honors. Highly original, excellent in composition and vivid in color or stark in lack of it, they show what the natives of Australia have been able to turn out in the artistic field, often with nothing but a chewed and frayed end of reed and some masticated pigment blown onto the hands and feet.

Their subjects are their own: the animals they know, the fish they catch, the warriors they have among themselves, the thatched houses they live in. All their work shows an advanced conception of design and action, and all of it is intensely interesting and unusual.

No wonder that many of Australia's modern artists are turning to a study of aboriginal art or employing aboriginal forms in their own paintings.

Montreal art lovers will be pleased to learn that both this exhibition and the display of Mrs. Fainmel's work will stay at the Montreal gallery during March.

DOROTHY SANGETER.

### Chamber Music and 'The King'

Sir,—I am in receipt of a request by a certain Lt. Bailey, of 1440 Union avenue, to play "The King" at my Art Gallery concerts. He or she infers—quoting—"That (the concert of February 24 last) it was enjoyable to almost the end, when one was expecting to hear "The King" to be played. I was surprised that this loyal tribute was omitted, in fact shocked, and this marred what would have been otherwise a most pleasant evening of music."

Does he or she feel the evening or the music was spoiled? and could you be so kind as to quote me in telling my most loyal audiences (this being the 16th concert) that there was no "lack or error" in arrangements (as Lt. Bailey also says) as we have come to the usual understanding with all musical connoisseurs that it is very difficult at "chamber music" concerts to disturb one of the ensemble instruments in order to bring out our very decided patriotic feelings. Unlike an orchestral concert it would mean asking one of the soloists to stand up and give us this "solo."

Thanking you in anticipation of your support in this question for us all, Gazette 23.3.43 SARAH FISCHER.

### For Playing 'The King'

Sir,—I think Lt. Bailey's point at the absence of "The King" at The Art Gallery concerts is well taken. Might I suggest that Miss Sarah Fischer could most capably lead the audience in singing. Failure in this, I gladly would contribute my services gratis, and I know many other pianists would also, to accompany the audience in the singing of "The King." I might even go so far as to play this anthem in the Key of F. Wherever there's a willibus! etc. NORTON H. PAYNE. Montreal, March 24.

### SHOW HEBERT WORK

Gazette — 25.3.43  
Exhibit of Sculpture Opens at  
Art Gallery

A loan exhibition of the works of Philippe Hebert, C.M.G., R.C.A., Chevalier de Legion d'Honneur, Canadian sculptor who died in 1917, opened yesterday in the Members' Room of the Art Gallery on Sherbrooke street.

The works were loaned by the Hon. Joseph Edouard Perrault, Joseph St. Charles, Adrien Hebert and Henri Hebert, and will be on display for a week. The Members' Room is open to members of the Art Association, their guests, and members of the armed forces.

Short talks were given at the Art Gallery yesterday by Adrien Hebert, son of the sculptor, and Charles Maillard, director of L'Ecole des Beaux Arts. Mr. Hebert in his brief address recalled reminiscences of his father.

Mr. Maillard spoke on the works exhibited, referring to the genius of the young man born in a Quebec village who became a noted figure in the world of art.

Under the patronage of D. T. Brzezinski, Consul-General of Poland, a music recital and exhibition of pictures and photographs by Polish artists and Journal Parle will be held in the Members' Room of the Art Association on Wednesday evening, April 7, at eight o'clock. It is being organized by a special Polish committee.

Star 3.4.43

## Exhibit of Sculpture By Philippe Hebert

Small Loan Collection at Art  
Gallery Includes Portrait  
And Drawings 27.3.

Opportunity now offers to renew acquaintance with some of the smaller works of that eminent Canadian sculptor the late Philippe Hebert, C.M.G., R.C.A., in the select group of loaned examples which embellish the Members' Room of the Art Association of Montreal. The chance to see his skill in works of small scale does not come often, for they are treasured by their possessors and seldom shown, though very little footwork can daily place us before his masterful statue of Maisonneuve on Place d'Armes, his monument of Cremazie in St. Louis Square, the impressive Bishop Bourget set outside the Basilica and the King Edward monument in Phillip's Square to mention some of his better-known local performances. In the tastefully appointed Members' Room there is much to enjoy—sincere, honest modelling of a period when beauty of form, rather than abnormality, was striven for and the zeal for "finish" had not given away to sketchy angularities or bloated amplitude. Here we have echoes of an older day—Coureur de Bois with snowshoes on his back; a Papal Zouave; the dramatic LeMoine de Ste Helene; Acadians, with a young woman carrying her babe while her husband bears on his shoulders a small boy; a youngster with a smaller child on his shoulders while, with knife in hand, he looks at a figure he has carved—a peaceful work which contrasts strongly with the plaster model of an incident in the lives of the earlier settlers when the hazards of uncharted woods and sparse settlement also included the risk of Indians on the warpath. In this group the settler has apparently been surprised when reaping his grain and is at grips with an Indian who has sunk his teeth into the arm which holds him off while he attempts to stay the arm which strives to smite him with—if memory serves—a sickle, though this is now missing. On the walls, besides an excellent portrait of the sculptor by Jos. St. Charles, A.R.C.A., are a number of framed drawings from Hebert's sketchbook. These, apart from a few portraits of types, are mainly of rural life and the woods such as a hunter with gun, a man seated outside a cabin in a sugar bush, a figure cooking in the wooded country, a woman at a spinning wheel and a hilly landscape with small settlement—drawings which in execution evidently gave the author greater pleasure than the modern method of preserving such scenes by peering in a finder and squeezing a bulb.

## PLATE SALE TO AID IN DUTCH RELIEF

Gazette — 31.3.43

Made to Commemorate Royal  
Birth Here—Proceeds to Buy  
Babies' Clothes

All over Canada women's committees have been formed to sell a five dollar plate commemorating the birth of Princess Margriet Francisca of Orange-Nassau, in Ottawa. The proceeds of the nation wide sale will be used by the Netherlands Aid Society to buy layettes and children's clothes to be brought into Holland as soon as that country is liberated.

For Montreal the sponsoring committee is headed by Mrs. C. P. Luden, wife of the Netherlands Consul General. The other members are: Mrs. Samuel Bronfman, Mrs. Petronella Hage, Mrs. Charles Martin, Mrs. W. J. McConnell, Mme. H. de Bellefeuille Panet, Mrs. Eric Reford and Mrs. Jan van Steppen.

The royal Netherlands plate is being shown this week in the Treasure of the Week niche in the hall of the Art Association of Montreal on Sherbrooke street west. Following this exhibition specimen plates will be on sale in the following stores: Birks', Dupuis', Eaton's, Mappin's, Morgan's and Simpson's.

ICAN, Montreal 14.4.43 H.R.H. the Princess Margriet Francisca of Orange-Nassau, a commemorative plate was created. Her Royal Highness Princess Juliana has graciously consented to the sale of the plate under the auspices of the Netherlands Aid Society in New York. All proceeds from the Continent-wide sale are to be devoted exclusively to aid children in Holland after the war. The Netherlands Aid Committee, with Mrs. C. P. Luden, wife of the Netherlands Consul General for Canada, Mrs. Samuel Bronfman, Mrs. F. Hage, Mrs. Charles Martin, Mrs. J. W. McConnell, Mrs. E. de B. Panet, Mrs. Eric Reford, Mrs. J. Roos and Mrs. J. van Steppen. Through the courtesy of the Art Association of Montreal this Royal Netherlands Commemorative plate is displayed in the niche of the Treasure of the Week, in the main hall of its galleries.

## Visitors Sang To Armed Forces April 18.43.

The Art Association's lecture room was filled chiefly with uniforms of the navy, army and air force on Sunday afternoon, at a concert arranged by Montreal Festivals for members of the armed forces. Three of the singers, Madame Desi Halban, soprano; Miss Margaret Harshaw, contralto, and Alden Edkins, basso, who are singing this week in Bach's St. Matthew Passion at the Hermitage, with Miss Doris Killam, as accompanist, gave their services for this occasion, and their generosity was well appreciated by a big audience.

The singers chose songs to suit many sorts of taste, and Madame Halban's singing of a Lullaby by Gretchaninoff was as much liked as her coloratura in Strauss' "Blue Danube" waltz and in a bird song. Miss Harshaw's singing of "Come to the Fair" and one of the settings of the Londonderry Air, were warmly approved, and Mr. Edkins had great success with "Home on the Range" and Oleo Speaks' "Sylvia" and, even more, with "Old Man River."

This was the first Sunday concert ever given at the Art Gallery, and Dr. Hickson, who opened the proceedings for the Art Association, suggested that others may follow it.



## ARTISTS HONORED

Gazette—18.3.43

### Edmund Dyonnet and F. S. Coburn Reception Guests

Edmund Dyonnet, R.C.A., and F. S. Coburn, R.C.A., were honored yesterday afternoon at an informal reception held in the Members' Room of the Art Association, by members of the Art Association.

On the walls of the room was hung a loan exhibit of paintings by Mr. Dyonnet and Mr. Coburn. The paintings hung were chosen by the artists themselves, and included portraits by Mr. Dyonnet and a collection of still life paintings by Mr. Coburn.

Addresses on the work of these two artists were given by Leslie Gordon Barnard, speaking in English, and Adrien Hebert, speaking in French.

The paintings by Mr. Dyonnet and Mr. Coburn will be on exhibition in the Member's Room for the next week.

Gazette—16.3.43

Members of the Art Association are holding an informal reception in honor of Mr. Edmund Dyonnet, R.C.A., and Mr. F. S. Coburn, R.C.A., tomorrow afternoon at three o'clock in the Members' Room of the Gallery where an exhibition of some of their work will be on display. Short addresses will be given by Mr. Leo Cox and Mr. Adrien Hebert.

## Dyonnet and Coburn Show Group of Works

Few Examples Embellish Walls Of Members' Room at Art Association

Gazette—20.3.43

In the Members' Room at the Art Association of Montreal there is a small group of paintings by E. Dyonnet, R.C.A., and F. S. Coburn, R.C.A., the Montreal painters who were honored at an informal reception on Wednesday afternoon.

The works by Dyonnet reveal his gifts as a portrait painter, two male sitters and a self-portrait revealing his habitual good drawing and sound color. Of interest, too, is this artist's painting of his studio at 1207 Bleury street, with lighted table where he attends to his duties as secretary of the Royal Canadian Academy of Arts, a post he has held for many years, pictures on the wall, pieces of sculpture and a central table where he is seated reading a book, his portrait being from the brush of Richard Jack, R.A., R.C.A.

Coburn, besides some drawings, shows his skill in painting flowers—roses, narcissi and gladioli.

some excellently handled incidental still life and a striking painting of a nude woman doing her hair. These works were done at various times—one in the group being dated 1909 and a drawing of a nude having "Antwerp" noted in the corner of the work.

## Paintings of Brazil By Rafal Malczewski

Artist Employs Watercolor for Varied Scenes and Good Flower Studies

Gazette—20.3.43

In the Lecture Hall of the Art Association of Montreal a collection of paintings of Brazil by Rafal Malczewski offers interesting variety. The artist who works in watercolor handles the medium in a direct free manner. Some of his subjects are of the Rio de Janeiro area, one of these being the Beach at Copacabana, with mountains, waterside buildings and the sand dotted with figures and gay colored umbrellas. In Palm Alley the odd shapes of the trunks of palm trees play a decorative part, like leaning towards pattern being evident in Flowering Tree with Parrots—the latter of a vivid green. Blooming Palm Tree reveals tufts of yellow, while lavender is the color note in Home with Wistaria Flowers. The Mountains of Rio de Janeiro, as seen from Jurubá, has sea for a foreground, and there is a good impression of sunlight in View of Town of Curitiba, with a mass of buildings and distant blue hills. Seascape, with steamer and foam, under a sunset sky, is brushed in with force, and The Beach, Ipanema, with a big orange umbrella and bathers in the surf, is also marked by a strongly painted sunset which throws the towering mountain into relief. Nearing the Amazon, as viewed from a plane, is a bit obscure. Houses are clustered at the base of a noble mountain edging Lake Roderigues, the decorative qualities of Spanish Moss are not overlooked in another work and Plum Tree in Bloom is an effective item. The painter is particularly effective in his studies of flowers, which include mimosa, anemones, lily flowers, which are a brilliant yellow, azaleas, magnolias and wooden flowers, which are admirably arranged in a tall, slender vase.

## Talks on Stained Glass

On Monday at 5 p.m. at the Art Association of Montreal an illustrated lecture on Stained Glass will be given by Yvonne Williams. Miss Williams is a well-known designer of stained-glass windows, among the commissions she has executed in this district being several windows in the Church of the Ascension, Westmount, and in St. Phillip's Church, Montreal West.

Gazette—20.3.43

## Art Opening Plans Made

Gazette—31.3.43

Hon. H. Perrier Will Officiate

MEMBERS of Council and the ladies accompanying them will assemble in the library at the Art Association tomorrow evening to meet the Hon. Hector Perrier, Secretary of the Province, and Minister of Education in the Quebec Government, and Mrs. Perrier at the private view for members commencing at nine o'clock of the 60th annual spring exhibition which will be declared open by Mr. Perrier. The exhibition will continue throughout the month of April.

The spring exhibition of the Art Association of Montreal is an outstanding event in the experience of many artists and of a wide public. It is a cross section of artistic life in Montreal, introduces new painters, exhibits the work of older and more experienced ones and aims to be the means of showing all styles, all sincere efforts, and recognizes no adherence to any school or group.

It is an expression of no particular point of view except that of inviting all to exhibit and to present those works which in the opinion of the committee of professional artists who are given the honorary task of selection, are chosen to hang upon the walls for the current exhibition.

The Hon. Hector Perrier, Quebec Provincial Secretary, will open the 60th annual Spring Exhibition at the galleries of the Art Association of Montreal, this evening at nine o'clock, at a private viewing for members. Prior to the opening the President and Council of the Association and the ladies who accompany them, will greet Mr. and Mrs. Perrier in the Members' Room.

Gazette—1.4.43

## Trios and Singer At Art Gallery

Concerted music returned to the Art Association on Wednesday evening at the sixth, and last for this season, of Madame Sarah Fischer's concerts, in the shape of two trios with wind instruments. The first of these was a concerto by Bach for violin and oboe, which was played by Norman Herschorn and Real Gagnier, supported by Gilbert Hill at the piano; this was probably the first performance here of music which is better known in its other form of the concerto in C minor for two pianos; the contrast of violin and oboe gives the music new and interesting features, which were well brought out by Wednesday's players.

The other trio, more truly a trio, was Brahms' for piano, violin and horn, which was given a short time ago by the same players, Messrs. Hill and Herschorn with Guillaume Gagnier as horn player. This great trio is always worth hearing and it went well on Wednesday, though the horn part, perhaps on account of the room, did not all come out as clearly as could be wished.

The middle section of the concert consisted of two groups of songs, sung by a new soprano, Pierrette Alarie, who was heard lately in one of the matinees at the Plateau Hall. Her best songs, by Handel, Mozart, Lotti and Tchaikovsky, in which she made very clever use of a very young voice, came in her first group. Later she did good and most promising singing in songs by Faure and Debussy, which pleased her audience so much that she had to add several others, in some of which the singing was better than the songs.

H. P. B.

## TO VISIT ART GALLERY

Gazette—7.4.43

### Maritime Club To Hold Lecture Meeting There

The Maritime Women's Club is holding its arts and letters night under the chairmanship of Miss D. L. Glass in the Art Gallery, Sherbrooke street west, on Tuesday, April 13, at 8.30 p.m., when Cleveland Morgan will lecture on "Art Treasures of the Montreal Gallery." Members will then have an opportunity to inspect the exhibits.

Representatives of sister organizations will be guests of the club. Members may also bring guests and refreshments will be served.

## 60TH SPRING SHOW OF HIGH STANDARD

Gazette—2.4.43

Collection at Art Association of Montreal Does Not Lack Variety

### WORKS OF WARTIME

One Gallery Devoted to Paintings of Active Service Scenes and Munitions Plant Efforts

With a private view to members and invited guests the 60th annual Spring Exhibition of the Art Association of Montreal was opened last night by the Hon. Hector Perrier, Provincial Secretary of Quebec. This Diamond Jubilee Show is one that is eminently satisfying, the jury of selection, composed, with one exception, of members of the Royal Canadian Academy of Arts or Associates, having exacted a higher standard of work than has been seen in these galleries for several years. The exhibits in all departments total just over 260 items and are effectively presented in five galleries. Not the least encouraging aspect of the collection is that the entries have come from many distant points—Vancouver, Halifax, Hamilton, Toronto, Ottawa, Yarmouth, Edmonton, Belleville, Saint John, Quebec, Almonte, Joliette, Winnipeg, Kingston, Cornwall, Danville, Mont Joli, Sackville, Lethbridge and Kamloops, while there are portraits by a Philadelphia painter. The local representation is also strong.

Painters long established make a good showing—F. S. Coburn, R.C.A., has a couple of typical works in The Sunlit Valley, showing a team in a spacious winter landscape with distant hills, and Somewhere in Quebec depicting the driver of a team hauling cord wood saluting the occupants of a cutter which is drawing past on a snowy road. Richard Jack, R.A., R.C.A., reveals his habitual technical mastery in two examples of still life, in a soundly arranged and convincingly painted flower piece and in a Rocky Mountain landscape called Mount Stephen. Hugh G. Jones, R.C.A., whose work as a watercolorist is generally admired, shows a freely handled oil—Dalmatian Coast at Ragusa. Paul B. Earle, A.R.C.A., has two typical examples in The Last Gleam, which features a massive mountain, and Chateau Richer with a barge at a wharf.

Alphonse Jongers, R.C.A., shows four portraits painted with his usual skill—Leontine, a comely woman in an outdoor setting; My Friend Jerry, an engaging boy in a blue windbreaker and red scarf; Sub. Lt. Edmund Joly de Lotbiniere in uniform, and Trallero, a man with a gold-headed cane. Stephen Leacock is the subject of the portrait by Edwin Holgate, R.C.A., painted in his characteristic manner, while Lillias Torrance Newton, R.C.A., has four—Warwick Fielding Chipman, K.C., D.C.L., Little Boy, and in the gallery with a wartime flavor Canadian Soldier, which was the subject of a colored reproduction during Army Week some months ago, and Wing Commander A. H. S. Gillson, O.B.E. Among others contributing portraits are Grant Macdonald, with his gracefully posed and directly painted Eva Lis Wuorio; a broadly handled pastel of Leading Seaman C. Cattle, in the wartime room, and a drawing of Tullulah Bankhead; Oscar De Lail with an attractive likeness of Miss M. MacSporran, M.A.; Julia T. Crawford with the portrait entitled B; Christian McKiel with Little Girl in Pink; Ernst Neumann with portrait of a girl; Helen Omansky, of Philadelphia, with portraits of Mrs. Hugh Chambers and Dr. P. Bergeoff-Gillow; Stanley Royle, R.C.A., with Peggy, and Faith Wood with a painting of Dorothy in a field.

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Etchings, drawings and designs: John J. Barry, Randolph C. Betts, P.Q.A.A., A.R.I.B.A., Ghitta Caiserman, Marcel Choquette, Cpl. W. H. Cripps, H. Diamond, Avis S. Fyche, Gertrude Herma, Marguerite Marshall, J. Mackinnon Pearson, C.P.E., Herbert Raine, R.C.A., G. Vanderpol.

Architecture: Randolph C. Betts, P.Q.A.A., A.R.I.B.A., Bette May Thomas, P. Roy Wilson, A.R.I.B.A., A.R.C.A.

Sculpture: Irene Adshead, Henri Bisson, Phyllis Bronfman, Sylvia Daoust, Armand De Palma, Phyllis Felsen, Gwendolyn Norris Fuller, Gertrude Hermes, Bezael Malchi, Sing Hoo, O.S.A., J. Sloan, A.R.C.A., Rachel Trepanier, Orson Wheeler, A.R.C.A., Marjorie S. Winslow, Teresa Zarnower.

## Film on Tom Thomson Will Be Screened Here

Gazette—3.4.43

Reminiscences of Artist by Lismer Precedes Showing at Art Gallery, April 12

Tom Thomson the painter, who 26 years ago next July lost his life by drowning in Canoe Lake, will at 5 p.m. on Monday, April 12, be brought to mind at the Art Association of Montreal through the introduction of the newly completed film on his life and work called West Wind, this Montreal premiere being made possible by permission of the producer, the National Film Board of Canada, Ottawa.

No more expressive title could have been selected for the film, for Thomson's painting of that title, with the decorative wind-blown Jack Pine in the foreground, the moving white-capped water and the distant hills under a sky packed with massive clouds, which was the last of his large canvases, truly crystallizes all he strove to interpret—Canada's scenery of a wilder kind, seen in a big way and set down with breadth and decision. Preceding the screening Arthur Lismer, A.R.C.A., will give a short illustrated account of the life and personality of the painter who he knew when both were members of the art department of Grip Limited, Toronto.

## Spring Art Show Incomplete

Standard. 3.4.43

ART-LOVING Montrealers a special treat—the 60th Annual Spring Exhibition of Art, has opened in the Sherbrooke street rooms of the Art Association. Artists from Canada and the United States have included in this Diamond Jubilee display a total of 218 oil paintings, water colors and pastels; 31 etchings, drawings and designs; 6 architectural drawings and 15 pieces of sculpture.

However, I must report keen disappointment over what seems a sad lack of color, variety and realism in this show. Most of the canvases in the Spring Exhibition this year belong in one of three groups: quiet landscapes, still lifes, and almost-as-still portraits. While the greater part of the exhibit is undoubtedly work of high quality, the show is apt to grow monotonous. What is missing is the new and exciting view idly in approach of the "younger artists" in other words, the Contemporary Arts Society, which anger the choice of this year's jury posed of six-out-of-seven Academicians and Associates, sided en masse not to show work. This decision, and the sequent fact that not one from a single Contemporary Society member is on display, has resulted in a considerably weaker show.

### Little War Spirit

Looking at the Exhibition, you would never know there was a war on. Not unless you discovered the small room in the gallery devoted to pictures of soldiers, sailors, and so on. If the artist is to be considered a vital part of the fighting front, this lack is serious.

Of the work that did strike me as both contemporary and good, I mention only a few: Herman Blaser's humorous "Home on Leave"; Ben Silver's "Blackout of a Canadian Port"; Frederick B. Taylor's two colorful paintings, "Teamwork—making part of a Valentine Tank", and "Charging the Cupola in an Iron Factory". Harry Mayerovitch's "The Defeatists" is particularly effective, and Lillias Torrance Newton, R.C.A., has a fine portrait of Wing Commander A. H. S. Gillson, O.B.E.

In other galleries, I liked "February Evening", by L. F. Downes; "Trallero", an elegant study of an elegant man by Alphonse Jongers, R.C.A.; "Winnifred", by Jack Humphreys of Saint John, N.B., and David Whitman's portrait of "Ceilia". Also Fritz Brandtner's "16 Islands Lake", Campbell Tinning's "Beethoven Concerto Csharp Major", and Roger Viaw's classical "Still Life". The etchings and designs section was small; the architectural display even smaller. In the sculpture department there were several interesting pieces—including "Prayer" by Sing Hoo, O.S.A., and Orson Wheeler, A.R.C.A., "Portrait Head of Dear A. F. Hall".



# Hon. H. Perrier Officiates

Star — 2.4.43  
Many Attend Opening  
Of Spring Exhibition

THE sixtieth annual Spring Exhibition was opened last evening in the galleries of the Art Association of Montreal, by the Hon. Hector Perrier, Provincial Secretary, who was accompanied by Mrs. Perrier.

The guests of honor were received by the president Dr. Charles F. Martin in the library, where the following members of the council, members of the jury of selection and members were introduced: Mr. Huntly Drummond, Dr. C. W. Colby, Dr. William Hickson, Mr. Arthur Browning, Mr. W. B. Blackader, Mr. Mostyn Lewis, Mrs. Lansing Lewis, Dr. and Mrs. F. Cleveland Morgan, Mr. and Mrs. Norman Bohn, Mr. Orson Wheeler, Mr. Alphonse Jongers, Mr. P. Roy Wilson, Mr. Norton Dean, Mrs. Allan Griffiths, and Miss Ethel M. Pinkerton.

Hon. Mr. Perrier afterwards proceeded, in company with Dr. Martin, to the upper galleries where, in a short address, he opened the exhibition, Dr. Martin replying briefly.

Amongst five hundred members and guests present were: Lady Marler, Mrs. Arthur Beck, Mrs. G. A. Bartlett Buchanan, Mrs. Donald Gordon, Dr. and Mrs. Francis McNaughton, Mr. and Mrs. Henry E. Rawlings, Miss Lillian Snowball, Mr. and Mrs. Bernard Coghlin, Mrs. D. Hall Macpherson, Mrs. W. R. Baker, Mr. Archie Fleming, Mrs. W. B. Foster, Mrs. K. C. Liebig, Mrs. Edward H. Marshall, Mrs. Horace J. Pratt, Mr. J. C. Lallemant, Mr. Wilfrid Smith, Mrs. J. S. Wolfe, Mr. and Mrs. P. A. McFarlane, Mrs. M. Mercer, Mrs. James B. Pringle, Miss Frances B. Sweeney, Mr. W. Leonard, Mrs. I. S. Goldenstein, Mr. A. V. Seferovic, Miss May Idler, Mrs. E. M. Renouf, Miss C. A. Levin, Mrs. Stanley Johnson, Mrs. F. H. Sproule, Miss Grace H. Prescott, Miss Anderson, of Toronto; Mrs. J. C. Heriot, Mr. and Mrs. Jeffrey C. Webster, Miss Edith M. Goulden, Miss G. Goulden, Miss Louise Shaw, Miss Martha Martin, Mr. W. G. Ayling, the Misses Sophy and Mona Elliott, Mrs. Walter T. Armstrong, Miss Armstrong, Dr. Jules Masse, Mr. G. E. Hodge, Mrs. Waldron, Miss Jessie W. Johnstone, Miss Edith M. Luke, Mr. Gerard Gauthier, Miss Madeleine Doray, Miss Norah L. Smyth, Miss Dorian Slessor, Mrs. Marion W. Scott, Mrs. Harold G. Dawson, Mr. C. H. Hanson, Mr. George A. Campbell, K.C., Mrs. Karl Forbes, Mrs. J. W. Fairfield, Mr. J. Paul Leclair, Mrs. Sara Dickinson, Miss Gertrude Randall, Dean and Mrs. Henry F. Hall, Mrs. C. L. Henderson, Mr. Edgar J. Kay, Miss Annie C. Reynolds, Mr. and Mrs. S. G. Thomas, Jr., Mr. and Mrs. Speyer, Mr. Harry Webber, Miss Hope Scrivens, Mr. F. Antoine Roy, Miss Margaret Worcester, Miss Marjorie Allan, Miss Henriette Fauteux, Mr. Arthur Sanderson, Mrs. T. A. Trenholme, Mr. Albert Goodstone, Mr. S. Bronfman, Mr. C. Stuart Malcolm, Miss Teresa Zarnower, Mr. and Mrs. H. R. Maggs, Mrs. Jane L. Luke, Mrs. Morley Luke, Mrs. J. C. Luke, Mrs. F. M. Ratcliffe, Mr. Oscar De Lall, Miss Laura Fauteux, Miss Phyllis Felsen, Mrs. Mona Barry, Miss J. Lavoye, Mrs. Jean Nollin, Miss Avis Fyshe, Prof. and Mrs. H. Hibbert, Mr. and Mrs. B. Malchi, Miss Allison Ken, Mr. Ronald Ken, Miss G. Paige Pinneo, Mrs. James Hutchison, Corporal W. H. Cripps, R.C.A.F., AW2 Marion Cripps, Mr. and Mrs. P. R. Wilson, Mr. E. Nielson, Mrs. A. L. Robertson, Mrs. Betty Galbraith-Cornell, Mrs. C. D. Tweedie, the Rev. and Mrs. R. Gordon Burgoyne, Mr. William S. Leslie, Mr. W. H. Moore, Mr. and Mrs. Eric Reford, Miss Edith M. Reynolds, Mrs. F. M. Ramsden, Miss Margaret Stearns, Miss Francoise Pagnuelo, Miss Jeannette Shering, Mr. Sydney March, Mr. Severe Masse, Miss Francoise Pagnuelo, Miss Beatrice Donnelly, Miss Isabelle Archibald, the Misses I. E. and M. Brittain, Mrs. Sylvie Juricic, Mr. G. A. Morris, Mrs. Pierre Rolland, Miss Helen O. Mansky, Mr. A. S. Gillow, Mr. and Mrs. Thomas H. Garside, Mr. Pierre Bertrand, Miss Francoise Archambault, Mr. D. Holloway, Miss Constance Griffin, Mrs. S. H. Holloway, Dr. A. H. Gordon, Miss Kathleen Hutton, Mr. Maurice Paquette, Miss Hilda W. Wright, Miss Julia McFee, Miss Alice James, Mrs. B. Wilkes Adams, Miss Alma Duncan, Mr. Armand de Palma, Miss D. Osborne, Mr. H. Diamond.

Mrs. Hugh P. Gurd, Miss Hope McLachlan, Mrs. Edgar F. Tolhurst, Mrs. Kenneth Maclean, Miss Phyllis Huskin, Mrs. Robert Craig, Miss Josephine Desbarats, Miss Louise I. Murphy, Miss Ethel P. McNaughton, Miss Freda Browne, Mr. and Mrs. Henry J. Gross, Mrs. Sydney D. Pierce, Mrs. George K. Trim, Mr. R. W. Steele, Miss Barbara Steele, R. O. Eric Lauder Brown, Dr. L. J. Notkin, Mr. Leo

Ayotte, Mrs. Leo Hecht, Mrs. W. R. Baker, Mrs. O. R. Sitwell, Mrs. J. P. Wilkes, Mrs. S. A. Stephens, Mrs. Norman Mitchell, of Toronto, Mr. Gordon E. Pfeiffer, Mr. Walter G. Turini, Miss Eva Mendel, Miss Eugenie Ruryk, Mr. A. Guy Ross, Mr. Frederick Varley, Mr. Max Stern, Miss Karen Bulow, Mr. F. Brantner, Mr. J. Cecil McDougall, Mrs. Jean Kewel, Mr. Marcel Choquette, Mr. and Mrs. Randolph C. Betts, Mrs. Thomas B. Earle, Mrs. Phyllis M. Percival, the Misses Dorothy and Elsie Cotton, Miss Rose Wiselberg, Miss Jeannette Gauthier, Mrs. T. B. Earle, Miss Mary Edna Peacock, Miss Ruth Balfour, of Fort William, Ont., Miss Marjorie Anderson, Miss Patricia C. Pike, Miss Marion Aronson, Mr. John Collins, Mr. James McCorkindale, Dr. and Mrs. H. S. Krohn, Dr. Walter Rushman, Mr. Robertson Gibb.

Mrs. A. S. Craig, Mrs. E. H. Carter, Miss Athol Carter, Miss Marguerite Terroux, Miss Haidee Fiddes, Mr. David L. Lockerby, Mr. W. S. Rugh, Miss Helen Rugh, Miss Alice Johansson, Mr. William Caverness, Mr. Grant Macdonald, of Toronto, Mr. C. J. Y. Molson, Mr. and Mrs. P. E. Nobbs, Captain E. A. Goodwin, Mr. M. Reinblatt, Miss Barbara Eckhardt, Mrs. J. Nelson McKim, Miss Dorian Slessor, Mr. Arthur Barry, Miss Peck, Rev. N. A. W. Deane, Mr. Leslie Coppold, Miss Gwyneth Lewis, Miss Thelma D. Williams, Mr. and Mrs. J. O'Connor Lynch, Miss Mary E. Campbell, Mrs. R. A. Symington, Mrs. William McCallum.

Miss J. L. McConnell, Mr. and Mrs. Leonard E. Kelsey, Mrs. Robert C. Woodhead, Mr. T. B. Little, Madame Poznanska, Mr. Lawrence L. Sabbath, Miss Jennie Bremner, Mrs. Emma Frankenberg, Mrs. E. S. Bates, Mrs. Frederick F. Esler, Mr. and Mrs. Laurence B. Fuller, Miss Frances Goltman, Mr. and Mrs. Gerard O. Beaulieu, Mr. Gilbert Dion, Miss Ruth Henshaw, Miss Freda Henshaw, Miss Ethel Rolphe, Miss Muriel Murchison, Miss Hazel Murchison, Miss K. D. Malcounone, Miss Simone Denechaud, Miss H. M. Giles, Miss J. L. Reid, Mrs. Graham Ross, Miss Rachel G. Reed, Miss E. Milbourne Ross, Lance Corporal A. M. Pozner, Mr. F. A. Roy, Miss Beryl Butler, Mr. and Mrs. E. Gordon Barr, Mrs. Phoebe Erskine MacKellar, Miss Muriel Marshall and Miss Barrington, of Huntingdon, Que.

## 60TH SPRING SHOW OF HIGH STANDARD

Star — 2.4.43  
Collection at Art Association  
of Montreal Does Not  
Lack Variety

### WORKS OF WARTIME

One Gallery Devoted to  
Paintings of Active Service  
Scenes and Munitions  
Plant Efforts

With a private view to members and invited guests the 60th annual Spring Exhibition of the Art Association of Montreal was opened last night by the Hon. Hector Perrier, Provincial Secretary of Quebec. This Diamond Jubilee Show is one that is eminently satisfying, the jury of selection, composed, with one exception, of members of the Royal Canadian Academy of Arts or Associates, having exacted a higher standard of work than has been seen in these galleries for several years. The exhibits in all departments total just over 260 items and are effectively presented in five galleries. Not the least encouraging aspect of the collection is that the entries have come from many distant points—Vancouver, Halifax, Hamilton, Toronto, Ottawa, Yarmouth, Edmonton, Belleville, Saint John, Quebec, Almonte, Joliette, Winnipeg, Kingston, Cornwall, Danville, Mont Joli, Sackville, Lethbridge and Kamloops, while there are portraits by a Philadelphia painter. The local representation is also strong.

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C.A., judging sculpture, and P. Roy Wilson, A.R.C.A., judging architecture.

Others exhibiting are: Mrs. B. Wilkes Adams, Melita Aitken, Marjorie W. Anderson, Francoise Archambault, Marion Aronson, Leo Ayotte, Daisy Balg, John J. Barry, Mona Barry, Frances Forbes Bayne, P. V. Beaulieu, Annette Senecal de Bellefeuille, E. Bennett, Hans Berends, Herman Blaser, Marion Bond, Fritz Brandtner, St. George Burgoyne, Beryl Butler, K. W. B. Carswell, Margaret Chappelle, Aileen A. Cherry, Marie F. Choquette, Alberta Cleland, Kent de Conde, Fleurimond Constantineau, Alice Cooper, Leslie Coppold, Pere Wilfrid Corbell, Simone Denechaud, Sarah Dickinson, Geo. Henry Duquet, Peggy Earle, Mrs. M. A. Eastlake, Barbara Eckhardt, Carlton D. Ellinger, Peter Ewart, Jean S. Eyden, Emme Faukenberg, Henriette Fauteux, Archie G. Fleming, Thomas Hilton Garside, Jack Humphrey, Betty Jaques, Charles W. Kelsey, Leonard E. Kelsey, Ronald Kerr, Albert Kingsley, Jean Langlois, J. Lavoye, J. D. Lawley, Maurice Le Bel, Anges Lefort, Kathleen Chipman Lieblich, Ellen T. Lindsay, Jane C. Luke, Lorna Lomer Macaulay, David H. MacFarlane, Mary Mack, Percival M. Mackenzie, Rosanna S. MacLeay, Harry Mayerovitch, Jas. McCorkindale, D. I. McLeod, Ethel McNaughton, Adelaide Munn, E. Nielsen, Francoise Pagnuelo, Maurice Paquette, Phyllis M. Percival, Patricia C. Pike, Frances E. A. Porteous, M. Reinblatt, Jeanne L. Rheume, Hugh D. Robertson, J. A. Roy, A. V. Severovic, Margaret Semple, Norah L. Smyth, Frances B. Sweeney, Jessie R. Urnsbach, G. Vanderpol, Roger Viau, Romeo Vincelette, Vivian Walker, Alfred Whitehead, Betty Whitehead, David Whizman, Dorothy M. Williams, Eleanor Williamson, Marjorie S. Winslow, Geraldine Major Wrangel.

Etchings, drawings and designs: John J. Barry, Randolph C. Betts, P.Q.A.A., A.R.I.B.A., Ghitta Caiserman, Marcel Choquette, Cpl. W. H. Cripps, H. Diamond, Avis S. Fyshe, Gertrude Hermes, Marguerite Marshall, J. Mackinnon Pearson, C.P.E., Herbert Raine, R.C.A., G. Vanderpol.

Architecture: Randolph C. Betts, P.Q.A.A., A.R.I.B.A., Bette May Thomas, P. Roy Wilson, A.R.I.B.A., A.R.C.A.

Sculpture: Irene Adshead, Henri Bisson, Phyllis Bronfman, Sylvia Daoust, Armand De Palma, Phyllis Felsen, Gwendolyn Norris Fuller, Gertrude Hermes, Bezael Malchi, Sing Hoo, O.S.A., J. Sloan, A.R.C.A., Rachel Trepanier, Orson Wheeler, A.R.C.A., Marjorie S. Winslow, Teresa Zarnower.

## Arthur Lismer Speaks Today

Arthur Lismer, well known Canadian artist, will give a gallery talk on the Spring Exhibition this afternoon at 4.30 in the Art Association of Montreal, 1379 Sherbrooke street west. The public is invited to attend. Gazette 9.4.43

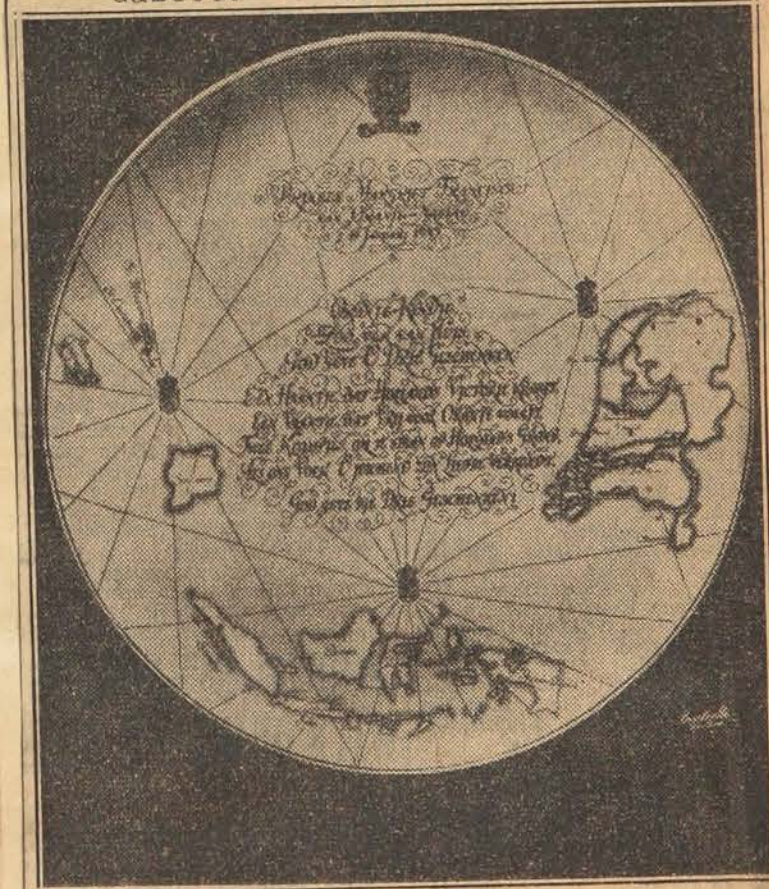
## Polish Evening At Art Gallery

The life and art of Poland were described and illustrated at the Art Association of Montreal on Wednesday evening at a Members' Room meeting, one of the series on "Art and Artists From Abroad," arranged by the Public Relations Committee of the Association and directed by Mrs. Norman Bohn.

The program of Wednesday's meeting, which was opened by Mr. Huntly Drummond for the president, Dr. Martin, had been prepared by a Polish committee, headed by Dr. T. Brzezinski, the Polish Consul. An exhibition of Polish art included water colors by Rafal Malczewski, sculpture by Mme. Teresa Zarnower and photographs by A. Smialowski. Madame Marie Frankowska gave an address on Poland and Polish life, with lantern slide illustrations; Madame A. Czapska, first soprano of the opera at Warsaw and well known in opera in Europe and South America, sang folk songs of her country; and poems were recited by Mrs. Wanda Karpinska and Miss Hanna Kwiecinska, dressed in Polish costumes. An address on the contribution of Poland to Canada in art since the beginning of the war was given by Arthur Lismer.

The purpose of these meetings is to bring before Montreal people the work of the many artists who have come here from occupied countries; they are open to all members of the Art Association and to members of the armed forces.

## Commemorates Royal Birth Gazette - 314143



The plate shown above commemorating the birth of Princess Margriet Francisca of Orange-Nassau, in Ottawa, will have a nationwide sale in Canada for the benefit of the Netherlands Aid Society. This society will use the proceeds to send layettes and children's clothes to Holland as soon as this country is liberated.

The five dollar plate has an historic and high artistic value, and was shown this week in the Montreal Art Museum in the niche of "The Treasure of the Week."

The dedicating poem in the middle of the plate, with lettering in the same 17th Century renaissance style, was made by a Netherlands refugee author, J. A. Heurn.

The official translation is:

Child of Orange,  
So far from Home,  
May God give You Three Good Gifts;  
The Crowing Cock, for Netherlands Victorious,  
The Flag for Orange waving Free and Glorious,  
Two Wooden Shoes to Plant on Holland's Ground,  
When our People's Love in songs of Joy resound,  
May God give You These Good Gifts!

The main committee in charge of the sales in Canada is headed by Mrs. F. E. H. Groenman, wife of the Netherlands Minister in Canada, 18 Range Road, Ottawa.

In Montreal, a women's committee, under the guidance of Mrs. G. P. Luden, wife of the Netherlands Consul General, is starting a sales campaign Monday.

During one week the plate will be on sale in the following stores: Henry Birks and Sons Ltd., Fred Cowans, Dupuis Freres Ltd., T. Eaton Co. Ltd., Holt, Renfrew and Co. Ltd., Mappin's Ltd., Henry Morgan and Co. Ltd., Jas. A. Ogilvy's Ltd., Park Lane Tobacco Co. Ltd. and Robert Simpson Montreal Ltd.

The plate will also be displayed by the Montreal Light Heat and Power Co.



# Modern Methods And Old Tradition Mark Spring Show

MONITOR 8.4.43

**Works by G. Vanderpol, John Collins, and Emme Faukenberg Attract Critics at 60th Annual Event of Art Association**

By KATHLEEN SHACKLETON

A number of local artists are showing work at the sixtieth annual Spring Exhibition of the Art Association of Montreal which is being held in the Association galleries on Sherbrooke Street, West, until May 2nd.

"Pictures you'd like to live with" might be the general title of this collection, for although there are only a few outstanding contributions, a great number of pleasant and well-painted compositions are to be found in all sections.

And landscapes figure largely in this group, landscapes modern, landscapes mellow, many of the latter painted in the best British, French and even Dutch tradition.

Strangely enough it was a picture in the last category that caught my attention—and then looking at the catalogue I found that the painter's name was G. Vanderpol.

Lovely gray-green tones prevailed in the valley scene which the artist had chosen, and on the right was a little circular pool painted in the severe Dutch manner.

Mona Barry's "Laurentian Spring" painted in rather a postish way certainly gives a feeling of the mountains and the sky is good, but the water too dark for that particular tone of sky.

John Collins, known best as cartoonist for the Gazette, has three freshly-painted watercolours "On Leave", "Scattered Showers" and "Between Rounds".

The first of these shows blue-jackets in a club; the picture has a sketched-on-the-spot appearance, colour and movement are produced by a few deft touches and a most successful indoor lighting effect has been gained by the method of hiding the source of light and giving only the shadows thrown.

Leslie Coppold's striking decorative studies are peculiarly interesting, especially his use of water colour and strong outline.

"Shrine" is almost the best and the strange effect of the sky suggests natural phenomena which might have taken place at the time of the Crucifixion.

It seems a pity that the "Tree", which is painted with such feeling for rhythmic growth, and at the distance looks as if it is really growing—should have such wavy outlines to the bark edges—the convention employed is not convincing and is one that suggests water—not wood.

Jeffrey C. Webster has an etching in the war section reminiscent of the work of Rembrandt. It is called "Depth Charge" and shows a vessel against well-suggested waves and in the distance the explosion is taking place. All the action is given by line work though rather a lot of ink has been used to give cloud effects—instead of managing masses by arrangements of line.

Phyllis Bronfman's plaster head of "Miss Helen MacDonald" shows her continuous progress in sculpture.

Leonard Kelsey's "Mont-Rolland, Ste. Adele" is painted in the style of David Cox—and is a new and original treatment of the Laurentians.

Emme Kaukenberg's "Amaryllis" is most successful.

On a large canvas she has painted a great scarlet belladonna lily in a bright blue glass bowl. The background shows a begonia with the red repeated slightly and the blue of the bowl also appears again on some leaves. The objects seen through the window carry out the general tone of those surrounding the "Amaryllis" and the whole background is clearly subordinated to the striking war in the foreground.

Kathleen Morris shows an oil "Morin Heights", one of the best of hers I have ever seen.

Ernest Neumann's portrait of a red-haired girl is mysterious and interesting.

Francoise Pagnuelo has an absolutely perfect oil "Dans les Laurentides" — slightly painted but with a new grouping of houses quite distinct to those of other painters of the Quebec scene.

Following are the names of local artists exhibiting:

Marion Aronson, 2234 Girouard avenue; Mona Barry, 3500 Vendome avenue; P. V. Beaulieu, 6210 Somerled avenue; John Collins, 5629 Queen Mary Road, Hampstead; Leslie Coppold, 4309 Beaconsfield avenue; Emme Faukenberg, 5154 Notre Dame de Grace avenue; T. H. Garside, 2209 Melrose avenue; Naomi Jackson, 35 Campbell avenue; Leonard E. Kelsey, 328 Ballantyne avenue, N.; Jane C. Luke, 41 Brock avenue N.; J. McCorkindale, 2407 Madison; Ethel McNaughton, 4565 Sherbrooke St.; R. Jeanne L. Rheume, 4870 Queen Mary Road; Randolph C. Betts, P.Q.A.A., A.R.I.B.A., 230 Mount Royal; H. Diamond, 5341 Cote St. Luc; G. Vanderpol, 4310 Decarie Blvd.; and Jeffrey C. Webster, 5530 Cote St. Luc.

**Art Association of Montreal "WESTWIND"**  
The Life and Works of Star Tom Thomson, 10. Canadian Painter 4.43  
By special arrangement with the National Film Board—producers. Preceded by a short illustrated talk on The Artist by A. Lismer.  
Public invited — No Charge  
Monday — 5 p.m. — April 12th

**300 Prints Entered For Photography Salon**  
Star 10.4.43

Nearly 300 prints have already been received for the Montreal international salon of photography which is to be held at the Art Gallery, Sherbrooke street west, through the co-operation of the Art Association of Montreal. Sponsored by the Montreal Camera Club, the exhibition is drawing entries from all over the continent, according to an advance report by officials of the club. The closing date for entries is April 19. The salon will open May 8. Entry forms may be obtained from Mrs. R. Caron, of 77 Sunnyside avenue, Westmount.

**ART GALLERY EXHIBIT**  
A display of needlework — both old and new—will take place tomorrow afternoon at four o'clock in the Members Room of the Art Gallery. Mr. J. Murray Gibbon will speak.  
Lovely samplers and other types of needlework have been loaned for the exhibition by Mrs. E. M. Renouf, Mrs. R. J. Mercur, Miss Mabel Molson and Miss M. L. Finley. Star 13.4.43

## MARITIMERS SEE GALLERY TREASURE

Gazette 14.4.43  
Cleveland Morgan Gives Illustrated Lecture on Association's Collection

Examples of early Egyptian, Grecian, Persian, Indian and Chinese crafts and art now in possession of the Art Association of Montreal and in the Museum of the Art Galleries were described in an illustrated lecture given last night by Cleveland Morgan to the Maritime Women's Club at its Arts and Letters meeting held in the Art Galleries, Sherbrooke street west under the chairmanship of Miss D. L. Gass.

Exhibits shown varied in period and format from a Grecian terra cotta tile dated early 6th century B.C. to an example of modern Swedish glass, and included pieces of pottery, and china, stonework, bronzes, tapestries and paintings, as well as furniture. Details and history or origin of the pieces and brief background sketches of the period were given by Mr. Morgan as each slide was presented.

Following the lecture the members were permitted to visit the museum to view the collection. Dr. C. F. Martin, president of the Art Association also spoke briefly.

Mrs. G. R. McLeod the president was in the chair and introduced Mr. Morgan who was thanked by Miss Gass. Mrs. Ethel Bardo Gardner was soloist accompanied by Mrs. Neville. Presidents of sister organization were guests of the Maritime Club.

## Art Treasures Shown to Club

Star 14.4.43  
Maritime Women Visit Galleries

Members of the Maritime Women's Club enjoyed a visit to the Art Galleries last night, when an illustrated lecture was given, showing many treasures in the possession of the Art Association. These were described by F. Cleveland Morgan, and included examples of early Egyptian, Grecian, Persian, Indian and Chinese art and crafts.

Exhibits shown varied in period and format from a Grecian terra cotta tile dated early 6th century B.C. to an example of modern Swedish glass, and included pieces of pottery, and china, stonework, bronzes, tapestries and paintings, as well as furniture. Details and history or origin of the pieces and brief background sketches of the period were given by Mr. Morgan as each slide was presented.

Following the lecture the visitors viewed the collection in the Museum. Dr. C. F. Martin, president of the Art Association, also spoke briefly.

The occasion was the Arts and Letters meeting of the club under the chairmanship of Miss D. L. Gass. Mrs. G. R. McLeod, the president, was in the chair and introduced Mr. Morgan, who was thanked by Miss Gass. Mrs. Ethel Bardo Gardner sang, accompanied by Mrs. Neville. Presidents of sister organizations were guests of the club.

Buffet refreshments were served.

## Embroidery Is Oldest Craft

Star 15.4.43  
J. Murray Gibbon Gives Needlework History

WITH a history of at least 6,000 years, needlework is one of the earliest arts known to man, J. Murray Gibbon told members of the Art Association of Montreal when he addressed them yesterday at a meeting in the Art Galleries.

In North America, he said, the first traces of needlework are in leather embroidered with quills which are found in strata of rocks known by geologists to date back some 3,000 years. Embroidery of gowns is a very ancient art mentioned in the Bible, he noted, and stressed the large part played by the Church in encouraging embroidery on vestments, altar fronts and tapestries.

According to various encyclopedias Mr. Gibbon consulted, there are only 322 stitches in existence, such as the lazy daisy stitch.

Today, needlework is one of the most popular pastimes in the air raid shelters in England, he said.

The speaker was introduced by the president, Dr. C. F. Martin and thanked by Mrs. R. J. Mercur. Needlework pictures on exhibition were lent by Miss Mabel Molson, Mrs. R. J. Mercur, Mrs. E. M. Renouf and Mrs. Gerald Robinson.

## NEEDLEWORK ART HISTORY IS TRACED

Gazette 15.4.43  
J. Murray Gibbon Says Art of Embroidery One of Earliest Known to Man

Needlework is one of the oldest crafts of man J. Murray Gibbon said yesterday at a meeting of the members of the Art Association of Montreal in the Art Galleries. Compared to oil painting which has only been developed in the last 500 years, needlework is at least 6,000 years old, he hazarded.

In North America the first traces of needlework are in leather embroidered with quills which are found in strata of rocks known by geologists to date back some 3,000 years, he noted.

Embroidery of gowns is a very ancient art mentioned in the Bible, he said and noted too the large part played by the Church in encouraging embroidery on vestments, altar fronts and tapestries.

According to various encyclopedias Mr. Gibbon consulted, there are only 322 stitches in existence, such as the lazy daisy stitch.

Noting the commercial as well as the artistic value of needlework, Mr. Gibbon recalled a Doukhobor woman on a farm at Blain Lake, Sask., who had kept the family finances intact during the drought years by selling embroidered pieces to the Chicago museum.

Ukrainians are very fine needlewomen, he noted, and said that though the art is handed down from mother to daughter, they never slavishly copy a pattern. The theme is learnt and then they creatively work out their own motif.

Today, needlework is one of the most popular pastimes in the air raid shelters in England, he said.

The speaker was introduced by the president, Dr. C. F. Martin and thanked by Mrs. R. J. Mercur. Needlework pictures on exhibition were lent by Miss Mabel Molson, Mrs. R. J. Mercur, Mrs. E. M. Renouf and Mrs. Gerald Robinson.

## Two Jessie Dow Prizes Go Outside Montreal

Gazette 17.4.43  
Rosanna S. MacLeay, Danville, Wins With Oil and H. D. Robertson, Ottawa, Watercolor

Painters outside Montreal have been awarded the Jessie Dow Prize for oils and for watercolors, according to the announcement made yesterday. The recipients, whose works in these mediums are in the 60th Spring Exhibition of the Art Association of Montreal now being held, are Rosanna S. MacLeay, of Danville, Que., who captured the prize for oils, and Hugh D. Robertson, of Ottawa, for watercolors.

Rosanna MacLeay's canvas, entitled The Coming Storm, is a very convincing impression and shows a man and a dog hurrying to a nearby house under a sky packed with menacing clouds which almost obscure a range of distant hills. Nearby trees are being violently stirred by the wind and the odds look against the man getting into shelter before being drenched.

Robertson's watercolor is a work of clean wash and crisp treatment—Thrashing. This work holds no menace from Nature, the clear sky with friendly white clouds suggesting that the spell of fine weather will last. The big barn is substantial and picturesque and outside it a team of white horses has just drawn up with a load of grain. Nearby is the mechanical apparatus that performs the operation in the barn, while some poplars add a decorative note to the landscape.

In the Lecture Hall is a new exhibition under the head of 25 Years of Soviet Russia, which, shown recently in Ottawa, has been sent here through the courtesy of the National Gallery of Canada. Posters and photographs tell the story under the headings of Science, Art, Education, Agriculture, Industry and War.

**FIFTY YEARS AGO.**  
From The Gazette of Thursday, November 17, 1892.

A special meeting of the Art Association was held yesterday afternoon, the vice-president, E. B. Greenshields, in the chair. Others present were: Judge Cross, Rev. J. Edgar Hill, Rev. W. S. Barnes, R. B. Angus, George Shepherd, W. G. Murray, Gilman Cheney, Joseph Fortier, Dr. Moreau, J. Popham, R. W. Shepherd, James Morgan, C. J. Fleet, John Torrance, W. Torrance, A. F. Riddell, R. Harris and J. Gould.

The Road Committee met yesterday, Ald. Raymond Prefontaine in the chair, the other aldermen present being Wilson, Griffin, Robert, Kennedy and A. Dubuc.

Gazette, 17.11.42

## Visitors Sang To Armed Forces

Star 19.4.43

The Art Association's lecture room was filled chiefly with uniforms of the navy, army and air force on Sunday afternoon, at a concert arranged by Montreal Festivals for members of the armed forces. Three of the singers, Madame Desi Halban, soprano; Miss Margaret Harshaw, contralto, and Alden Edkins, basso, who are singing this week in Bach's St. Matthew Passion at the Hermitage, with Miss Doris Killam, as accompanist, gave their services for this occasion, and their generosity was well appreciated by a big audience.

The singers chose songs to suit many sorts of taste, and Madame Halban's singing of a Lullaby by Gretchaninoff was as much liked as her coloratura in Strauss' "Blue Danube" waltz and in a bird song. Miss Harshaw's singing of "Come to the Fair" and one of the settings of the Londonderry Air, were warmly approved, and Mr. Edkins had great success with "Home on the Range" and Oley Speaks' "Sylvia" and, even more, with "Old Man River."

This was the first Sunday concert ever given at the Art Gallery, and Dr. Hickson, who opened the proceedings for the Art Association, suggested that others may follow it.

## Russian Scenes And Cartoons

Star 16.4.43

An exhibition concerning Russia, which has just come from the National Gallery of Canada, is opened today at the Art Association of Montreal. New Russian art is represented in it by a number of posters and cartoons of war subjects, fighting men and machines, with some clever and expressive drawing in many of them. There are also cartoons of Russia's enemies, in many of which Hitler appears in the shape of a pig; and others deal with Nazi and Fascist leaders very frankly and sometimes more fiercely than is usual in American caricatures.

The greater part of the exhibition is made up of photographs of Russian activities of all sorts, in peace as well as war. There are some striking views of work in armament and munition factories, but agriculture, with pictures of the gathering of a big crop of cotton, education, hospitals and other social works, and even some history, are all to be seen in these photographs, which throw much light on the amazing progress which has been made by Russia under Soviet Government.

This exhibition is to remain open till the end of next week.

**FIFTY YEARS AGO.**  
From The Gazette of Wednesday, March 1, 1893.

At the private view of the Spring Exhibition of the Royal Canadian Academy of Arts in the Art Gallery, Phillips Square, last night, there were noticed Rev. Robert Campbell, D.D., Dr. Hingston, Fred. Massey, Samuel Massey, Hon. George A. Drummond, G. E. Drummond, Dr. Craik, A. T. Taylor, E. B. Greenshields, John H. R. Molson, Francis McLennan, W. R. Miller, Samuel Coulson, P. Cheney, E. P. Hannaford, E. S. Clouston, H. V. Meredith, Mulholland, Pangman, R. B. Angus, Forbes Angus, Professor Cox, Rouer Roy, Norman Riel, J. McKay, Charles Hope, Edward Murphy, Samuel Finley, Angus Hooper, William Brymner, D. R. Jacobi and A. C. Hutchison.

Gazette, 1.3.43

A private view for members and friends, of the second international salon of photography is to be held at the Art Gallery, Sherbrooke street west, on Friday night, May 7. The exhibition, sponsored by the Montreal Camera Club, opens the following day. Star 1.5.43

A private showing of the Children's Exhibition, the annual exhibition of the work of the children of the Saturday evening classes, nursery groups, the Junior Course and the young Art students enrolled in the many classes arranged by the Education Department of the Art Association of Montreal, will be held on Friday afternoon at four o'clock, in the Galleries of the Association. Parents, teachers and members are invited. The exhibition will be open to the public from Saturday, May 8, to Sunday May 30. Gazette 3.5.43





"The Motherland Calls" cries this Soviet woman in one of the new Russian posters on display at the Montreal Art Association's Galleries on Sherbrooke street. Over 200 revealing photographs are also included in the two-week exhibition, which opened today.

## Russian Posters Inspiring

IF the Russians ever thought Hitler was a comic character whose antics were always good for a laugh, they don't think so now. Two years of bloody battles and Nazi atrocities, have shown the Soviet people just what the enemy is—and in their opinion, he's a rat.

That's why, in the display of Russian posters which opened today at the Sherbrooke street galleries of the Montreal Art Association, there's a poster by Murstov which shows the rat, horrible, snivelling, creeping into the country of golden wheat and bright sunshine. Underneath is the story: "This is the tale of the rat's hunger and the people's strength. The rat eyed the grain and found it good. And tried to snatch an ear. But the prick drew blood. The end of the rat was simple—He was beaten head and tail."

Not all Russian posters, however, are of this satirical type. In the collection of 50 or so, the majority are of the strong, inspiration kind. "We Shall Return," a peasant promises the Nazi sentinel, as he carries his dead away for burial. "We Shall Stand Out for Moscow," declares a strong painting by the artist Klimashin. "Forward," cries a Moscow marine, charging with fixed bayonet.

Also included in the Russian show are more than 200 photographs, under the headings: Industry, Agriculture, Education, Art, War, Science. Pictures of Lenin and Stalin, of collective farms and People's Artists, of tanks and guns and heroes—all of them are there. They give an idea of what a magnificent effort has been made in the struggle against fascism.

There are both good and bad points to the posters in this latest display. In many cases, the drawing is excellent with a three-dimensional quality that gives life and action to the heroic figures of patriots defending the motherland.

The lettering is done in strong, black, block letters that hit you like a clenched fist. But—and this is because posters in Russia are turned out daily in enormous quantities; drawn by the Soviet artists, painted by Soviet students, hung in Tass agency windows and stared at by the people all within a couple of weeks—they are hastily-painted affairs. Many of them are hand-colored photostats which can't be photographed properly. They are not made to awe the world; they are made to inspire the Russian people. As such, they are succeeding.

DOROTHY SANGSTER.

## Sunday Is Last Day Of Spring Exhibition

Art Association of Montreal Announces Four Shows for Present Month  
**Gazette—1.5.43**

Tomorrow will be the last day of the 60th Spring Exhibition of the Art Association of Montreal, which has drawn a good attendance and has apparently been marked by a few more sales than usual. During the course of this show the Jessie Dow prize awards were made—Rosanna S. MacLeay, of Danville, Que., capturing the prize for oils with "The Coming Storm," and Hugh D. Robertson, of Ottawa, carrying off the watercolor award with "Threshing."

The Art Association Bulletin for this month promises more attractions of interest to art lovers. Due to open on Monday is the annual exhibition of work by the students of the School of Architecture of McGill University.

On May 8, the Montreal International Salon of Photography, organized and arranged by the Montreal Camera Club, will go on view, when this second annual exhibition will include a wide variety of outstanding work by local artists of the era, besides a large representation of prints by inter-

national photographers. A Gallery Talk on this show is announced for May 28 at 4.30 p.m.

On this date, too, will open the annual exhibition of drawings, designs, murals, paintings and models by the children of the Saturday morning classes, nursery groups, the Junior Course, and the young art students enrolled in the many classes arranged by the Educational Department of the Art Association.

May 15 will see the inauguration of the 20th Memorial Exhibition of the Ecole des Beaux Arts—an institution, it will be recalled, which was brought into being by that loyal and enthusiastic friend of the arts in this province, the present Senator Athanasie David when he was Quebec Provincial Secretary. It was under his regime that the institution on St. Urbain street was constructed and in its galleries three notable retrospective exhibitions were held of works in various mediums by outstanding Canadian painters, since deceased—Horatio Walker, R.C.A., Maurice Cullen, R.C.A., and A. de F. Suzor-Cote, R.C.A.

Announcement is also made that the Art Association has acquired a work by E. Dyonnet, R.C.A., of Montreal, a portrait of the late Thomas Carli, a dignified painting of excellent arrangement and confident handling.

## TO SPEAK ON HOBBIES

**Gazette—4.5.43**  
Frank Wise, To Address Art Association

Frank Wise, whose skill in making books by hand is well known to many Montrealers, will give an address on 'hobbies' tomorrow at 3.30 p.m. in the members' room of the Gallery of the Art Association of Montreal. On view, as illustration, will be a small exhibit of his books finished and in the process of making.

This is the first of a regular Wednesday afternoon program in the members room for the month of May to be followed on May 12 by a reception for Richard Jack, R.C.A., with an exhibition of his works and on May 19 an exhibition of the work of Marc Aurel Fortin. On May 26 a visit, under guidance, to the Montreal Botanical Gardens, will be held.

## Sculpture Shown At Art Gallery

**Star—22.4.43**  
A good collection of smaller works by the Canadian sculptor, Alfred Laliberte, is now being shown in the Members' Room of the Art Association of Montreal, and will remain on exhibition for a week for members of the Association and their friends, and for all persons in the armed forces. It represents Mr. Laliberte's art well, containing not only some of his admirable little figures and groups of Quebec habitants and workers, but also several more imaginative works, such as the marble of "La Riviere Blanche", the decorative symbolism of the water fall and the woman's head of the "Feuille d'Erable". There are a number of other works, equally impressive, and some striking portrait busts; among these are the portrait of the sculptor's father, and the remarkable character studies of a notary and a fisherman.

This exhibition was opened on Wednesday afternoon at a gathering of members, which was addressed by the Montreal sculptor, P. A. Normandeau, who was introduced by Charles Maillard, the Director of the Ecole des Beaux Arts. Mr. Normandeau gave an outline of Mr. Laliberte's life and of his work.

## Gazette 4.5.43

The committee of the Art Association of Montreal will receive for Mr. Richard Jack, R.A., R.C.A., at an exhibition of some of his pictures on Wednesday afternoon, May 12, at half-past three o'clock. Mr. Percy E. Nobbs, M.A., F.R.I., B.A., R.C.A., acting president of the Royal Canadian Academy, will give an address of welcome. Mr. Jack will sing a group of songs, his daughter, Mrs. G. Victor Whitehead, acting as accompanist.

## Exhibition Private View

THE private view of the second international salon of photography organized and arranged by the Montreal Camera Club is to be held at the Art Gallery, Sherbrooke street west, tomorrow night for members and friends of the club and members of the Art Association. Executive officers of the other local camera clubs have been invited. Dr. Langlois, of Quebec, president of the Quebec Camera Club, will be among out-of-town guests.

The exhibition opens the following day and will continue for three weeks. **Star 6.5.43**

## Frank Wise Spoke On Art Hobbies

**Star—7.5.43**

The weekly meeting in the Members' Room at the Art Association of Montreal on Wednesday afternoon heard a short address by Frank Wise, who took as his subject "Hobbies". He had brought with him and exhibited some products of his own hobbies in a number of admirable water colour drawings of flowers and some books well bound by himself. In his brief address he spoke of the value of hobbies in life and of the still greater importance which they are likely to have in the conditions which will come after the war, and recommended their cultivation.

At next Wednesday's meeting Richard Jack, R.A., R.C.A., is to be the guest of the members. Some of his paintings will be shown and he will sing some songs. He is to be introduced by Percy Nobbs, acting president of the Royal Canadian Academy.

## Star 11.5.43

Members of the Art Association are holding an informal reception in the Members' Room for Mr. Richard Jack, R.A., R.C.A., tomorrow afternoon at half-past three o'clock when a small selected group of his work will be on view. It will be on exhibition for a week.

## Club. Gazette—12.5.43

An informal reception in honor of Mr. Richard Jack, R.A., R.C.A., is being held in the Members' Room of the Art Gallery this afternoon at half-past three o'clock. An exhibition of selected work of the artist will be opened. Mr. Percy Nobbs, acting president of the Royal Canadian Academy, will give an address of welcome. The reception is open to all members of the Art Association and of the armed forces.

ARTHUR LISMER, educational director of the Art Association of Montreal, will be the speaker at the season's final meeting of the St. James United Church Fellowship Centre, tomorrow at 7.30 p.m. Mr. Lismer's subject is "Primitive Art", and will be illustrated by lantern slides. **Star 25.5.43**

## Paintings Donated

**Star 7.5.43**  
National Gallery Enriched by Gift

OTTAWA, May 7—(C. P.)—The National Gallery announced today that 10 paintings by eight well-known Canadian artists have been donated to the permanent collection of the Gallery by the Kitchener Art Committee of Kitchener, Ont.

The paintings, which already have arrived here, will be shown in the Gallery next week and later exhibited in major art galleries throughout Canada.

Six of the canvases are by members of the Group of Seven, one by Homer Watson and one by the late Tom Thomson, drowned in 1917. The Kitchener Art Committee was formed 20 years ago by a group of citizens with the object of making a collection of Canadian art. Members included Miss Genevieve Jackson, an aunt of A. Y. Jackson, Mrs. I. D. Cram and Mrs. S. Eastman of Kitchener, and Mrs. S. J. Williams of Preston, Ont. One of the paintings is by Mr. Jackson.

H. S. Southam, chairman of the Board of Trustees of the National Gallery, described the gift as "generous and important" and said "the Gallery's collection is greatly enriched by it."

## At Art Exhibition 13.5.43

A large gathering of Art association members attended the opening yesterday of an exhibition of the work of Mr. Richard Jack, R.A., R.C.A., in the Members Room of the Art Gallery. Mr. Jack was prevented through illness from attending. Mr. Percy Nobbs, acting president of the Royal Canadian Academy, spoke briefly on Art and Its Appreciation with particular reference to the work of Mr. Jack. Mr. Herbert Hewitson sang, accompanied by Mr. Jack's daughter, Mrs. G. Victor Whitehead. **Gazette**

## ART PARLEY ARRANGED

**Gazette—13.5.43**  
Montreal Association to Discuss Education

The educational department of the Art Association of Montreal will hold a two-day conference on art education tomorrow and Saturday, having as its theme "Redirecting Child and Teacher in Art Education."

Tomorrow at 4 p.m. there will be demonstrations, and performances of ballet and puppets, followed by the opening of the conference. In the evening, Prof. Hughes of McGill University will preside over a meeting of teachers, group instructors and representatives of social organizations. Dorothy Medhurst Hoffman, director of the Children's Art Centre at Toronto, will speak on Art and the Pre-School Child; Miss Ann Savage on Art in the High School, Gordon Webber on Modern Art and the Child, Miss Audrey Taylor on Art and the Handicapped Child, Arthur Lismer on Art Education in the Post-War World. There will be two modern films, "A Child Went Forth" and "The City."

On Saturday, there will be papers on Art in the Summer Camps, the Creative Child, Creative Activity in the Day Nursery, and Museum and Art.

Invitations are extended to teachers of schools, parents, group leaders and instructors, social workers, voluntary and professional day nursery and kindergarten teachers.

## Exhibition of Art Work To Open Saturday Night

**Star 13.5.43**

An exhibition of work by former pupils will be held by the L'Ecole des Beaux Arts at 9 p.m. on Saturday at the Art Association of Montreal.

Several provincial cabinet ministers and other prominent guests will attend the event, which is being held in commemoration of the school's 20th anniversary.

## Photography Exhibition Will Close on Sunday

The International Exhibition of Photography, which has been visited by a large number of persons at the Montreal Art Gallery for the past month, will remain open until and including next Sunday. The exhibition is being held under the auspices of the Montreal Camera Club and contains many pictures by world-famous photographers. **Star 3.6.43**



# International Salon of Photography Opens Today

244 Prints Shown

Montreal Camera Club's Presentation Occupies Two Galleries at Art Association

Opening to the public today in two upstairs galleries of the Art Association of Montreal is the Second International Salon of Photography which, presented by the Montreal Camera Club, was inaugurated last evening with a private view to members and guests. This enterprise by the local club is from all angles praiseworthy and the exhibition maintains the high standard set in its first undertaking. The jury of selection, composed of T. H. Dupras, Howard S. Hatch, Russell King, George Nakash, F.R.P.S., and L. G. Rachiele, A.R.P.S., had no easy task in conscientiously considering the 1,000 entries received and selecting the 244 prints which are hung—the recommended rules of the Photographic Society of America in general governing the Salon.

The Dominion's contribution to the Salon is a generally meritorious one. P. Bentley, A.R.P.S., Vancouver, sends An Eastern Gateway with a bullock cart coming through the arch; Dr. Joseph S. Bricker, Vancouver, is effective in Wind Blown—a shack beneath a hill with nearby row of poplars. Putting Out is the subject of J. Fraser Byrne, Toronto. Blossom and Ray Caron, whose habitually sound work is known to Montrealeers, are well represented with Fine Feathers—a winsome little girl trying on a hat before a mirror and from her smile thoroughly enjoying it; Clarissa Banters, a girl in Oriental dress holding up a patterned tray; Northland, fine in the values of the sunlit and shadowed snow and in the arrangement of the bare trees and irregular fence, and Power Model which is a capital anatomical study of a muscular Negro grasping a metal bar. Claudine is the contribution of G. C. Papineau Couture, of Westmount, and W. V. Crich, F.R.P.S., Toronto, besides a landscape under snow, shows Red-eyed Vireo near its nest. Philip J. Croft, Town of Mount Royal, shows a barefoot boy with fishing pole and dog treading a woodland path, and also contributes Dawn—a moored schooner enveloped in mist. R. S. Echlin, Montreal, sends Yum Yum, an attractive girl revelling in a candy. In Rural Manitoba—a house

Gazette, 8.5.43



LITTLE SISTERS, by Jack Wright, San Jose, California.

Halliday, A.R.P.S., Calgary, while E. Hausman, Toronto, in Pest At Best shows a wearied bull terrier pup.

Encore, featuring three figurines, and Lined Up, a print of freight cars and rails, are among the offerings of John Helder, F.R.P.S., Vancouver, and Sidney J. Hendra, Edmonton, contributes Winter Morning. N. S. Horton, St. Lambert, has a beautiful print in Quebec Cotton—a small bush powdered with fresh-fallen snow, a work of fine values. Bern Irwin, Hamilton, shows children playing with marbles and W. D. Jewett, Woodlands, has an effective still life of slices

onto, sends Two Farmers, and W. H. Squire, Victoria, besides a very "snappily" dressed Negro in Gwine 'Town, has in An Oriental Pearl, a comely Chinese girl for a subject.

Dr. Frederick J. Tees, Westmount, reveals his usual skill in the print called Barns in Winter, admirably arranged and a convincing inter-

To Be shows a man looking into the ground glass of a camera and trying to ensure a more effective composition.

George Nakash, F.R.P.S., Montreal, is worthily represented by a portrait of Pellon the painter; Barbara, a little girl, and Arline in which the treatment of the wo-



EL VENDEDOR, by Cecil B. Atwater, A.R.P.S., Newtonville, Mass.

with nearby well and waterpails—is the offering of W. H. Elliott, Calgary, and Evelyn Frith, of Toronto, besides a dignified portrait of Mr. Parkha Singh, in turban, skilfully employs masks in Party and Romance on the Wall. G. Gates, Hamilton, makes an attractive subject of the sail boat Stormalong, and H. F. Grant, Toronto, poses a china cat near a bowl and calls the composition No Fish? His other subject Light of Learning shows a burned-down candle and a pipe resting on the open pages of a Shakespeare volume. Hitting the Track is contributed by Frank A.

of bread and a glass of milk in the print called Simple Fare.

Yousuf Karsh, F.R.P.S., Ottawa, shows his now well-known portrait of Winston Churchill, taken when the British Prime Minister visited the Capital; Lt. Gen A. G. L. McNaughton, looking aloft while he grasps the breast pockets of his tunic, and a profile of L. W. Brockington, K.C. Andrew McDougall, Toronto, in The Last Chore, shows a boy driving cows towards a barn. Rev. C. Sauerbrel, Lennoxville, sends prints which indicate distant travel—West Indian Wind and Taj Mahal. Winifred J. Shooter, Tor-



ASTRAKHAN, by Shirley M. Hall, A.R.P.S., San Marino, Calif.

pretation of the season. Four small prints are the offering of Theodosia D. B. Thornton, Montreal—Long Portage; Hill Village, England; Fountains Abbey and Impression of the Lower St. Lawrence. Tangled Shore is the contribution of W. T. T. Topham, St. Lambert; Leaving Port—a group watching a departing steamer is by Gordon M. Tranter, Calgary. Devotion, a study of two donkeys, is the entry of E. R. White, Toronto, and Al. Woods, Victoria, sends County Lane.

Prints by the jury—by invitation, make an interesting group. Howard S. Hatch, Westmount, is effective in his portraits of young women called Head and Study, and in his print entitled Interior he stresses the interesting patterns made by stairs and landings. Russell King, St. Lambert, in The Martyr shows a crying boy; makes effective use of the decorative rows of poplars which edge The Road to Laprairie, with an auto travelling the snowy thoroughfare, while To Be or Not

man's feature and the placing of the head "make" this capital subject. Floral Design—geraniums in bloom—is the type of thing he does supremely well, and he makes admirable use of the foliage in this print.

Louis G. Rachiele, A.R.P.S., Montreal, has a fine atmospheric study in Coming Thru—a team hauling boards from a sawmill through a flooded muddy road. Au Petit Jour shows a boat moored at the edge of a stream, while a fine study of snow and water which compose Winter's End. A warmer season is the setting for two youngsters fishing, a print called Waltonites.

The representation from across the Border is strong and varied. John W. Doscher, A.P.S.A., Saddle River, N.J., has a work of good arrangement and fine contrasts in The White Trees—birches in rocky land, distant hills and a few fleecy clouds in a dark sky. Rain on the River, with a glimpse of wet wharf and a noble bridge seen through

the arizzle, is an impressive print, while an effective nocturne is Evening Mist—Fifth Avenue, with gleaming pavement and the lighted windows of the towering buildings. Floyd B. Evans, Pasadena, Calif., has seen beauty and patterns in wind-scored sand—pictorial elements he has made much of in Nature's Labyrinth and in The Wind Passed By. Rowena Fruth, Connorsville, Ind., emphasizes the decorative qualities of the leaves in Iris III, shows in Beth, a comely girl holding a Siamese cat, and in Doctor's Orders shows two nude children, one of them grasping a bottle of medicine and a spoon.

G. G. Granger, A.R.P.S., Lansing, Mich., has a depressing but truthful print in Swamp Fire, John J. Harrack, Detroit, effectively captures dewdrops on a hollyhock, though the scale of the blossom is a trifle overwhelming. H. M. Harries, of Chicago, in Diagonals, makes a good thing out of stairs leading to a bridge. Pedro E. Hernandez, Brookline, Mass., finds a white dog an accommodating model in Peeping Tom and Saturday Blues, the latter print showing the animal plentifully lathered for its bath. Hans Kaden, Jenkintown, Pa., shows good qualities in Hazy Morn and in Winter Splendor features tall trees plastered with snow. Jerome P. Krimke, A.R.P.S., South Orange, N.J., has a fine winter landscape in R.F.D., with a team approaching the mailbox. Gunnar E. Lundberg, Chicago, in Onion Skin, has a distinctly toothsome still life. H. G. Neubrand, North Tarrytown, in Ten Little Fingers, shows a little girl washing her hands.

The Salon committee is composed of Raymond Caron, chairman; Mrs. Raymond Caron, secretary; E. A. Bromley, N. S. Horton, R. B. Thornton, P. J. Croft, Frederick J. Tees, M.D., M.C., and Mrs. R. B. Thornton, A.R.P.S.

## Camera Club Opens Salon

Star 8.5.43

244 Photographs on Display at Art Gallery

The second international salon of photography sponsored by the Montreal Camera Club was opened to the public today at the Art Gallery on Sherbrooke street and will remain open until the end of the month.

Last evening a private showing was held for members of the club of which Dr. F. J. Tees is president, Raymond Caron, chairman of the salon, and Mrs. Raymond Caron, secretary.

One thousand prints were received, entries coming from England, Hawaii, Mexico, United States and Canada. Some 244 pictures have been hung in the two new galleries on the upper floor of the Art Gallery.

About half of the prints submitted were from Canadians and half from the United States, and of those selected 177 are the work of Americans and 65 Canadians, the remaining two being from Mexico.

The selections were made by a jury comprising T. H. Dupras, Howard S. Hatch, Russell King, George Nakash, F.R.P.S., and L. G. Rachiele, A.R.P.S., all prominent photographers of the district.

## Photographs Excite Interest

There has been a good attendance at the Second International Salon of Photography, presented by the Montreal Camera Club, which remains on view in the galleries of the Art Association of Montreal until May 30. This collection, varied in subject matter and in treatment will, on May 28 at 5 o'clock, be the subject of a Gallery Talk by Raymond Caron, who is chairman of the Salon committee.

Gazette - 15.5.43

Star 27.5.43

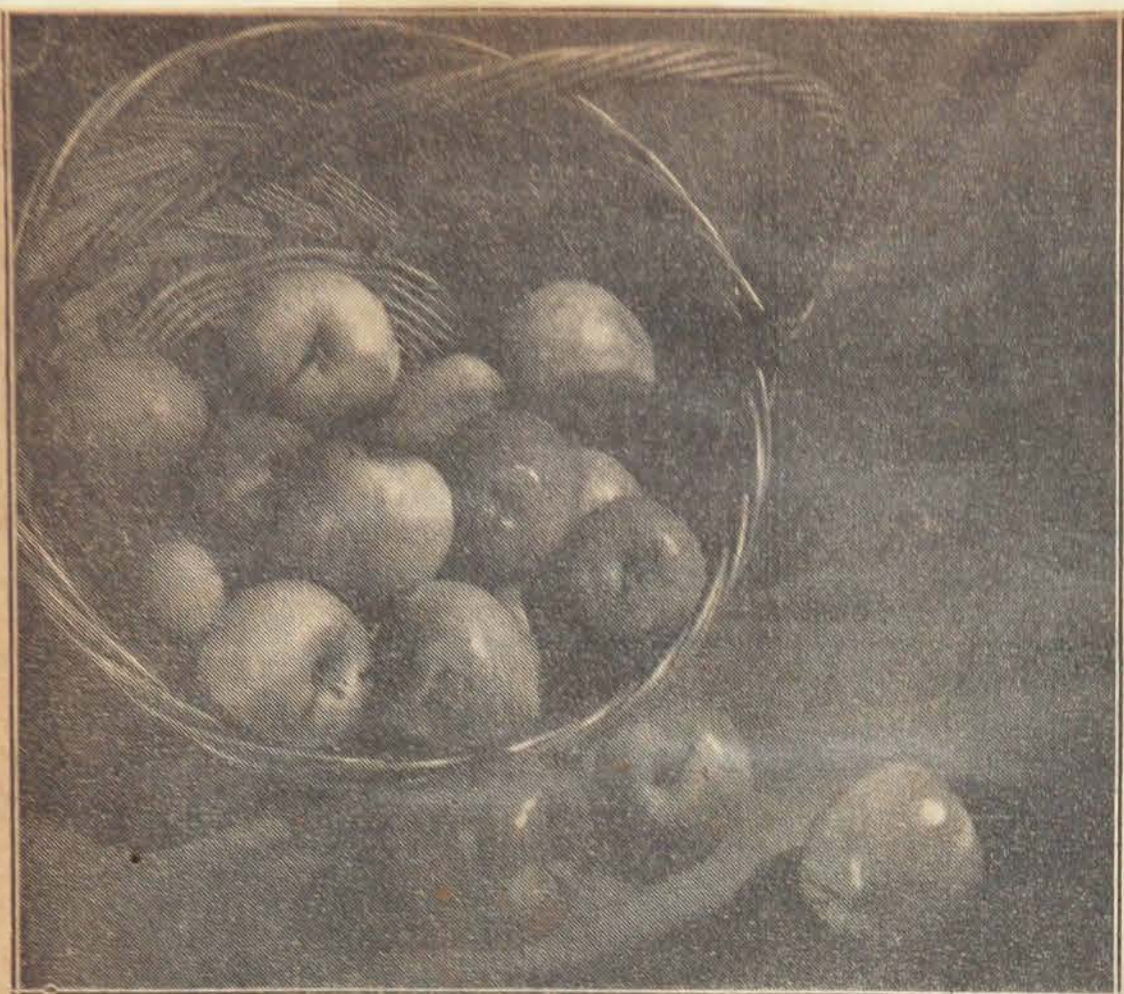
A DISCUSSION on "Photography and Art" by P. J. Croft and Arthur Lismer, will take place at 5 p.m. tomorrow at the Art Gallery, 1379 Sherbrooke street west. Admission is free and the public is invited.

## Today's Meetings

Gazette May 28/43

Art Association of Montreal, Photographic Salon, 5 p.m.—P. J. Croft and Arthur Lismer, speakers.





DELICIOUS, by Chao-Chen Yang, Seattle, Washington.

Gazette, 8.5.43

## Kiddies' Ideas About Art Make Formidable Display

The Standard  
8.5.43 BY DOROTHY SANGSTER

THERE'S a big and complete model of a power dam, and hanging above it, a map of the countryside.

There's a panel painted thick with animals, inspired by the Australian aboriginal art that visited Montreal a few months ago.

There are bright-colored murals, self-portraits, posters on the Four Freedoms, experiments in camouflage, "transparencies", and other paintings, drawings, designs and models.

In short, there's just about everything in the Children's Exhibition, which opened today at the Sherbrooke Street galleries of the Montreal Art Association, and remains on display until May 30th.

More than 200 children are represented in this annual exhibition, which is drawn from the Saturday morning classes, nursery groups, junior course and young art students enrolled in classes arranged by the educational department of the Art Association. As the advance notice puts it, "This year the exhibition shows the child's reaction to modern stimuli — power, machines, science, war, freedom and peace."

The display, therefore, is arranged in groups according to subject matter rather than age, and eight and nine-year-olds proudly exhibit their work alongside that of older children. Many projects were done co-operatively, with anywhere from three

to six children working on a large mural or a complicated construction model.

### Vivid Display

The Children's Exhibition being such a large and varied affair, it is impossible to single out any individual young artist for special mention. The whole show is vivid and imaginative, alert and sensitive. Color runs riot, with brilliant reds, yellows and blues most popular.

A series on "telephones" starts with the sketch or an ordinary telephone booth, and covers a wide range before it gets to the final sketch — a bright yellow soldier lying on a bright green plant somewhere half-way round the world, telephoning in his dispatch over a field telephone.

The experiments in camouflage are extremely interesting and the "transparencies" — impressionistic construction pieces on radio waves which were made following a visit to the physics department of a local university — are noticeably good in composition and in imagination.

### Impressions

A short series called "Africa", "China", "Iceland" and so on presents an interesting idea — the superimposing of a face against a background that (to the young artist) seemed representative of the country. The Australian canvas is unique, and the paintings and murals in "Machines", "Power" and "War" sections are particularly good.

On the whole, this new annual exhibition is a fine one with a real promise of things to come. Art lovers please stand by while Dr. Arthur Lismer and his Art Association teachers join the children in taking a well-deserved bow!

### Photography

The Second Annual exhibition of the Montreal International Salon of Photography, organized and arranged by the Montreal Camera Club also opened today for a three week showing.

Despite the fact that many excellent photographers have joined up in the past year, and that photographic equipment is now extremely hard to get, more than 1,000 entries were received from Canada, Mexico, England, Hawaii, and the United States. A conscientious jury has carefully chosen 244 prints for exhibit — the work of 72 artists, including several members of the Montreal Camera Club.

Subjects for photography are apparently endless: portraits of young girls and old men; pictures of cats and goats and hens and red-eyed vireos; sailboats and misty seas and lovely landscapes and dramatic still lifes. In a hurried tour of the gallery, I particularly noticed: "Gwine to Town," by Mrs. W. H. Squire of Victoria; "Old Rascal" (Alex L. Scheer, Dearborn); "Wind Swept" (Michael J. Rowl, Dearborn); "Decorative" (D. Ward Pease, Chicago); "Evening Prayer" (Jerome P. Krinke, A.R.P.S., South Orange); "Magnolia and Blue Vase" (Frank A. Nofstinger, Roanoke); "Winter Landscape" (Dr. F. J. Tees, Montreal); "Quebec Cotton" (N. S. Horton, Montreal); "Lifeline of Fashion" (Chester Hirsh, West Long Beach); "Iris" (Rowena Fruth, Indiana); "Red Eyed Vireo" (W. V. Critch, A.R.P.S., Toronto); 4 portraits by Yousuf Karsh of Ottawa, including L. W. Brockington, Lt. Gen. McNaughton, Winston Churchill and "The Refugee"; a Mexican boat scene by Gordon B. Abbott of Taxco, Mexico, and a beautiful and peaceful "Night on the River," one of 3 prints by an American photographer named Chao Chen Yang.

### Sunday is Final Day of Photography Show

Sunday will be the last opportunity of viewing the collection of prints which compose the Second International Salon of Photography, presented by the Montreal Camera Club, which has occupied two of the galleries of the Art Association of Montreal for several weeks. This show was due to close on Sunday last, but interest has been keen and the association was able to permit the extension of the exhibition. This collection of 244 prints, generally conceded to be the most successful to date, imposed a real task on the jury of selection which had to inspect and judge the 1,000 entries received. This was one-third more than the number received last year.



"Seven" by Albert Smelser of Quincy, Ill., is one picture in the Montreal International Salon of photography, now showing at the Art Association's Sherbrooke Street galleries.



## LOCAL FILM BODY AIDS IN EDUCATION

**Gazette — 13.5.43**  
Montreal Branch of National  
Society Shows Many Im-  
pressive Films

The general meeting next Tuesday of the Montreal Branch of the National Film Society marks the conclusion of the 1942-43 season of this cultural and educational enterprise which has been built up to a surprising popularity in the last three years. The society, which holds bi-weekly showings at the Art Association Gallery, now plays to a capacity house each week and boasts a waiting list of approximately 200.

The achievement reflects well on the present committee, which is headed by Jean Carreau as production manager, for films coming into the society's field as educational and non-commercial are no longer easy to acquire, with the European market closed.

The impressive list of presentations made this year represents a balance of films new to Montreal from American, Central American and European studios, revivals and pictures which might be considered as screen classics as well as scientific shorts, travelogues and other sociological documents. Wartime conditions make it increasingly difficult also to ensure delivery of films from outside sources, but, as Mr. Carreau's report points out, only once during the entire season was the society unable to present the film promised on the night it was announced, and that was due to an unavoidable delay in a shipment from New York.

In place of the eight showings originally promised, the society presented ten, the production manager's report goes on to state, and again, for the third year in succession, the society is able to report solvency at the end of the season.

The films shown have included the Soviet historical picture, Alexander Nevsky, which was outstanding for its pictorial values as a spectacle of some magnitude. Other Russian films given their first showing here were Gypsies and The Youth Of Maxim, both expressions of the peoples of the Soviet Union. Two other premieres of interest were Joris Ivens' The Spanish Earth with its intricate welding of two themes, and Le Roi, the French comedy with Raimu, Victor Francen, Gaby Morlay and other noted stars. Also new locally were The Land, The Adventures Of Chico and Man The Enigma.

Revolutions for the season included Robert Flaherty's famous Mona Of The South Sea, one of the first of the American documentary films; Charlie Chaplin's historical Easy Street and Grass. Popular films which were repeats for the members of the society were The Puritan, French psychological film version of Liam O'Flaherty's novel, and The Pride of Samoa, which provided an amusing highspot in the season's program. Also in a lighter vein was They Met On Skis, with its decorative shots of ski-racing. Kukan, The Battle Cry of China, The Wave and a surprise presentation of Target For Tonight, the British documentary which was of the R.A.F., were others on the list.

Kukan, seen on the last night of the society's season, Friday, March 26, was a documentary film in natural color covering Roy Scott's trek of 10,000 miles through war-torn China.

Officers for the Montreal Branch were B. E. Norrish, honorary president; Cleveland Morgan and Dr. Philippe Panneton, honorary vice-presidents. The executive board for the year just concluding had Mr. Carreau as production manager; John Hoare as chairman; Therese Cote Desaulniers as treasurer; Mrs. Hugh MacLennan as secretary; William Fraser for public relations; Hubert Desaulniers for membership; and Douglas McPhee as house manager.

## Serving Artists' Work Is Shown

**Star — 3.6.43**  
The activities of the members' room of the Art Association of Montreal have now ceased for the summer, but there is now in the room a small exhibition, which represents ten local painters who are overseas in or connected with the fighting services.

Edwin Holgate, R.C.A., is represented in this collection by a recent work, a picture of a village under snow, and Robert Pilot, R.C.A., by another winter picture, of the old church at Chambly. By Harold Beament, A.R.C.A., there are the West Indian washer-women, belonging to the Art Association, and one of the bigger and best of his pictures of northern scenery and Eskimo life. A very peaceful and spacious picture of a harbor in Brittany, with fishing boats, is by Eric Riordon; a study of the river front at Quebec by night, and a small street scene are by Robert Mackay. There are a good still life and a picture of boats at a wharf by Robert Sharps, and a successful character study of people in a tram and a picture of a dancer resting by T. Reid MacDonald. Richard Partridge, with an interior scene, David Morrice, with a sketch of a windy day in the Bahamas, and Will Ogilvie, with a figure study, are other painters represented in this group.

## The Camera Club's Exhibition

**Star — 13.5.43**  
The annual showing of the Montreal Camera Club is again this year an international exhibition, in which photographers of the United States have nearly three quarters of the exhibits. With just under 250 prints on view the collection is about as big, and in quality is quite as good as the international salon exhibitions which used to be arranged by the National Gallery of Canada. It is being shown at the Art Association of Montreal, and is open till the end of this month.

Technical excellence in photography is now so general that it can be taken for granted, and workers have to distinguish themselves by their choice and arrangement of subject and lighting. In the present exhibition portrait studies are rather more plentiful than in past years, and many are remarkably good. Some of the more notable are those of a Negro by Blossom and Ray Caron and a Negress by Albert Smelser, and one of a child by Russell King; good character studies are Berneice Hoback's old umbrella man and Frank A. Nofstinger's piper; Yousuf Karsh's striking portraits of Winston Churchill and General McNaughton have a special interest, and other good studies are by W. H. Squire and Harvey W. Brown. A head about twice as large as life by F. E. Johnson is interesting, and there is an ingenious effect of lighting in G. G. Granger's "Gaucho."

Of the figure photographs Louis A. Davidson's very successful Dancer and Charles Trefts' wrestlers are fine studies of suspended movement. Among the few animal studies two very amusing ones are by Pedro Hernandez, of a dog being washed, and by Albert Smelser, of a kitten playing with dice.

Patterns in line are much sought after by modern photographers; John Helder and G. G. Granger have found them in railway tracks; others have been found to good effect by Rowena Fruth in Iris leaves, by Axel Bahnsen in rushes, by Robert E. L. Johnson in the rigging of boats, by Floyd B. Evans and John T. Snyder in ripples on snow and water, and by H. M. Harries and Jerome P. Krimke in steps and stairs. Arthur Hammond has caught an effect of light and shade on a big sphere, and a specially good picture is W. H. Bratton's of a vaulted arcade. Reflections on water provide good material for Arthur M. Underwood and Hans Kaden.

Successful effects of light and atmosphere in outdoor photography are shown in the New York Views of C. B. Phelps and John Doscher, in a misty landscape by Louis G. Rachiele, in Chao-Chen Yang's picture of a street lamp among trees and in Gunnar E. Lundberg's view of foul weather.

## Varied Exhibition At Art Association

**Gazette — 15.5.43**  
Works by Former Students of Ecole des Beaux-Arts Mark 20th Anniversary

Marking the 20th anniversary of the founding of the Ecole des Beaux-Arts of Montreal, an exhibition of paintings, watercolors, architecture, sculpture and designs by former students of that institution occupies several of the galleries of the Art Association of Montreal.

This opens with a private view tonight, the event being under the patronage of the Hon. Hector Perrier, Provincial Secretary.

Many students have passed through this school since its foundation, a generous number of them having carried on in their professions and been regular contributors to the annual Spring Exhibitions of the Art Association of Montreal, besides on many occasions in these galleries entering items in group shows.

Those who view this collection, which remains on view until the end of the month, will recall some of the works—though there is much that is new—and will be glad to see some of them again. Paintings predominate, though the sculpture makes a very encouraging showing. The arrangement is generally effective, the subjects are varied and there is plenty of indication of talent and individuality.

Maurice Raymond, whose decorative arrangements are engaging both in design and color, shows again his large Poeme de la Terre, with figures engaged in seasonal occupations on the land, against a background of cliffs and water. Among his contributions, which include a good flower piece, there is an effective Virgin and Child treated in a broad, flat manner which invests the simple composition with dignity. The same theme has interested Therese Allard who interprets it with brighter colors. F. Constantineau has a good representation and he is especially effective in his city scenes—buildings on St. Paul street east with the spire of Bonsecours Church in the distance, and in view of the Champ de Mars, looking west, with the buildings on St. Gabriel street, the city's skyscraper beyond, trees edging the rise above Craig street and a glimpse of Mount Royal, both subjects being of the winter season. Suzanne Deneschaud

has a well painted spray of gay-hued flowers in a blue vase with incidental green pears on a white cloth, while Mimi Forgues has a range of subtle values in her painting of white peonies. Flowers handled in a decorative manner inspired Madeleine Vallerand, while a like subject, treated with marked individuality, is from the brush of Stanley Cosgrove, who also shows a carriage travelling a tree-edged road. Alyn Gauthier-Charlebois has a broadly painted portrait of a young man whose eyeglasses catch the light, and in her work called Le Regiment shows a woman in red looking at the troops passing in the street beneath. A procession of a different kind is that painted by Louise Barette—party of children, escorted by a nun, promenading in a snowy street. Rene Senecal shows children knitting and sewing under the direction of a nun, and Marie LaMothe has a restful work in her group of carriages outside a country church with a stretch of blue water in the background. Rene Chicoine shows some portraits, among them a woman in blue, and reveals good control with the palette knife in his oil of a comely girl. Jean Paul Lemieux has a spacious stretch of rolling country in his landscape done in the Eastern Townships, and Irene Senecal shows a head of a girl, dressed in pink, with an original note in the treatment of the eyes. Marie Davis has a portrait of a woman in green with a red scarf. Jean-Charles Faucher has a good representation—a series of buildings, mainly in winter, executed in gouache, and some good, strong landscapes done on the Island of Orleans, the paint being put on with a palette knife.

This touches on a few of the items which number nearly three hundred.

## Quebec Artists Show Their Work

**Star — 17.5.43**  
THE eighth annual exhibition of Les Anciens des Beaux Arts, which was opened at the Art Association on Saturday, coincides with the twentieth anniversary of the opening of the Montreal Ecole des Beaux Arts, and does honor to the occasion by being larger and better than any previous showing by this society of the school's past students. Though it is smaller than the Art Association's spring exhibitions, it can stand comparison with them in the general quality of work in all branches of art. Many of the pictures and pieces of sculpture are lent from the Provincial Museum or other collections.

TWENTY-NINE painters show their work and several of them are specially well represented. Jean Charles Faucher has twenty-one pictures and sketches of scenes in town and country, with much good color and atmosphere in all of them and notably in some pictures of country near Quebec. Rene Chicoine has a few very effective landscapes and also two excellent portraits, one of an old lady and one of a young girl; his big allegorical triptych is rather formal and less successful. Maurice Raymond's eight pictures include two big and very striking decorative panels, "Poeme de la terre" and a Virgin and Child which would be much better seen in right surroundings. Stanley Cosgrove shows seven of his suggestive impressions; Fleurimond Constantineau has a fine portrait of an old lady; Jean Benoit's self-portrait has a hint of Modigliani; Suzanne Duquet's portraits are strong but very unflattering.

Several painters have turned to allegory and symbolism, often with some relation to the war. An outstanding one is Mme. Aylene Gauthier-Charlebois' big picture of the isolationist in a sort of vacuum surrounded by soldiers; Jean Paul Lemieux's work is much more, and Marcel Baril's less serious. Mimi Forgues picture of peonies, an excellent design in whites and green, Mme. Desrosiers Lemieux's landscape and the pictures of Irene Senecal, Paul V. Beaulieu and Marie Lamothe are also worth special notice.

A COLLECTION of engravings, to which eleven exhibitors have sent etchings, aquatints, wood engraving and others, is small but contains some remarkably good work. The members of the Societe des Illustrateurs have sent a number of examples of advertising art, in which there are many good and original designs.

The sculpture is also remarkable, though it consists chiefly of heads. Some specially good ones are shown by Sylvia Daoust, Gwendolyn Sait, Pierre Normandeau, Dorothy Rhynas Coles and Marguerite Vigneau. Henri Bisson's figure of an old woman, Jean Meroz' large head of Beethoven and Armand Filion's torso are also notable works. Fourteen sculptors are represented. Ten architects show either designs or photographs of finished work, among which are some good buildings and a few interesting pieces of imagination. Small but good collections of pottery and jeweller's work complete the exhibition.

## Beaux-Arts Exhibit Attracts Attention

Collection of Work by Former Students Displayed at Art Association

Interest is being shown in the exhibition of work by former students of the Ecole des Beaux-Arts on view in the galleries of the Art Association of Montreal, the occasion being observance of the 20th anniversary of the founding of the art school on St. Urbain street. This show, which according to present plans is to last until the end of the month, has plenty of variety and includes oils, watercolors, gouaches, sculptures, etchings, examples of commercial art, architecture and ceramics. There is no evidence of lack of talent or individuality in the various mediums and the sculpture has much to commend it. Some of the paintings were shown as recently as the Spring Exhibition of the Art Association, while other items have been in former shows held in these galleries, but it is pleasant to view them again. Some of the works have been lent by the Quebec Provincial Museum for the occasion.

Those exhibiting in the various sections are — Painting: Therese Allard, Marthe Archambault, Louise Barette, Marcel Baril, Paul V. Beaulieu, Jean Benoit, Florence Bryson, Mme. Aylene Gauthier-Charlebois, Rene Chicoine, Fleurimond Constantineau, Stanley Cosgrove, Suzanne David, Marie Davis, Simone Deneschaud, Suzanne Duquet, Jean-Charles Faucher, Mimi Forgues, Marie Lamothe, Jean-Paul Lemieux, Mme. M. Desrosiers Lemieux, Ethel McNaughton, Georgette Morency, Maurice Paquette, Maurice Raymond, Irene Senecal, Jean Simard, Madeleine Vallerand and Fernande Vezina.

Sculpture: Henri Bisson, Dorothy Rhynas Coles, Sylvia Daoust, R. Desrosiers, Armand Filion, Gilbert Filion, Donald J. Heasley, Willy Hoverman, Jean Meroz, H. McRae Miller, Alice Nolin, Pierre Normandeau, Gwendolyn Sait and Marguerite Vigneau.

Architecture: Leopold Beaulieu, Yves Belanger, David Deshaies, George de Belle, Roland Dumais, Gaston Gagnier, Henri Mercier, Payette & Crevier, Georges Saint-Jacques, Jean Savard.

Ceramics: Pierre Normandeau, Jean-Jacques Spenard, Jean-Claude Colteux, Euclide Melancon, Louis Archambault, Gaston Pepin, Jean Dion, Leo Strassbourg, Raymond Lewis and Marcel Girard.

Orfèverie: Gilles Beaugrand. Members of the Society of Illustrators contributing are Marguerite Auger, Louise Barette, Francoise Bastien, Gabrielle Beupre, Hortense Benoit, Leonie Gervais, Mme. Lorraine Kehoe, Rolande Theoret, Jacques Bernier, Emile Bergeron, Rene Jodoin, Denise Lalonde, Maurice Lord, Marcel Ouellette, Lionel Parent, Richard Racicot and Georges Andre Simard.

## W. J. MORRICE DIES IN HIS 82ND YEAR

**Gazette — 1.6.43**  
Canadian Cottons Vice-President Was Member of Prominent Montreal Family

William James Morrice, vice-president of Canadian Cottons Limited, died yesterday at his home, the Linton Apartments, 1509 Sherbrooke street west. He was in his 82nd year.

Throughout his business career Mr. Morrice was associated with Canadian Cottons, formerly D. Morrice and Sons, a firm founded by his father, the late David Morrice, a prominent textile merchant of Montreal.

Born in Toronto and educated in Galt, Ont., W. J. Morrice was the last of seven brothers. He is survived by a sister, Mrs. Allan Law of Hudson.

A brother, J. W. Morrice, was a well known Canadian painter and member of the Royal Canadian Academy, who died abroad.

Mr. Morrice took a great interest in the various charitable organizations of Montreal. He was a member of the board of directors of the Montreal General Hospital, the Children's Memorial Hospital and Alexandra Hospital.

He was also associated with a number of other organizations, including the Art Association of Montreal, and the St. James' Club.

Mr. Morrice was unmarried. Survivors include three sisters-in-law, Mrs. David Morrice, Mrs. Arthur Morrice and Mrs. R. B. Morrice, all living in Montreal. Two nephews are serving overseas with the Canadian Army. They are Lt. David A. Law, Black Watch (R.H.R.) of Canada, and Capt. David R. Morrice, R.C.A. A niece, Miss Eleanor Morrice, lives in Montreal.

The funeral will be held privately.

## Handicrafts

**Star — 31.5.43**  
Sir Patrick Duff Opens Ottawa Exhibition

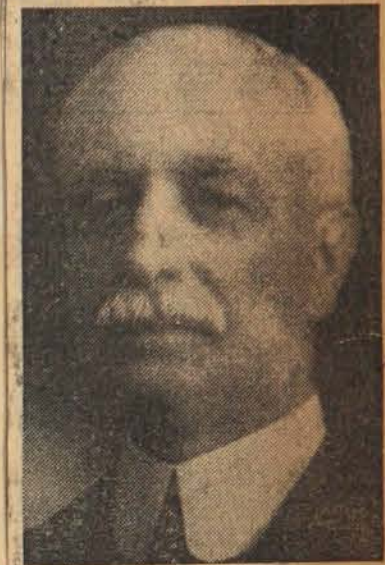
OTTAWA, May 31.—(C.P.)—Sir Patrick Duff, deputy high commissioner for the United Kingdom in Canada, in opening an exhibition of modern British crafts at the National Gallery here Saturday, said the movement for handicrafts was started in Britain "to afford some relief from the soullessness of machine-made things."

He said the articles displayed, nearly all the product of individual craftsmen, were practically all made before the war began. One exception was a cup commemorating Dunkirk.

H. S. Southam, chairman of the board of trustees of the Gallery, described the exhibition as evidence of the "imperturbability of the British people."

Guests present included Dr. Liu Shih Shun, the Chinese Minister; Dr. Frantisek Pavlascek, the Czechoslovakian Minister; Fedor Gusev, the Russian Minister; Maj. Gabriel Bonneau, delegate of the Fighting French in Canada, and Miss Sheila MacDonald, sister of the British High Commissioner in Ottawa.

## Dies Suddenly



**Star — William J. Morrice 1.6.43**

Prominent in the textile industry, Mr. Morrice was vice-president of Canadian Cottons Limited, formerly D. Morrice and Sons, with which he had been all his life. He was in his 82nd year and suffered a fatal heart attack after lunch yesterday.

## Heart Attack Proves Fatal

**Star — 1.6.43**  
W. J. Morrice Was Textile Firm Officer

William James Morrice, vice-president of Canadian Cottons Limited, died suddenly yesterday afternoon after a heart attack at his home in the Linton Apartments, 1509 Sherbrooke street west, in his 82nd year. Mr. Morrice, who was a bachelor, had a wide circle of friends both in business and in the arts, and took an active interest in various charitable organizations, particularly the Children's Memorial Hospital, the Montreal General Hospital and the Alexandra Hospital, serving as a member of the board of governors on all these institutions.

Born in Toronto, son of the late David Morrice, he was the eldest of seven sons, all of whom have died. He was educated in Galt, and started his business career in the firm of D. Morrice & Sons, which his father had established and which subsequently became Canadian Cottons Limited. Mr. Morrice remained with the firm until the day of his death, being for many years a director and for several years vice-president. He was widely known in the textile trade in Montreal as was his father.

The well-known Canadian painter, W. J. Morrice, member of the Royal Canadian Academy, who died abroad some years ago, was a brother.

Mr. Morrice was a member of the Art Association of Montreal and of the St. James' Club.

Surviving are a sister, Mrs. Allan Law, of Hudson; and three sisters-in-law, Mrs. David Morrice, Mrs. Arthur Morrice and Mrs. R. B. Morrice, all of whom reside in Montreal. Two nephews are serving overseas with the Canadian Army, Lieut. David A. Law, of the Black Watch (R.H.R.) of Canada, and Capt. David R. Morrice, R.C.A. Miss Eleanor Morrice, a niece, lives in Montreal.

The funeral will be held privately.



## Handicrafts Eulogized

Value Stressed  
By Art Director

Star  
4.6.43

OTTAWA, June 4 — (C. P.) — Allen H. Eaton, director of arts and social work at the Russell Sage Foundation, New York, said here last night that in a democracy "we must assume that the aesthetic experience, like religion, health and patriotism, is within the reach of all our people, and if not we must strive to make it so."

Addressing an audience in the National Gallery of Canada, he spoke of the "southern highlands" of the United States, where handicraft is being widely developed, and said progress in handicraft in Canada and the United States "is our aim as well as yours."

Mr. Eaton, visiting Ottawa in connection with the opening of the British Crafts Exhibition here, said he hoped for some action between Canada and the United States, with the aid of England, to promote the handicraft movement and its place in American civilization and throughout the world.

"Handicrafts is the medium through which many of our people, perhaps a majority, find an outlet for their creative urge; hence, if we are ever to have a democracy of the arts we must include in our definition of art all worthy work done with our hands. Art, as I see it, is just the best way of doing something that needs to be done."

## Treasure of the Week Painting by Romney

Portrait of Lady Hamilton  
Bequest to Art Association

Gazette Montreal 26.6.43

At the Art Association of Montreal the Treasure of the Week is a portrait of Lady Hamilton by George Romney, the British artist who found this sister a source of constant inspiration, the work being a bequest to the Association from the late Mrs. George Hooper. It is an interesting oil from which the student can learn much, the color being subdued, the treatment dignified and the handling marked by a deftness and freedom not always present in English portraits of this period. It is an arrangement in a range of subtle greys and whites, the features being capably drawn and the warm note supplied by a bit of rosy ribbon in the floppy hat with scalloped edge. It is a welcome and highly appreciated addition to the permanent collection.

George Romney, 1734-1802, who early displayed a taste for art but who due to family circumstances could follow it only as a part-time occupation, was in 1755 apprenticed to Edward Steele, a portrait painter. In 1762 he settled in London, his first pictures of note being of an historical character—The Death of Wolfe and the Death of King Edmund. In 1764 he spent a short time in Paris and after his return some success came to him, so that he was enabled to visit Italy, 1772-74, where he copied many famous paintings, and when he came back to London he became fashionable as a portrait painter and a rival of Reynolds. From 1782 till 1785 most of his attention was devoted to Lady Hamilton of whom he painted many character portraits. After her departure for Naples he turned out a great quantity of work until in 1789 ill health compelled his retirement. Portraits of Lady Hamilton are his best known works.

From July 5 till August 5 the Summer School of Art will be held under the direction of the Educational Department of the Art Association of Montreal. The subjects include painting, drawing, modelling, mural decoration, design, outdoor sketching, teacher training and children's classes. The staff, under Arthur Lismer, A.R.C.A., principal, is composed of Audrey Taylor, Ethel Seath, Marion Scott, Gordon Webber, Jean Boggs and other assistant teachers. The courses are set at convenient periods and the registration is reported to be distinctly encouraging.

## Walls of Galleries Hold Old Favorites Gazette — 19.6.43

Art Association of Montreal,  
Special Shows Past, Rehangs  
Permanent Collection

After a season rich in the number and variety of its exhibitions, the walls of the galleries of the Art Association of Montreal are again embellished by paintings and works in other mediums from the permanent collection of the Association. In the rehanging of the various rooms changes have been made and works which have not been seen for some time are being displayed. The main treasures still have their place, but recent acquisitions of paintings by men and women painting in our midst are given adequate presentation. All in all the work of selection and rearrangement has been successfully done and is of a nature to appeal to visitors more than liable to make a call during the vacation season. There is much that is interesting in the etchings, lithos, drawings and woodcuts, while the rooms devoted to the outstanding figures in Dutch and French art contain works that in the main will appeal to those who prefer paintings that charm rather than stimulate and irritate.

The Lecture Hall holds the pictures of many sterling Canadian artists who remained faithful to their academic training and imbued their works with those qualities of good form and sound color which will ever remain the essentials of worthwhile painting. Of this serious and sincere band whose works are displayed here only two—F. S. Coburn, R.C.A., and Archibald Browne, R.C.A.—remain with us. All in their individual ways have played their parts in the development of painting in the Dominion and their honest performances, despite the changes in artistic taste, can still give pleasure to many. In this group a few works are on loan.

Passing the men of a considerably older day—Krieghoff, Jacobi and the veteran, T. Mower Martin, the succeeding men in their day painted works that brought distinction to the Royal Canadian Academy and Art Association exhibitions—William Brymner, C.M.G., R.C.A., accomplished both as painter and instructor, in the latter sphere guiding to important place many artists, is represented by Feeding Chickens, a Quebec scene, which displays his skill in drawing elms; J. M. Barnsley, whose productive years were interrupted by illness, with La Jete du Pollet and The Harbor reveals his abilities in depicting shipping, and The Last Rays shows he was at home with landscape; Helen McNicoll, R.B.A., A.R.C.A., who tackled the figure in sunlight and shadow in direct, broad manner and was showing marked progress when death came, is represented by The Victorian Dress, a young woman reading a letter, backed by a sunlit curtained window. G. Horne Russell, R.C.A., though represented in another gallery by marines by which, with portraiture, he was better known, signed the solidly painted landscape called Scotch Firs. By Archibald Browne, R.C.A., is Summer Twilight—birches, a glimpse of stream and a pallid rising moon, a work in his earlier manner when such poetic interpretations occupied his brush. Homer Watson, R.C.A., whose general technique was solid and inclined to be heavy, reveals his love of noble trees in Below the Mill and Crossing the Ford, works in which cattle figure. Horatio Walker, R.C.A., whose paintings of Quebec rural activities won wide acclaim in the United States, shows his gifts as draughtsman and colorist in Mother and Pigs and The Ice Cutters, two examples of sound, substantial painting. By William Hope, R.C.A., are the poetic Evening—Moonrise, with its screen of darkening trees, and The Beach, St. Andrews—spacious in feeling and skilled in the painting of the cloudy sky. Winter Landscape with Oxen is the work by F. S. Coburn, R.C.A., a theme, with horses now doing the hauling, by which some are prone to estimate his powers as an artist—ignoring his abilities to treat landscape at other seasons, to do capital flower pieces with incidental still-life objects, his painting of the figure and his ability to suggest sumptuous fabrics. This work of an ox-team in a winter road is broadly handled and fresh in color. By Maurice Cullen, R.C.A., is the impressive, atmospheric Ice Harvest, with loading stages, sleighs, stretch of river and the distant city. Here is revealed his ability to paint snow, ice and frigid water, a skill that was to become even more manifest when the Laurentians later became his sketching ground. A. Allan Edson, R.C.A., 1846-1888, in Canadian River Scene, paints in the manner of his time wooded banks, a waterway with rapids and figures with roughly constructed boat at the shore.

## Art School Opens July 5

Star — 28.6.43  
Special Summer Courses  
At Fine Arts Museum

The second annual summer school of art, sponsored by the Art Association of Montreal, will open at the Museum of Fine Arts, 1379 Sherbrooke street west, on July 5. Courses are open to art students and beginners in a variety of subjects, including painting, drawing, outdoor sketching and mural decoration.

A special course in the basic principles of modern design for commercial art and for industry will also be given. Other courses have been planned for children between the ages of four and 16 years and for school and day nursery teachers. The children are taught the rudiments of creative expression while the teachers are trained in the various arts used in the schools.

Courses are under the direction of Arthur Lismer, A.R.C.A., principal and educational supervisor of the Educational Department of the Art Association. The teaching staff includes Ethel Seath, Audrey Taylor, Marion Scott, Jean Boggs and Gordon Webber.

## New Exhibitions Due At Art Association

Gazette — 10.7.43  
War Paintings by Chicago  
Children and O.S.A. War  
Show Offerings

Coming exhibitions were announced this week by the Art Association of Montreal, whose galleries are during the present month and August being closed on Sundays, opening to the public on Mondays at 2 p.m.

Towards the end of this month and going into August there is to be an exhibition of work by young artists under the title of Chicago Children Paint the War which, from all accounts, promises to be of interest.

In August, through the courtesy of the National Gallery of Canada, Ottawa, the war exhibit of the Ontario Society of Artists, is due to be displayed in the local galleries.

For October, when artistic activities have resumed their seasonal tempo, an important collection, originally from overseas, is due to occupy considerable space. The British Arts and Crafts Show will include pottery, glass, weaving, wrought iron and other items, the products of the past few years.

While the Romney portrait of Lady Hamilton, a bequest to the Art Association, continues to attract attention as the Treasure of the Week, there is in the Lecture Hall a small group of loaned works by Krieghoff—Indians and habitation types as well as a spirited scene of men getting a boat across ice hummocks between Quebec and Levis, called Royal Mail Breaking the Ice. These works, with items by this painter from the association's permanent collection, make an interesting group.

## Gazette Aug. 7/43 Several Exhibits Due At Art Association

Mexican Paintings, British  
Arts and Crafts, and R.C.A.  
Show Among Them

While the full program for the fall and winter months has not yet been definitely decided on, the Art Association of Montreal promises several shows that will be of interest.

Next month Mexican Art Today, a collection of works made by the Philadelphia Museum of Art and being brought here by the Canadian Inter-American Association Inc., will be placed on view, while in October the extensive and comprehensive British Arts and Crafts exhibition is due for showing.

On November 8 the annual exhibition of the Royal Canadian Academy of Arts will open, after the showing in the Quebec Museum, the date of the inauguration in Quebec City being October 5.

In December there is to be in the local galleries an exhibition of Chilean Contemporary Art which, judging from the comments by competent United States art critics, promises to be good.

## Wartime Paintings At Art Association

Selection of Items From  
Ontario Society of Artists  
Show on View

Jul 31.43—Gazette

There is much that is interesting in the selection of works from the wartime section of the exhibition of the Ontario Society of Artists now on view in the galleries of the Art Association of Montreal. This group, which comes here through the courtesy of the National Gallery of Canada, Ottawa, will be on exhibition to the public during the next two or three weeks, except on Sundays when, during this month and August, the galleries are closed.

This section from the 71st annual Spring Exhibition of the O.S.A. follows much the same lines as a similar section which marked the Spring Show of the Art Association of Montreal this year, but there is more than a suggestion that the painters in the sister province were accorded greater facilities in approaching their subjects than much of the work shown at the local exhibition revealed. In fact A. J. Casson, R.C.A., president of the O.S.A., notes in his brief introduction to the catalog: "For obvious reasons, gaining admission to war plants, shipyards, camps and other wartime establishments is properly difficult. The Society wishes to express sincere thanks to those military and civilian officials who have made access to these places possible."

The result of this understanding cooperation is thoroughly satisfactory, for it makes possible the presentation of activities beyond the confines of war plants, and without "giving anything away," enables the beholder to see what goes on in camps and training areas. Since they are pictorial records of hard facts there should be no resentment that the presentation is generally literal, though in the setting of many the legitimate decorative note has not been overlooked. Casson in Tank Manoeuvres, Camp Borden—ponderous vehicles in a winter landscape—has found his pattern in the rutted snow and in the banks of heavy clouds above the snow-patched distant hills. Rutted snow, too, lends itself to reasonable pattern in Heavy Going, Camp Borden, where a jeep is ploughing through the drifts under a darkening sky. Holgate, whose Mine Sweepers—a straightforward painting of two warships, their grey outlines in snow, is reproduced above, also shows a subject that Harold Beament, A.R.C.A., of Montreal, found congenial some years ago—Free French Sub Surcouf, reported missing some time since, moored at a wharf in winter, with a glimpse of H.M.S. York in the background. The harmony of the varied greys in both works is entirely satisfying, the higher note in the first-named work being supplied by the red of the steel structure on the quay. In the work called Time Out, Borden, A. B. Stapleton in this painting of tanks and a jeep in a winter landscape under a grey sky found that the khaki coats of the figures supplied the needed contrast. A spirited bit of painting by F.O. George Broomfield, O.S.A., is Firing Butts, in which the camouflage permitted dipping into a bit of brighter color. J. S. Hallam, O.S.A., through the combination of night and flying snow, was able to sound a more dramatic note in North Barrier, Camp Borden, where sentry boxes and buildings in snow are flooded by the arc lights overhead. Tank Maintenance, Camp Borden, is his other work. Drilling in Armored Steel Casting, by Fred B. Taylor, of Montreal, is typical of the series he did of operations in warplants. Lunchtime shows the crew lolling on the grass in the shadow of a yellow plane. Caven Atkins shows two shipyard scenes, and an immense amount of detail is present in The Smithy (Massey-Harris), a watercolor by Nicholas Hornysky, O.S.A.

Stanley Turner, A.R.C.A., O.S.A., shows Little Norway in winter, and Rowley Murphy, A.R.C.A., O.S.A., reveals his love for shipping in his drawings called Norwegian Whaling Factory in East Coast Dry Dock, and Repairing War Damage in Halifax Dry Dock. Joachim Gauthier, O.S.A., paints sunlight and shadow in Tanks Harboring, Camp Borden—the vehicles parked under a grove of evergreens in winter, and Stanley Cooper in Troop Train shows figures in various postures travelling by night. Wilfred R. Benny in Night Flying, Medicine Hat, has a free, washy watercolor showing a plane in the air and finds rich color in the red lights warning aviators of the presence of power wires. Mrs. R. K. Courtice, O.S.A., uses watercolor in a decorative manner for her Jarvis Street Parade—a women's unit marching in a snowstorm. Andre Bieler, A.R.C.A., O.S.A., in We are with You shows troops in trenches backed by a procession of workmen, women and children. Passers By from the brush of H. G. Glyde depicts a man and woman watching

the passage of army trucks while planes roar overhead. Sydney H. Watson in Midnight Shift features a procession of autos on a winding road bound for a distant war plant, and in Black-Out Offender reveals a startling patch of light in a city street where darkened auto and tram have halted. Franklin Arbuckle, A.R.C.A., O.S.A., in Last Leave has a young soldier, flanked by his parents, about to have a girl photograph the group with the homestead as a background. There is a note of humor in the gathering of men sucking or inspecting thermometers while a nurse looks on in Blood Donors by R. York Wilson, O.S.A. Mrs. Pareskeva Clark shows a close-packed crowd in Pavilchenko and Her Comrades at the City Hall, Toronto, the notation on the canvas reading "February 21, 1943, 25th Anniversary of Heroic Red Army." Mrs. Elizabeth Harrison, of Kingston, is successful with three seated sailors in Splicing Fenders, H.M.C.S. Ironbound.

The portraits include a capably painted picture of a soldier by Lillias Torrance Newton, R.C.A., Montreal, while In Training, a young sailor, is from the brush of Marion Long, R.C.A., O.S.A., of Toronto. Alan C. Collier shows a man with shears in Aircraft Sheet Metal Worker, Jack Humphrey has a portrait of a sailor, and Mrs. Joan Alley Lash signs a portrait of Lt. Z. R. B. Lash, R.C.N.V.R. Evan Macdonald is represented by Wireless Air Gunner, while Archibald Barnes, R.C.A., O.S.A., displays his habitual skill in Maj. Odd Bull, Squadron Leader of 1st Norwegian Fighter Squadron in Great Britain. Graham Hedley Rainnie is broad and free in his portrait of Lt.-Cmdr. William Strange at ease smoking a pipe. W. A. Winter, O.S.A., in War Workers shows three girls in a street car at night. H. J. Neave mixes burning London and Tube air raid shelters in Citadel, 1940, and Bertram Brooker, O.S.A., in War and Peace offers an abstract painting.

The Art Association of Montreal is also showing a collection of pen and ink drawings by Grace Melvin, her illustrations for The Indian Speaks by Dr. Marius Barbeau. These boldly handled drawings show a considerable originality and a sure sense of decorative arrangement, there being in the handling of the faces and figures notes akin to the Indian's treatment in the creation of their totem pole designs. Grace Melvin, a member of the staff of the Vancouver School of Art, is a graduate of the Glasgow School of Art, her further studies being pursued in London and Paris. Her work has been exhibited in Glasgow, London, Paris, Ottawa, Toronto and Vancouver.

Future exhibitions in these galleries include the collection of Mexican Art, which opened this week in the National Gallery of Canada, Ottawa, due here in September, and Chilean Contemporary Art which comes here in December.

## Exhibition

Jul. 17th. 1943  
Mexico Sending  
Works to Montreal

OTTAWA, July 17—(C. P.) — A month-long exhibition of more than 200 Mexican paintings will open here on July 22 in the National gallery of Canada and later will move on to Montreal, Toronto and the larger Western Canada centres, it was announced today.

Mexico's Consul-General in Canada, Senor Carlos Calderon, and prominent Canadian officials and artists will attend the opening ceremony of the exhibition, being arranged in co-operation with the Wartime Information Board and the first major showing in Canada of Mexican art.

Foremost among the frames will be those of Rivera, who pioneered the modern painting of his country. His "Dance of the Sun" (1942) has a powerful rhythm of light and life in contrast to the equally compelling feel of death in Lozano's "Sorrow of Mexican Women." Rivera is the artist who painted murals on the walls of Mexico's parliament buildings, story pictures telling of the struggle for unity, political democracy and a place in the economic sun.

## Gazette Jul. 17, 1943 Open Monday Morning

As announced on this page last week, the Art Association of Montreal is closing its galleries on Sundays during the present month and in August, but a change has been made concerning Mondays when from now on the galleries will be open to the public at 10 a.m. on those days instead of 2 p.m. as originally set. While no special exhibitions are being held at the present time, there is an amount of interesting work on the walls, including many items from the Association's permanent collection which, due to consideration of space, are only occasionally shown.





Reminiscent of paintings found in caves in Africa is this pen drawing by Victorian aborigines, called "Chasing Chinese: The Emu Hunt." It is part of the Australian Art exhibition now showing in Toronto, and coming soon to the Montreal Art Gallery. This is the first comprehensive exhibition of Australian Art ever to be shown on this continent.

## Australian Art Exhibition Has First Showing Here

TORONTO.

THE first exhibition of Australian art to be seen on this continent was opened recently at The Art Gallery of Toronto by Major-General the Honourable Sir William Glasgow, High Commissioner for Australia, and Lady Glasgow.

An exhibition of Australian art over a hundred years' time was first conceived by the Commonwealth Government as a gesture toward her neighbors across the Pacific. It was made possible by the Carnegie Corporation and is being circulated by The Museum of Modern Art.

and The National Gallery of Canada. The show comes to the Montreal Art Gallery next week.

There is certainly plenty of variety in the show, ranging as it does from the art of the aborigines, to draughtsmen who came out with the early sailing ships, the picturesque convicts, later the English painters who viewed Australia with a Royal Academic gaze, and now the twentieth century artists turning to their native land for inspiration after in many cases a most varied art training abroad.

### Aboriginal Art

Take the aboriginal section from Northern Territory, with its curious red ochre drawings on pressed brown tree bark of animals and spirits: you have primitive men painting what they know. The spirits are queer elongated humans; their animals are outlined with digestive tracts carefully indicated. There are also lively drawings by Victorian aborigines using the white man's materials, ink and paper, and depicting subjects like hunters chasing ostriches and Chinese traders.

Nineteenth century sketchers left records of Sydney harbor and social life in the gold-rush days, and skirmishes between white men and natives. There is one very genteel water color painted by a convict deported to Australia for forgery and three murders, who painted portraits with an armed guard watching.

What we know as the Victorian spirit in painting, the careful attention to realistic detail, the subdued coloring, is to be seen among many of the painters in this show, for they went to England for training and they returned to Australia to paint and to teach in art schools there.

### Fine Landscapes

A quiet competent landscape painting is characteristic of the exhibition. The spirit of this painting is serene and of a high order.

The younger generation have journeyed farther afield, and we find them using the wealth of subject matter in their own country in a fresh and imaginative way. All in all, it makes a very fine exhibition: we are glad to see it at this time, and hope that it will make a closer bond between Canadians and their friends from down under.

HELEN FRYE.



# Art School Designed To Develop Children's Creative Abilities

By ZOE BIELER

IT'S SCHOOL TIME at the Montreal Art Gallery on Sherbrooke Street for four mornings a week during July and part of August. But the 100 students find it an altogether novel and entertaining school. They come from all income levels and live in all parts of the city. There is no discrimination in race, creed or language. In age they range from 3 to 16 years. There are no fees to pay, though the parents pay for the materials the children use, between \$1 and \$2 for 20 morning classes.

In the Art Gallery the youngsters discover the joy of creating in form and color, of using new materials such as paper, wood, metal, and clay. They come eagerly every day and from 9.30 to 11.45 a.m. the galleries resound with happy talk and laughter.

The primary purpose of the classes is not to train artists but to give the children a grounding in art appreciation and help them release their natural creative capacities. The Gallery authorities feel that the school will produce adults who have an understanding of the necessity of art in the home, in industry, and in civic life and a knowledge of the happiness that creative energy brings to an individual. To the children who have attended art classes—art galleries, libraries, or a museum will never be unfamiliar buildings. When they grow up they will demand that such places be live centres of cultural, active life.

## Animal Ballet

Under the direction of a staff composed of well-known local artists chosen by the Art Association the children do something different each day. During the past weeks they worked on an animal ballet which they produced on Friday, July 30th. At the back was a set portraying animals in the jungle made of torn paper animals, and exotic flowers and trees pasted on a vivid blue background. At the side was a painted paper mural showing human figures looking through bars; it represented the view the animals in the zoo get of human spectators. Some of the children made masks of African natives in papier mache made of newspapers and clay; others made paper costumes complete with papier mache masks of giraffes, elephants, tigers, etc. They invented their own dances to go with the music chosen.

Another project was a dam. The plan of the river and surrounding cities was drawn by co-operative effort and later an actual model of the dam was built. Sometimes the teachers suggest town planning projects and the children build models of the town. For puppet shows the children make puppets of paper, wooden rods, cotton, wool and wire and create their own shows.

## Self Expression

Often the classes take the form of free self-expression. The youngsters are provided with clay and model anything they like. On such a day the class room will be filled with a variety of animals, bridges, houses and human figures. The teacher is always there to give them guidance if they require it. In painting classes any child who wants to pose volunteers and holds the pose for about 15 minutes. The younger children use more imagination than observation, for instance a pink dress is quite likely to be painted yellow if the young artist has a fancy for yellow. The teachers note that some of the youngsters have more feeling for line than colour and prefer to work in black and white, others let their color fancy run riot. They use show card paints for their color work and get a great deal of pleasure from creating their own color combinations. Some of the students prove to be slow careful workers others paint with a rapid facility. There is no attempt to keep them in line, each child expresses him or herself as the natural abilities dictate.

## Graduate to Regular Classes

As they grow older they tend to combine observation with imagination to a greater extent and develop more restraint and more regard for tradition. When they are 16 they can enter the regular art classes if they wish.

This is the second year of children's summer art classes at the Gallery but Saturday morning winter classes have been held for the past four years. Approximately 300 children attend in winter. Every children's organization in the city,

including schools, can recommend students to the Art Association. The Art Association gives ten \$50 scholarships a year to the most promising youngsters. It superintends their artistic development during their high school years and helps them with art education after leaving high school.

THE STANDARD, MONTREAL, SATURDAY, AUGUST 7, 1943.



A self expression class in the children's Summer Art School in the Montreal Art Gallery. The 14 year old artist has persuaded one of her fellow students to pose for her. Behind the easel, (and in the artist's painting) is part of the set for a recent "Animal Ballet" produced by the children. After the class the students themselves judged the paintings done by the class. They chose the one above as the best painted that day.

Quebec and Montreal To Get R.C.A. Exhibit Aug. 14/43. Gazette Last Sending in Day for Works And Entry Forms September 11

Two exhibitions of the Royal Canadian Academy of Arts will be held this autumn—one in Quebec and one in Montreal. The Quebec exhibition will be opened on October 5 and will close on the 26th, when the works will be packed and shipped to Montreal where, from November 8 to 26, the exhibition will be held in the galleries of the Art Association of Montreal.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Association of Montreal not later than Saturday, September 11, after which date no works will be received.

Works of art intended for exhibition must be consigned to the Art Association of Montreal, 1379 Sherbrooke street west, where they will be brought before the jury of selection and those accepted, packed and shipped to the Museum of Quebec.

Signed entry forms, however, should not be sent to the Art Association but to E. Dyonnet, R.C.A., secretary of the Royal Canadian Academy of Arts at 1207 Bleury street, Montreal, not later than Saturday, September 11.

It is pointed out that only original works not previously exhibited in Quebec or Montreal shall be submitted. Members of the Academy may submit four works for acceptance by the jury, while non-members may submit two works. As usual the decision of the jury of selection will be final and works accepted by the jury may not necessarily be hung.

Gazette Mexican Art Today Due Here Next Month Aug. 28, 1943 Collection of Paintings and Prints Was Assembled by Philadelphia Museum

September 9 will see the opening in the galleries of the Art Association of Montreal of the exhibition Mexican Art Today, assembled by the Philadelphia Museum of Art and brought to Montreal by the Canadian Inter-American Association Inc. The show attracted a good deal of attention when held in the National Gallery of Canada at Ottawa.

According to a press publicity release, the exhibition is composed of the work of contemporary Mexican painters, print makers and photographers and was assembled by Henry Clifford, curator of paintings at the Philadelphia Museum, who made several trips to Mexico in search for material. "The main purpose of the exhibition," Mr. Clifford said, "is to answer the question, what are Mexican painters doing today? Many people are well acquainted with the frescoes executed in Mexico in the past generation by the more prominent Mexican painters such as Orozco and Rivera. But their work in oil and water colors is less well-known, as is the work of the many other artists who make the Mexico City school of painting one of the most important in contemporary art. It was with this end in view that an exhibition of such broad scope, the largest ever to be held, was organized."

The exhibiton consists of more than 50 oils, 50 watercolors and drawings, together with a group of about 140 prints. A feature of the show is Rivera's latest work, The Dance of the Sun, completed just in time for this exhibition.

Jose Clemente Orozco will be represented by four important oils: one, the Raising of Lazarus, was painted especially for this exhibition. There will also be a large number of his prints.

Besides these two artists, who, by such painters as Julio Castellanos, Antonio Ruiz, David Siqueiros, Rufino Tamayo, etc. will be seen, a group of forty painters in all. All painters of prominence whose work dates from the Renaissance of Mexican painting (1920) are represented. The two primitive painters, Fernando Castillo and Frida Kahlo (wife of Diego Rivera) each have works. Castillo, sometimes called the Henri Rousseau of Mexico, was born during a railway accident. The rest of his career was equally unconventional. Frida Kahlo, likewise a so-called primitive, has also had a career as little conventional as Castillo. The daughter of a German photographer and a Mexican mother she has made a name for herself despite the handicap of a famous husband. Her painting, The Boy King, illustrates her primitive as well as her miniature technique.

In the print section the work of some 35 men is represented. The Mexican artist in this medium is interested in many different subjects not limiting himself purely to Mexican scenes but depicting other nations as well. Miguel Covarrubias, the famous caricaturist, reveals his international tastes in the Head of a Bali Girl, a serious souvenir of a visit to that island, and again in Lindy Hop, the record of a less serious visit to Harlem.

Works for the exhibition have been lent by many collectors both in the United States and in Mexico. The Mexican government has sent the famous Tata Jesucristo (Great Lord Jesus), a national monument, lent very rarely and only by special permission. This masterpiece by Francisco Goya depicts two Indian women on the day of the dead, weeping over a corpse.

During the two weeks that the exhibition was on view in Philadelphia it was seen by 62,183 people.



## Pen Sketches Used To Illustrate Book "The Indian Speaks"

By ELIZABETH GAIRDNER

HAVING a fancy for pondering over things past, I put in a pleasurable half hour or so recently studying a pen and ink exhibit now showing at the Montreal Art Gallery under the pregnant title, "The Indian Speaks." The sketches are illustrations for a book of the same name by Marius Barbeau, and are the original drawings of Grace Melvin.

They are all symbolic pieces in accordance with fine old prehistoric custom and are accented with thick pen strokes which black in the details considered essential. In crude expressiveness they are faintly reminiscent of Giotto. Each arises from a particular Indian incident or motto which is tagged to the bottom of each drawing, and you can read these and then figure out the applications for yourself.

Lean ducks flying over a great human head illustrate this, from a human song in the Yukon: "I am not of my slumber. As I arise to the sign of blossoms burst forth ever. When the ducks of Konba dive down into the lake, And the birds of Yertsin the crimson dawn sing their joy, I waken to the joys of a new life."

The one I liked best was a delightful sketch of a row of rough female figures with wrinkled faces and massive bodies. All have straight thick hair, done with simple black strokes. All sit with their hands together. All are weeping. Small flowers are arranged in the foreground and overhead a few queer-shaped stars fill the black sky. Like most of the figures in the illustrations, these look like wood. The caption reads: "And they all wept, gazing by the Clusters, or the Pleiades, until late into the night."

Another favourite of mine was "Children, come back," cried the distracted mothers—but it was too late. Here a great sweep of wind and light circles one half of the picture as the children, all with wings, are rushed upward in it. In the lower right-hand corner are the distracted mothers with tormented faces, twisted hair and hands upflung.

Her Indian faces are Miss Melvin's imaginative forte. All are of a prodigious ugliness, with thick round mouths almost carelessly formed, and heavy-lidded eyes like a dissolute hag's. Most of them suggest brooding sadness, coloured by visions.

Another is for "The uprooted trees began to float around like dead giants." This shows trees rushing through water, wearing assorted, mask-like faces. Perhaps they are trees turning into totem-poles.

### British Crafts Show Opened in Toronto Gazette Sept. 4/43

This week Premier Drew of Ontario and Mrs. Drew opened the exhibition of Modern British Crafts in The Art Gallery of Toronto.

The exhibition falls into two main groups:

1. Traditional Rural Crafts — Scottish tweeds and tartans, Shetland shawls, baskets, quilting, farm implements, traditional handknit jerseys.
2. Artist Craftsmen's Work — glass, silver, pottery and porcelain, needlework, hand-printed textiles, rugs, furniture, hand-printed wall-papers, bookbinding and illustration, wood engraving and typography.

This display includes four rooms — Country dining room, country bedroom, town dining room, music room.

British Crafts boasts a long line of traditional excellence. Though at the present time the makers of its objects, if not serving with the armed forces, are using the skill of their hands in specialized forms of

Gazette September 4, 1943



DOROTHY ELLIOTT WARD is the subject of the above portrait by Juan O'Gorman, one of the contributing painters to the Mexican Art Today exhibition organized by the Philadelphia Museum of Art which, with a private view, will be opened in the galleries of the Art Association of Montreal by Dr. H. L. Keenleyside, assistant Deputy Minister of External Affairs for Canada, at 8:30 p.m. on Thursday next. The collection is being shown here under the auspices of the Canadian Inter-American Association, Inc.

### Work by Nicolas Maes R.C.A. Sending in Date Gift to Art Gallery Exactly a Week Away

Portrait of a Gentleman by  
Famous Dutch Painter for  
Collection

Enriching the portrait section of the permanent collection of the Art Association of Montreal is a work by the famous Dutch painter Nicolas Maes which has been given to the Association by W. R. Brock Limited, Montreal. This painting in low tones, entitled Portrait of a Gentleman, is a dignified performance and shows the subject in black gown and wig, a note of relief being supplied by the light collar, standing near a shattered pillar with a folded letter resting on the chipped base.

Maes, born at Dordrecht in 1632, was a pupil of Rembrandt. After a period of painting life-size figure subjects he turned his attention to smaller genre and portraits. It was between 1655 and 1667 that he produced what is regarded as his finest work in this direction, examples being The Dutch Housewife, The Idle Servant, and A Man's Portrait, all in the National Gallery, London. In the last part of his life he devoted himself to fashionable portraits. He died in Amsterdam in 1693.

### Mexican to Explain Some Native Works

Films to Be Shown During  
Coming Exhibition at Art  
Association

In connection with the Mexican Art Today exhibition organized by the Philadelphia Museum of Art and being brought here by the Canadian Inter-American Association for a four-week period at the Art Association of Montreal, it is stated in a press release that, since some of these modern pictures are not readily understood, the Canadian Inter-American Association has arranged to have a Mexican resident of Montreal take charge of an information desk at the gallery who will discuss the background of the pictures and suggest something of the environment which has stimulated these post revolution painters to try such media as duco, as masonite and to employ unusual compositions to portray the country that links North and South America.

Mexican films will be presented in the Lecture Hall during the period of the exhibition through the Montreal branch of the National Film Society of Canada with Jean Carreau in charge of the committee. John Lyman is chairman of the committee for Arts of the Canadian Inter-American Association.

Dr. H. L. Keenleyside, of Ottawa, assistant deputy Minister of External Affairs for Canada, will open the exhibition at a private showing on Thursday, which is by invitation only. On September 10 the exhibition will be open to the general public.

Star Nov.  
18, 1943

### Commissioned



P/O Gooderidge Roberts

Well known as an art instructor at the Montreal Art Association Pilot Officer Roberts has been commissioned as a pilot officer in the R.C.A.F. and will leave for overseas shortly to act as an official war artist for the Canadian Government. He is a nephew of Sir Charles G. D. Roberts, and a second cousin of Bliss Carman, Pilot Officer Roberts, who studied art in New York, is represented in most galleries in Western Canada, and in the National Gallery. He is a member of the Watercolor Society, the Society of Graphic Arts, the Canadian Group, the Contemporary Art Society and the Federation of Canadian Artists.

### Sarah Fischer Series Begins on Wednesday

Lise Desrosiers, pianist, and Suzanne Desrosches, soprano, will be the new soloists at the first of the fourth season of concerts for discovering new musical talent which are sponsored at the Art Gallery by Sarah Fischer. The event, which will take place on Wednesday evening at 8:45, will also feature Alexander Brott, violinist, and Edmond Trudel, pianist.

Miss Desrosiers' program: Variations in C minor (Beethoven); Nocturne in F major (Chopin); St. Francis Walking On The Waves (Liszt). Miss Desrosches' program: Two Queen of the Night arias from The Magic Flute (Mozart); Aria of Mysoli from The Pearl of Brazil (Felicien David).

Mr. Brott and Mr. Trudel will play Schubert's Sonata in D major, Opus 137, No. 1, and two movements from Beethoven's Sonata in F major, Opus 24.

munitions making, their works are being exhibited here to prove that Britain has maintained her high standard in crafts and that her artists can produce some of the best made objects in the world.

The show consists almost entirely of work made by craftsmen working individually or in small workshops. It does not attempt to display mass produced work, though there are some examples of how the artist and industry may cooperate to produce finer design in machine made objects.

This exhibition is due to come to the galleries of the Art Association of Montreal later in the year.

### Mexican Paintings Arrive in Montreal 43 Gazette Aug. 28/43 Collection Due at Art Association Here Was Well Received at Ottawa

The collection of modern Mexican painting, entitled "Mexican Art Today," which was collected by the Philadelphia Museum of Art, has had an excellent reception in Ottawa where it was exhibited at the National Gallery. Ottawa reports one of the largest attendances on record at a summer exhibition—over 9,000 people attending in the four-week summer period.

The collection, which has reached Montreal, will be shown in the galleries of the Art Association of Montreal under the auspices of the Canadian Inter-American Association Inc., from September 9 to October 3. Arrangements have been completed by John Lyman, chairman of the sub-committee on Fine Arts for the Canadian Inter-American Association, to present informative material to give a background to the art exhibition during the time it is shown here. Several films relating to Mexico and Mexican art will be screened in the Lecture Hall of the Art Association during the period of the exhibit. These have been arranged through the Montreal branch of the National Film Society and some of them are coming to Canada for the first time.

The exhibit has attracted wide interest in all parts of the Americas where it has been shown. At the opening at the Philadelphia Museum of Art, the Mexican Ambassador to the United States, Francisco Castillo Najero, explained the development of the Mexican school of art. He outlined the background of the Mexican people, a product of races rich in artistic tradition and possessing to an unusual degree the gifts and temperament that enable it to take a prominent place in the fine arts.

Sr. Najero gave a concise summary of the main features of Mexican painting—... (Mexican painting) shows varied landscape, according to the regions; tropical exuberance, lakes and mountains, barrenness broken by aggressive cactus, but in all of them a lofty sky of that unique blue unequalled by any other skies and that transparent atmosphere that produces the sensation of sublime purity whose contact would render creatures and things transparent, too."

### Classes Announced By Art Association

An elaborated illustrated prospectus of the School of Art and Design, which is under the direction of the educational department of the Art Association of Montreal, has been sent out. Day courses commence October 11, and are arranged to present organized classes in elementary and advanced study in drawing, painting, modelling, design and commercial art. The design course is set for day and evening, provision is made for junior courses, while there are also courses for teachers. In passing, the folder mentions that the first art classes of the Art Association were commenced in 1882 at the old gallery building, for many years on Phillips Square, and have been continued for over 60 years—directors of the studio classes in that period having included Raphael, Jacobi, Brymner, Cullen, Holgate, Newton, Ogilvie, Roberts and others.





"Rear Guard" lithograph done in 1929 by Mexico's famous artist Jose Clements Orozco. It is one of the many works of Mexican art which can be seen now in the Art Gallery on Sherbrooke Street. Dr. H. L. Keenleyside of the Department of External Affairs opened the exhibition of "Mexican Art Today" on Thursday September 9, and it will remain in Montreal until October 3. This collection which is one of the largest and most important assemblages of modern Mexican painting ever shown was brought to Montreal by the Canadian Inter-American Association from the Philadelphia Museum of Art. There will be an information desk in the Galleries to assist visitors who want further details about the development of Mexican culture. On the evening of September 21st, the National Film Society of Canada will show five films on Mexican life in the Auditorium of the Art Association.

## Dinner Tonight

Star Sept. 9, 1943

General Escobar  
Will Be Host

GENERAL J. G. Escobar, president of the Canadian Inter-American Association, which is holding an exhibition of "Mexican Art Today," from the Philadelphia Museum of Art, at the Art Association, Sherbrooke street, west, from September 10 to October 3, is entertaining at dinner at the Ritz-Carlton this evening, in honor of Dr. H. L. Keenleyside, of Ottawa, Assistant Deputy Minister of External Affairs, who will open the private view of the exhibition tonight.

In the absence of Dr. C. F. Martin, president of the Art Association, Dr. J. W. A. Hickson, vice-president, and General Escobar will preside jointly at the opening of the exhibition.

In accordance with wartime restrictions flowers will not be used in the decorations at the Art Gallery. The flags of Canada and Mexico will decorate the entrance.

Star Sept. 13, 1943

Service Group Taken  
On Tour of Montreal

The Youth Service Organization was host to service men and women yesterday in a sight-seeing tour of the city. A main feature was a visit to the Art Association on Sherbrooke street, where there was an exhibition of Mexican painting. There was also a specially conducted tour through the Chateau de Ramezay and Bonsecours Church in Old Montreal for persons interested in historical sites. St. Joseph's Oratory was visited.

Next Sunday the Y.S.O. will hold a field day and weiner roast. Registration will be at 2:00 p.m. at the Y.S.O. booth near the Chalet on Mount Royal.

## Star September 4th, 1943 British War Art Shown In Exhibition at Toronto

TORONTO, Sept. 3—(C. P.)—Bombed England still has time for arts of peace.

This was demonstrated at the Art Gallery here yesterday when Premier Drew of Ontario officially opened the exhibition of modern British crafts—a show which almost didn't get to Canada.

Everything from saltglaze pottery to handwrought silver and block-printed wallpapers is included in the exhibition, which moves on to Montreal after three weeks. From Montreal it will go to Vancouver and then down the West Coast of the United States.

The show starts with basic crafts of the soil and traces their development in Britain through to the finished art of the Shetland weavers and the potters of Britain. Prominently displayed are the painted tin utensils for which the bargemen of England's canals are well-known.

The Guernsey sweaters worn by fishermen off the English coast are represented by the intricate patterns which distinguish one village from another and which too often play a part in the identification of seamen whose bodies are washed up on England shores.

Needlecraft has been sublimated in abstract tapestries which take their theme from the paintings of Joan Miro and Pablo Picasso. Book-binding, furniture, rugs, glassware, musical instruments, antique and modern, shagreen and filagree and children's toys all are included.

The exhibition was assembled by the British Council in London and stored in the Royal Library at Windsor Castle at the height of the blitz. En route to the United States,

its convoy was turned back once because of the U-boat menace. Finally the trip from London to New York was made after 10 weeks—a 10-day voyage in peacetime.

The show opened in New York and travelled throughout the New England and Midwestern states before coming to Ottawa, where its first Canadian showing was held.

Some of the thousands who have seen the exhibition have expressed surprise at the work of these English craftsmen in time of war. A 12-year-old American visited the show in New York and said:

"Now I've got quite a different idea about England. I always thought they were quite set in their ways."

Premier Drew said two aspects of the exhibition have particular significance.

"It shows that, in a war-torn country, where even some of the buildings where this work is done have been destroyed, they have kept up those fine and decent things which are so much a part of what we are trying to preserve." They should also, he said, be "inspiration for us in the quality of workmanship."

Gazette Sept. 25th, 1943



NATIONAL HOLIDAY by Antonio Ruiz is one of a group of small pictures lent by the painter to the Mexican Art Today exhibition on view in the galleries of the Art Association of Montreal. Although the canvas is only 9½ by 13¼ inches and the technique is almost miniature-like in finish, this artist succeeds in giving a suggestion of breadth and volume to his work. The general color scheme is not high but bright bits are supplied by the small flags carried by the young marchers and the banner of the leader. This collection was made by the Philadelphia Museum of Art and brought here under the auspices of the Canadian Inter-American Association Inc.

Courtesy of the Philadelphia Museum of Art.

## Exhibition Opens

In Toronto

Star Sept. 9, 1943

HER ROYAL HIGHNESS Princess Juliana of The Netherlands opened the Netherlands Relief Fund, Ontario Branch, photographic exhibition late yesterday afternoon in the Avon House galleries of the Robert Simpson Company, Ltd., Toronto.

Invitations to the formal opening were sent to about six hundred persons. The exhibit arrived from the library of the United States Congress.

The exhibition depicts the story of Holland and invasion of The

Netherlands East Indies and is to be shown for the first time in Canada during the coming week.



## Gazette September 10th, 1943 Mexican Art Today Exhibition Contains Some Weird Creations

Last night with a private view the generously publicized Mexican Art Today exhibition, presented at the Art Association of Montreal under the auspices of the Canadian Inter-American Association Inc., was inaugurated.

The show of varied paintings, drawings and prints, collected by the Philadelphia Museum of Art, was opened by Dr. H. L. Keenleyside, assistant deputy Minister of External Affairs for Canada.

The first mass display of Mexican art to be held in Montreal, it is certain to prove stimulating to some and bewildering to others, especially to those who look for grace of arrangement, beauty and fine color in works of art and cannot

Zapata shows two women at the side of his coffin, and in the distance approaching troops, while Juan Soriano shows The Dead Girl—with wadding-stuffed nostrils—above the flower-littered bed being the hands of those at prayer. His other offering is a figure-crowded scene called The Burial. Frida Kahlo in The Boy King shows a dead youngster dribbling from the corner of the mouth.

Julio Castellanos has good examples—Mother and Child; The Bath, with a mother about to douse her child with a basin of water, and a really engaging piece of color in Angel Kidnappers which shows a moonlit bedroom with parents asleep, nearby empty cradle

Siqueiros indulges in vivid color in La Patrona, a woman with a red head covering almost obscuring two girls behind her. He also shows an over-size portrait of Moises Saenz done on burlap. Dr. Gerardo Atl has a Self Portrait with Popocatepetl as a background, well modelled and good in arrangement. Saint Veronica is the offering of Federico Cantu, and Galvan Guerrero ably paints Boy Reading.

Juan O'Gorman sends two highly finished oils—Road to Oaxaca and Souvenir of Chalma, both scenes of mountainous country, the latter showing a big church and crowds about canvas shelters near a bandstand. There is an amazing amount of detail considering the scale of the works.

Antonio Ruiz, who also works on small scale, contributes a good group which indicates he does not shun detail. His offerings include The Serenaders; Miners—with overseer checking a list as they enter the workings; Milkman and his Sweetheart which shows the couple having a chat at a door leading to a garden while the sun shines on the bottles in the box at the rear of his bicycle, and National Holiday with a procession of white-garbed boys carrying small flags, a man at their side carrying a banner and a crowd gathered about a bandstand where an orator is at work.

Ricardo Martinez in his painting Choir Boys, with organ pipes as a background, has some good color in the scarlet of the youngsters' cassocks.

Alfredo Zalce in Cactus and Aqueduct gives a good impression of hard light, and imparts a convincing suggestion of movement to the laden women in The Two Tehuanas.

Morado Chavez has a precisely treated city scene in The Empty Street, in moonlight, the only evidence of life being a girl on a shallow balcony, and in Dark Mexico shows a procession apparently carrying the skeleton of a gigantic ox-like animal with an elongated spine.

Maria Izquierdo paints the child Rosita in a garden; Agustín Lazo does the Young Draughtsman; Guillermo Meza in Woman with Towel is generous in his proportions of both, and Romero Orozco has Woman from Oaxaca. Lozano Rodriguez in The Sorrow of Mexican Women, a work of large scale, has effective color harmonies in the shawls that cover the trio which look at another woman lying in distress in a field outside.

Rufino Tamayo has three oils—Ruins; The Photogenic Venus, of ugly form and unwholesome color, who apparently collects mandolins, and Portrait of Maria Izquierdo seated in a chair, on the arm of which there is a smouldering cigarette and in the background what seems to be the ghost of a fish with a red dorsal fin.

The collection of graphic art is extensive and interesting and contains many items made familiar through reproductions.

In the introduction to the catalog, translated by Esther Rowland Clifford, Luis Cardoza y Aragon writes in part:

"We must see the originality and value of Mexican art in our day, without forgetting the bases of indigenous mythology from which it springs, and without forgetting the monumental and geometric foundations which support it. As we can not cut a river to pieces, so our blood—that mystery—assumes a bodily substance, sure and unshakable, because of its firmness and absolute presence. In it go our forms, our colors, and all our passions; it gives its tincture to our voice; it emphasizes the unity of Mexican art—both secular and legendary—darkly rooted in the bowels of the earth."

"Across the centuries, we see Mexican art modifying itself, but without ever changing its character, or altering its secret identity. No one now can foresee what forms it will have in the future, for its very authenticity gives birth to the most unhopd for realities."

Which should make everything clear.

## Sees Opening of Mexican Exhibit Educational for Both Countries

The exhibit of Mexican art in Montreal is a symbolic aspect of new and valuable developments in international relations, said Dr. H. L. Keenleyside, assistant deputy Minister of External Affairs for Canada, in opening the Mexican Art Today exhibition at a private view for over 300 people, held last night in the lecture hall of the Art Association of Montreal. The exhibition, organized by the Philadelphia Museum of Art, was held under the auspices of the Canadian Inter-American Association Incorporated.

There was a time in the history of foreign relations when exhibitions of the products of a foreign culture were generally confined to objects seized as prizes of war or extorted as tribute by a powerful state from one less favored, continued Dr. Keenleyside.

Trade first brought different cultures into contact and resulted in increased stimulation in both countries, he said, pointing out that almost without exception the great names of the European Renaissance belonged to men who were born on or near the main trade routes of their day.

Today it is beginning to be realized that a nation is not adequately represented by its diplo-

mat, its military power and its commercial activities alone, Dr. Keenleyside stated. To know a people it is necessary to understand their ideas and to recognize their ideals through which knowledge comes international understanding and sympathy.

Mexico and Canada represent different types of culture yet they have basic factors in common, he said, noting that both expend energy in subduing the forces of nature in the same vast continents and in the utilization of natural resources to the betterment of human living.

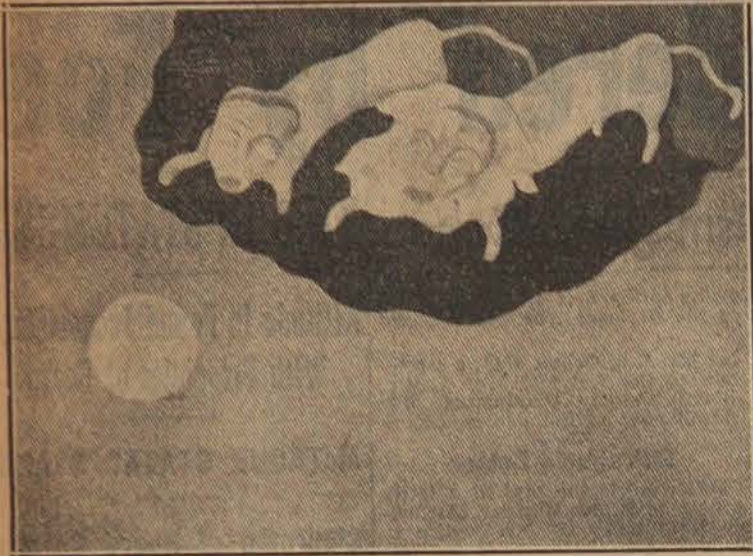
Both countries are united as allies in the war. Recently the imminent establishment of formal diplomatic relations between the two countries was announced, Dr. Keenleyside said, emphasizing the importance of engaging the people of Mexico and Canada in a direct and intimate exchange of those things that are essential to a generous understanding between them.

In the absence of Dr. C. F. Martin, president of the Art Association, Dr. J. W. A. Hickson, vice-president, introduced the speaker. Gen. J. G. Escobar, president of the Canadian Inter-American Association, also spoke.

Among those present were:

Mrs. Arthur Berthiaume, Mrs. J. S. Wolfe, Miss M. C. MacSweeney, Miss Dorothy Millen, Mrs. B. M. Long, Miss D. Pering, Miss L. Swindon, Miss Irene Adshead, Miss Martha Martin, Miss Ida Beck, Mr. and Mrs. H. R. Maggs, Mr. Wilfred Smith, Mrs. M. A. Boschi, Miss R. Hartley, Miss G. Goulden, Mr. William B. Blackader, Miss Kathleen B. Beckett, Miss Edith Goulden, Miss Isabelle Archibald, Mrs. A. O. Dawson, Mrs. Daniel Steen, Miss Jeanne Steen, Mr. and Mrs. W. S. Leslie, Miss Muriel Murchison, Miss Hazel I. Murchison, Mr. Jules Popper, Mrs. F. H. Temple, Miss Ruth Clark, Mr. D. Druxer, Miss Eleanor Williams-Moore, Mrs. C. L. Henderson, Mr. F. S. Curn, Mr. and Mrs. Charles W. Kelsey, Miss F. E. Currie, Miss M. E. Currie.

Mrs. Edwin Briggs, Mr. Oskar Federer, Mrs. W. B. Foster, Miss Edith Baker, Dr. and Mrs. L. J. Notkin, Miss Alice Sharples, Mrs. Lansing Lewis, Mr. Mostyn Lewis, Miss Ethel Seath, Miss Joan Anderson, Mr. and Mrs. P. L. Walker, Mr. and Mrs. W. R. B. Bertram, Mrs. and Mrs. B. Lefort, Mr. Robert Granger, Mr. Victor E. Gartz, Mrs. Arthur Beck, Miss Jennie Bremner, Mrs. Harold C. Dawson, Miss Ethel M. Rolphe, Mr. Norman Wylie, Mr. Duncan M. Hodgson, Dr. W. Boyd Campbell, Miss Hilda W. Wright, Mr. and Mrs. Arthur Lismar, Mrs. James Hutchison, Mrs. Sam Anderson, Mr. Maurice Paquette, Miss Jessie W. Johnstone, Mr. and Mrs. M. Osmay, Miss Estelle A. Holland, Mrs. Michael W. Hackett, Miss Annie C. Reynolds, Miss J. L. McConnell, Mr. and Mrs. J. Leslie Hodges, Mr. and Mrs. Bernard N. Coghlin, Miss L. Myrtle Stevens, Mr. Henry S. Rawlings, Dr. and Mrs. Alfred Whitehead, Mrs. T. B. Earle, Miss J. T. Lambert, Dr. P. Panneton, Miss Violet Pick, Mr. and Mrs. D. C. MacDonald, Mrs. John Lyman, Dr. Muriel V. Roscoe, Miss Christine Cavanagh, Miss J. L. Reid, Mrs. Louise Gadois, the Consul General of Mexico, Mr. Carlos A. Calderon, and the Consul General of Venezuela, Mr. Francisco Pacanins and Mrs. Pacanins.



Courtesy of the Philadelphia Museum of Art.  
**THE AMBUSH**, an oil painted by Carlos Merida.

understand why some grown-ups should paint like juveniles—as revealed in the Miroesque offerings of Carlos Merida, born Guatemala, 1893, in The Ambush where human-headed dog-like animals apparently are about to pounce on a ruddy ball; and Bird of Paradise which suggests an animated noodle leaping over a radio aerial, to mention two. By the much-lauded Rivera is Dance of the Sun—77 1/4 by 48 1/4 inches—which may subtly conceal some greatness in the treatment of a varicolored version of a nude female with gourd-like breasts, hands like sickles, the head being replaced by what might be a mushroom or the stopper of a hot water bag. His other offering is Seated Girl, a work of smaller size.

Jose Orozco is in peaceful vein in his summary painting of Queensboro Bridge, without evidence of human life, but he reveals dramatic intensity in Prometheus who is afire above the shoulders, and well suggests amazement in the group about the Saviour in Raising of Lazarus.

Francisco Goitia in Tata Jesucristo (Great Lord Jesus) has a convincing impression of grief in the two wailing women illumined by a tilted candle.

Luis Arenal in The Death of

and the angel with the baby in her arms about to step over the windowsill while outside another angel, shading her eyes, is apparently spying out the next home to be visited.

Fernando Castillo in Portrait of my Sons, both holding dogs, has abstained from flattering them and shows disregard for the fig leaf convention. In his Boy with Fruit liberties are taken with anatomy and proportion.

Olga Costa, born in Leipzig, Germany, in 1913 of Russian parents but resident of Mexico since 1924, is not without humor in Sailor's Venus which shows an armless woman, with modern hair-do, her ample contours only partly restricted by stunning striped lace-topped stays of the old school, standing in foamy water while mermaids make merry in the background.

Guillermo Meza contributes Self Portrait—a profile looking remarkably fit though suggesting a case for the M.N.I. since a wedge has been removed from the top rear section of his skull, revealing nothing.

Maximo Pacheco has a solidly painted work in Lunch—a girl carrying food and a jug to workers in a wheatfield, and David

## Mexican Art Will Be Shown

Star, Sept. 8, 1943

The exhibition of "Mexican Art Today", which was organized by the Philadelphia Museum of Art and has been shown in several American and Canadian cities, comes to the Art Association of Montreal this week, under arrangements made by the Canadian Inter-American Association. It will be formally opened, at a private view on Thursday evening, by Dr. H. L. Keenleyside, Assistant Deputy Minister of External Affairs for Canada, and will be open to the public from Friday next, September 10th, till Sunday, October 3rd.

The Inter-American Association, realizing that some of these modern pictures are not easily understood, has arranged for a Mexican resident in Montreal to take charge of an information desk at the Art Association to explain the background and surroundings in which these pictures were painted.

Mexican films will be shown, most of them for the first time, in the lecture room of the Art Association, through the National Film Society of Canada, while the exhibition is open.

Gazette, Sept. 10, 1943

The exhibition, Mexican Art Today, organized by the Philadelphia Museum of Art and presented at the Art Association of Montreal under the auspices of the Canadian Inter-American Association Incorporated, was opened last evening at a private showing by Dr. H. L. Keenleyside, of Ottawa, Assistant Deputy Minister of External Affairs.

## Mexican Art Exhibit So Popular That Catalogue Shortage Exists

Star, 20.9.43.

HAS anybody a copy of the catalogue of the Mexican Art Exhibition that is being shown at the Montreal Art Association gallery on Sherbrooke street?

So great has been the attendance of people interested in the Mexican paintings brought to Montreal by the Canadian Inter-American Association from Philadelphia, more than 3,000 people having visited the Art Gallery during the past 10 days, that every catalogue has been sold.

As further copies cannot be printed in time, and as the association is anxious to be able to give visitors during the next two weeks an opportunity to purchase a catalogue so as to get full information regarding the artists and their work, the association will refund the dollar paid to those who return their catalogues immediately to Canadian Inter-American Association, 360 St. James West, Montreal.

Tomorrow evening five Mexican films will be shown at the Art

Association's auditorium. Admission is by invitation and the Canadian Inter-American Association has a few tickets available at its office for the general public.

## Star Sept. 8, 1943 Assists at Exhibit



—Photo by Rice.  
Miss Maryelle Charton

A member of La Ligue de la Jeunesse Feminine, Miss Charton is one of those assisting in the distribution of catalogues at the private view tomorrow evening of "Mexican Art Today", at the Art Association. The exhibition, arranged by the Canadian Inter-American Association, continues from September 10 until October 3.



## Aid to International Amity

Mexican Art Exhibition Open;  
Will Be on View Until Oct. 3Deputy Minister of External Affairs  
Inaugurates Association's Salon

THE presence in Montreal of the exhibition of Mexican Art was declared by Dr. H. L. Keenleyside, Deputy Minister of External Affairs for Canada, in opening the salon at the Montreal Art Association last night, as representative of a new and valuable development in international relations. He said that if friendship was to be firmly established between peoples it could be only on a basis of mutual knowledge and mutual appreciation, and knowledge of the cultural achievements of other nations was invaluable in bringing this about.

## Open Unit October 2

The exhibition, brought to Montreal from the Philadelphia Museum of Art under the auspices of the Canadian Inter-American Association will be open everyday until October 3, from 2 p.m. to 5 p.m. on Sundays and Mondays and on other days from 10 a.m. to 5 p.m.

In the absence of Dr. C. F. Martin, president of the Montreal Art Association, Dr. J. W. A. Hickson, vice-president, introduced Dr. Keenleyside and stressed the importance of art in developing understanding between peoples. Dr. Hickson said that the Art Association had been particularly happy to have such a remarkable exhibit brought to Montreal through the Canadian Inter-American Association. He added that a Chilean exhibit would be shown at the Art Association later this fall.

Dr. Keenleyside in formally opening the exhibition, said that the Canadian Inter-American Association, founded to promote a closer and more friendly understanding between the people of Canada and the peoples of the other nations of this hemisphere, had already done much toward the achievement of its objectives. In choosing Montreal as the scene of its activities it had found a lively and sympathetic atmosphere.

## Contacts' Value Emphasized

Dr. Keenleyside emphasized the value that contacts with the work of another national culture might have for Canadian development, pointing out that by learning to know and appreciate the work of others they developed new capacities in themselves. He added that it was particularly fitting that the first Mexican exhibit to visit Canada should be of painting, because it was in that field that Canadians had advanced farthest along the road of valid artistic achievement.

Gen. J. G. Escobar, president of the Canadian Inter-American Association, thanked the Art Association for co-operating with his organization and also Dr. Keenleyside for opening the exhibition. All of the Latin-American countries and many European countries were represented at the opening by their consular representatives. Senator L. M. Gouin represents the Dominion Government and Valmore Gratton the Province of Quebec. Ministers of Trade and Commerce, Officers and members of the Canadian Inter-American Association and the Art Association of Montreal, together with about 30 guests, were also present, and were given a private pre-view of the exhibition in the lecture hall of the Art Gallery.

## School Founders Living

The school of painting in Mexico which is represented here, dates only from the revolution of 1911 and its founders are still living and painting. The eldest of them, Diego Rivera, is represented only by a portrait of himself, which is one of the notable pictures of the collection, but there are a number of works by three other founders, Diego Rivera, Jose Orozco and David Alfaro Siqueiros. Some of Rivera's pictures bear out the claim that the school is truly Mexican and this is true of the subjects of most of the pictures and drawings.

The influence of Paris is, however, evident in many of them, and Rivera's latest picture, the strange headless figure, called "Dance of the Sun," seems much more French than Mexican. He, as well as Orozco, by whom there are some very impressive oil pictures, is well represented by a quantity of very striking lithographs. The pictures and prints of Siqueiros are big and heavy in effect.

## Striking Photos

In the introduction to the fine catalogue, issued in Philadelphia, Luis Cardosa y Aragon says "The spirit of our culture is well defined; it is the spirit of death"; and this is borne out by the sadness or horror of a large number of these exhibits, both pictures and prints. Among the more striking pictures are Goitia's gloomy emotional study of two Indian women mourners, two allegories by Cantu, some portrait studies by Guerrero, pictures of Mexican life by Meza, and curiously exact landscapes by Juan O'Gorman.

There are some admirable drawings, and the prints, which are perhaps the most important part of the collection, include many fine lithographs, some of which show strong French influence, going back even to Daumier. Some of the outstanding lithographs and woodcuts are by Ocampo, Mendez, Escobedo, Zalcé and O'Higgins, and among them are examples of horror, caricature and broad humor.

Star Sept. 14/43  
Mexican Films  
To Be ShownNational Film Society  
Exhibition

COLORED FILMS of Mexico will be shown in the Auditorium of the Art Association of Montreal in conjunction with the Exhibition of "Mexican Art Today" which the Canadian Inter-American Association has brought to Canada from the Philadelphia Museum of Art. This exhibit collected by the Philadelphia Museum of Art is one of the largest and most important assemblages of modern Mexican painting ever shown in any country.

The films are being presented through the co-operation of the Montreal Branch of the National Film Society of Canada. Dealing with Mexican life, both rural and urban, these pictures will provide a basis of understanding for the Art Exhibit itself. Canadians, untouched by the storms of war and revolution in their homeland, find difficulty in appreciating the various phases of Modern Art in many countries, and these dynamic pictures of Mexico either stimulate or puzzle the visitor to the Exhibit. The films, however, portray the life of the people and the country in simple form. "Mexican Moods," which is a color film of the gay side of Mexico City, is very modern, very gay and gives a background for such paintings as "National Holiday," even "Sailor's Venus."

"SUNDAYS in the Valley of Mexico" tells of the modern Mexico City, with shots of its fiesta and an Aztec pageant—Mexico, where stones were brought from Europe to build its post office, and stones from the Pyramids were used to build its Cathedral. Modern Mexican progress in the science of government and education is shown in "Mexico Builds a Democracy." Mexico's effort to build rural educational service to stamp out illiteracy is simply and appealingly told.

"Time in the Sun" is the famous Eisenstein film, edited by Marie Seton, that was called by the New York Times: "A spectacular display and magnificent account of native Mexican life."

THESE FILMS have been booked by the Montreal branch of the National Film Society of Canada for the evening of Tuesday, September 21, when they will be shown in the Auditorium at the Art Association. The Art Exhibit opened on September 9 when the Canadian Inter-American Association and Art Association held a private showing. The exhibit will remain until October 3. During the weeks that Montreal will have its first Mexican Art Exhibit, the Canadian Inter-American Association will have an information desk in the Art Association to assist visitors who want further details about the development of Mexican culture.

Montreal will have its first Mexican Art Exhibit, the Canadian Inter-American Association will have an information desk in the Art Association to assist visitors who want further details about the development of Mexican culture.



MILKMAN AND HIS SWEETHEART, a work of precise handling and high finish, is one of a group of small works by Antonio Ruiz in the exhibition of Mexican Art Today being shown in the galleries of the Art Association of Montreal. The artist has handled his subject so ably that it suggests a work of more ample dimensions than 11 by 14 inches. This collection, assembled by the Philadelphia Museum of Art, was brought to Montreal under the auspices of the Canadian Inter-American Association Inc.

## Modern Mexican Art

MONTREAL STANDARD Sept. 18/43.

Boldly Interprets  
Social Revolutions

By ELIZABETH GAIRDNER

WHAT may be regarded as the opening gong of Montreal's fall exhibition season was struck last week at the Art Association on the arrival of the current Mexican show. The vibrations have been splendidly resounding. Mexico is a country of strong personality and nothing has vitiated the quality of its art. It is social phenomena in ochre tones; emotional interpretation of a people's longing in blues, pinks, and opalescent greens.

There can be little doubt that many Canadian art-lovers, after one swift glance around a gallery, are prone to accept art they consider relatively "naturalistic" and to be extremely wary of work which sides off this line. Overheard gallery comments reflect this trend! But modern Mexican artists have experienced history unlike ours. To simulate quiet landscape art would double-cross their purpose which is to explain subtly the soul of their people. These artists were not quietest men—many were soldiers who fought in the terrible struggle of the Mexican revolution. The pain, sensualism, sorrow and horror which gluts their canvases come from solid truth.

Most Mexican painters worked in Europe first, but they discovered themselves in Mexico and created a new and national school. Painters all over Mexico are following this school. Wonderful murals are in the small buildings of villages. One of Jose Clemente Orozco's best is in a town of 3,000 people where a Mexican statesman was born. In the Mexican Supreme Court is an Orozco study of Justice as a woman, with scales and sword, perfectly drunk. This is because justice there was often corrupt. This is the Mexican's way to convey messages in forms pregnant with meaning. Where he can imitate reality, he prefers to design symbolically.

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## Startling

There are curiously startling paintings in the modern show, proof that these artists have their grip on a colorful scope. Carlos Merida's "Profiles" is an abstraction which is related to concrete form, setting blue on a tone of red clay. Public favor is strong for Ricardo Martinez' "Choir Boys," a long canvas of chanting boy choristers whose scarlet cassocks against a grey-white backdrop has the solemn charm of one of Angha Enter's red-cloaked satires. Julio Castellanos' "Mother and Child" is a massive maternal study. The list goes on . . .

Most incisive works are the Mexican lithographs inspired by strikes, mob scenes, protest marches. There is a free debauchery in Orozco's figures stretched sodden on a broken bed. The lithograph subjects shout at you, scream, and then calm, quicken your awareness of their country.

What Mexico will mean to the modern world is difficult to appraise. Rapidity of communication has made the world small. Culture becomes more unified. In a few years, distances will have shrunk so much that it will be impossible to predict what a nation's personality will be, but those which have a strong personality will retain it under all circumstances. And Mexico is a nation with great force of character. Reconsider its art.

Standard Oct 2/43  
Works of Morrice

## Are Exhibited

THE paintings by the late J. W. Morrice, R.C.A., now exhibited in the Stevens Art Gallery on Drummond street reveal the versatility and his great genius as a colorist. Considered by many as Canada's greatest painter, he was one of the few Canadian painters who was well known outside his native country. Many of his paintings were owned by French collectors.

There are some delightful small sketches shown in the current exhibition of his work; a rural stretch of the Seine on a warm day, an orchard in Brittany, a book store on the quay wall of the Seine, an impression of Notre Dame de Paris and a Quebec scene showing a ferry against a snow covered wharf. His colors impart a wonderful feeling of sunlight and warmth and life.

Among his larger works are Chrysanthemums, a blond child sitting in front of the autumn flowers; The Blue Umbrella, a woman in a frilly blouse seated in an autumn grove; and Dordrecht, a barge under sail in the canal under a softly lighted sky from which the storm clouds are lifting.

Besides having a remarkable feeling for color J. W. Morrice is distinguished for his ability to suggest much by simple means, all his works whether large or small bear the definite stamp of his own individuality.

Gordon Webber's  
Illustrations

Star: Sept. 29, 1943

A little exhibition of ten pictures by Gordon Webber, the Instructor in Design of the Art Association of Montreal, is being shown at Dominion Gallery on St. Catherine street. These small works are based on four old Mexican legends, about Yukub Cakix, the great macaw, and about Zipada and Cabakan. Mr. Webber has made decorations rather than illustrations to the stories, and his designs, without following Aztec art closely, have a certain primitive quality which seems to suit the subjects well. Simple lines and rich coloring make successful pattern pictures, which are decorative and interesting quite apart from the legends which suggested them.

## FIFTY YEARS AGO.

from The Gazette of Wednesday, February 15, 1893.

The annual meeting of members of the Art Association of Montreal was held yesterday in the picture gallery on Phillips Square, the president, Sir Donald A. Smith, in the chair. Others present were E. B. Greenish, J. S. Fleet, R. Lindsay, R. E. Angus, W. G. Murray, A. T. Taylor, S. P. Stearns, W. S. Paterson, Thomas Hiam, Gerald Hart, D. A. Watt, John Popham, J. Phillips, R. W. Raphael, A. Macpherson, David Morrice, James Tasker, H. V. Meredith, A. C. Clark, Rev. Robert Campbell, John Torrance, W. T. Torrance, Mr. Justice Wurtel, P. A. Peterson.

Gazette Oct. 12, 1943

## Portrait for Collection

For inclusion in its permanent collection the Art Association of Montreal has acquired the portrait of Wing Commander A. H. S. Gillson, R.C.A.F., by Lillias Torrance Newton, R.C.A., of Montreal. It is an excellent likeness done in the simple direct manner of this painter and shows the subject in the blue overcoat of this service.



## Late W. J. Morrice Leaves Pictures To Art Association of Montreal

Gazette Sept. 23, 1943

Collection Includes Portraits of Quality, Canvases and Sketches by His Brother J. W. Morrice, R.C.A., and Other Works

Gift to the Art Association of Montreal by the late W. J. Morrice of a collection of paintings, which includes a number of important canvases and over twenty sketches by his brother the late J. W. Morrice, R.C.A., the eminent Canadian artist, who enjoyed a reputation in Europe before art-lovers in the Dominion awakened to the qualities of his work, will further strengthen the permanent collection at the Art Gallery. It will also mean that those seriously interested in the art of Morrice will have to come to Montreal to view his best performances and enjoy the variety of his output.

Some 32 years ago, when Royal Cortissoz, then art critic of the New York Tribune and now of the Herald Tribune, came to Montreal to deliver an illustrated lecture on Velasquez before the Art Association, then on Phillips Square, he said in a brief interview that while the student of painting had to go to Washington to see the most comprehensive collection of Whistler's work there was no question that Montreal was the spot in which to see the best examples by Monticelli—but that was in the years before some of the more important local picture collections had been broken up. Today it would seem that with the treasures in private homes and the additions to the by no means meagre representation already on the Art Association gallery walls Montreal is the undisputed centre where the works of the Canadian painter Morrice can best be studied.

But the works by Morrice are only one aspect of this generous gift. By Ribera is the painting of an old man, his bearded face apparently uplifted in prayer, lovely in values and contrasts and painted with an authority and force that one looks for in vain in the bulk of modern productions. There is, too, a group of admirable portraits by masters of an older day—Raeburn who found a comely sitter in Miss Somerset and painted her with that simple directness and confidence which give his work such strong appeal. From his brush also is the portrait of Alexander Selkirk wearing a white stock. By Sir Joshua Reynolds is the portrait of Mr. Franks, a dignified sitter with white hair and wearing a red coat, while by John Opie is the portrait of John Elliot, rosy of complexion with greying hair and wearing white stock and brown coat with dark velvet collar. There are, too, portraits of members of the Morrice family, among them a fine one of David Morrice, from the brush of Robert Harris, R.C.A., who was the first Canadian painter to be created a C.M.G.

Among the works by Morrice is The Beach, St. Malo solidly painted and lovely in tone showing figures on the sand before the sturdy ramparts of the town under a blue sky with clouds. Another fine work is a winter scene done at Ste. Anne de Beaupre showing quaint houses edging the street on which there is a sleigh and a solitary pedestrian with, in the distance, the twin spires of the old church. It is a fine, cold day and sunlight strikes the patch of snow in the foreground. On the road to Ste. Anne shows a solitary figure effectively placed. Another Quebec scene shows a pink sleigh passing a house with rising snowy country ahead. There is also a circus scene with spectators

watching the antics of a clown standing on a horse. Of days in a happier France there is a typical scene with riverside bookstalls, while of that country are a couple of excellent watercolors—a quay at St. Malo, and a Paris scene, with nearby woman in white, distant white houses and a fine blue sky with massive clouds. Of Brittany, apparently, is the small oil of an orchard with a woman in characteristic dress. The small sketches, which Morrice handled so well and showed such skill in the elimination of all but essentials, are of the kind that will intrigue the serious student—a square in Paris, with tables and chairs outside a cafe and an old horse and cab passing by; Notre Dame with a couple of barges; a sun-dappled girl seated at the side of the road; a study of a gypsy caravan; houses with colored walls in Venice; a white-clad figure and animals on sands, distant Moroccan town and the sea under a blue sky, and a study of white-stemmed palm trees against a tropical sky of intense blue, to mention a few of these summary impressions, so lovely in tone, which appeal with especial force to painters.

There are also a number of meritorious works from other hands, continental and Canadian—Brymner, Barnsley, Jacobi, which will have their admirers when in the course of time the paintings take their places in the permanent collection of the Association.

### Royal Academy Opens at Quebec

Star Oct. 5, 1943

The sixty-fourth annual exhibition of the Royal Canadian Academy of Arts will be opened in the museum of the Province at Quebec this evening at 8.30 by the Hon. Hector Perrier, Provincial Secretary, and a reception will be held, at which officials and members of the Academy and their ladies will be present.

This is the first year of a new plan of the Academy's exhibitions. After being shown at Quebec, the exhibition will be brought to Montreal, and will be on view at the Art Association of Montreal in November.

Artists of this province are more than usually well represented in this year's exhibition, and the Canadian Handicrafts Guild is co-operating with a display of work by Canadian craftsmen.

Star Oct. 6, 1943

### Art Show Held in Quebec

#### Royal Academy Exhibition Staged

QUEBEC, Oct. 6—(C. P.)—The annual salon exhibition of the Royal Canadian Academy of Arts, being held in Quebec for the first time since the foundation of the academy 64 years ago, was officially opened at the Provincial Museum here last night by Provincial Secretary Hector Perrier. Percy E. Nobbs, academy head, presided.

Mr. Perrier congratulated the Academy on its encouragement of young Canadian talent, "much of which would have remained unknown had you not provided an opportunity for displaying it."

"The mind of a people is shown," he said, "by the form which it gives to the expression of beauty. We have ample proof here tonight that our artists have learned how to depict our Canadian beauty."

Through the co-operation of the Canadian Handicrafts Guild, home industry is represented in the exhibition for the first time. On view are examples of ceramic, woodcraft, jeweller's and goldsmith's craft, tapestries, wool-weaving, vegetable dyeing and hand-woven linen.

The great majority of the paintings are by Canadian artists, including two by F. S. Coburn, R.C.A.; Adrien Hebert, R.C.A.; Marc Fortin, R.C.A.; Jean Charles Dauger, Jeannette Gauthier and Jean Langlois, deal especially with Quebec subjects. In two special paintings, Rowley Murphy depicts the Canadian Navy.

## Rich Aztec



Great Lord Jesus, by Francisco Giotto



Raising of Lazarus, by Jose Clemente Orozco



The Burial, by Juan Soriano



Dark Mexico, by Jose Chavez Morado

### Masterpieces Show In February-March

Dutch and French Paintings Offerings at Art Association Of Montreal

In February-March next another Masterpieces of Painting exhibition—Dutch painting from the Primitives to Van Gogh, and a display of nineteenth century French paintings will be held, according to the current Bulletin of the Art Association of Montreal which also lists the following coming attractions:

Opening with a private view on Friday evening next and lasting until October 31, is the British Arts and Crafts Exhibition. During this period, too, the paintings bequeathed to the Art Association by the late W. J. Morrice of Montreal will be on view.

In November will be the annual exhibition of the Royal Canadian Academy of Arts.

In December there will be an exhibition of contemporary Chilean art and also a collection of drawings by Canadian artists.

In January the Canadian Group of Painters will hold its annual exhibition.

In April the 61st Annual Spring Exhibition of the Art Association of Montreal will be held.

In May there will be an exhibition of international photographs and also a collection of children's drawings.

### Gallery Talk on Mexican Art

A public gallery talk will be given this afternoon at 4.30 at the Art Association of Montreal, Sherbrooke street west, when Sir Arthur Lister, LL.D., A.R.C.A., will speak on Mexican Art Today.



# Tradition Implicit in Mexican Art

By Graham McInnes

IF THE exhibition of Mexican art which began its Canadian showing at the National Gallery in July is a fair indication of what the Mexicans are doing, then we are witnesses to perhaps the greatest revolution in painting since the days of Renaissance Italy. To a degree hardly credible, these paintings show a force and mastery, a strength and vitality which occur only in the formative periods when a national consciousness shapes its own creative instruments to carry it forward on the wave of history. There is not, I believe, a single painting in this exhibition which is trivial in subject matter, approach or treatment.

We have long been familiar with the work of the giants: the stormy restraint of Rivera; the tormented fury of Orozco; the passionate dignity of Siqueiros. But it is now evident that these men are not so much peaks as hills in a plateau of sustained creative production of the highest kind, beside which the School of Paris appears to have been gelded within the framework of Western scepticism. The Mexican movement does in part owe its success to an assimilation of the discoveries of the School of Paris. But the real reason why the New World which is assuming creative leadership in the arts cannot be identified with either Canada or the United States is because south of the Rio Grande there has always existed what was denied to us: a native tradition of tremendous strength and of immemorial antiquity.

The key to the astonishing vitality of Mexican art is to be found ultimately in the "indomitable Aztec seeping through — steady as the beating of a drum, as the throbbing of a heart." Again and again, while one can detect the influence of European painting, the power and panoply of the Catholic Church, the savagery of the landscape and the sad-eyed cruelty of the Spaniard, the unifying force is always the Aztec tradition.

Las Casas tells us that when Cortes invaded Mexico in 1519, the Aztecs, never before having seen a man on horseback, proclaimed the existence of a new animal. The contemporary Mexican paintings are as simple and direct as that. From Aztec mythology we know of the fantastic conception of a plumed serpent; in the contemporary paintings lies also that element of the fantastic. From Aztec history we learn of human sacrifice; in the paintings one can likewise see a strain of detached cruelty, and a constant pre-occupation with death which the Mexicans contrive to make more vivid and violent than life itself.

(Continued on Page 15)



National Holiday, by Antonio Ruiz



Souvenir of Chalma, by Juan O'Gorman



The Dead Girl, by Juan Soriano



Epiphany, by Federico Cantu



Mother and Child, by Julio Castellanos

Some of the ingredients will be familiar. Those who know the tortured asceticism of El Greco or the savage satire of Goya will here recognize echoes and overtones. There are Luini cherubim against the Mexican landscape, huge monolithic women from Picasso's Greek period, the nostalgic streets of the early Chirico and the ectoplasmic blobs of Miro. But everything is filtered through the agelessness of the Aztec tradition; over everything beats the hot dry sun of Mexico; and somewhere in the background of almost every painting lurks the spirit of the peon, quietly meditating as eternity

slips by.

The Mexican painters do not hold their subject at arm's length; they embrace it with fervor. And because of their warm feeling for humanity (there are no landscapes *pur* in the exhibition; in fact the classification seems beside the point) they treat directly and literally of subjects which we are apt to avoid or overlay with symbolism and abstract terms: the flowers round a decaying corpse; the pangs of childbirth (a sort of visual counterpart to "Macduff was from his mother's womb untimely ripped") and the ecstasy of conception. They paint a Mexico full of blood, tears, toil, sweat and savage beauty. It may not be all of Mexico, but it is a rendering which, because of its assurance and vividness, carries complete conviction.

Because the Mexicans, in their national awakening, have complete faith and self assurance, you note certain other facts which point to the start of a truly great creative period. The paintings are simple; they need

no explanations or catalogue notes. Yet their simplicity is that of the spirit, not of the narrative approach. There is also a fine blend of technical mastery with emotional approach, so that you are aware of no virtuosity until you examine the works very closely. Finally, while each painter has his individuality, there is a strong feeling of corporate activity, such as may be noted in the building of a mediaeval cathedral. One feels that there is little time in Mexico today for purely personal aesthetic navel-gazing, and that the painter truly realizes his individuality as part of a group movement.

I believe that in its impact on Canadians, this exhibition will have a similar effect to that of the 1913 Armory Show on Americans. We must hope that Canadian painters, if they are impressed by this revolutionary movement, will have the strength to assimilate it to their own native art as successfully as the Mexicans assimilated the art of Europe. It will not be easy.



La Patrona, by David Alfaro Siqueiros

90gite - Sept-28/43

"MEXICAN PAINTING" will be discussed by Carlos A. Calderon, general manager of Mexico, at a meeting of the Federation of Canadian Artists at 8.15 o'clock tonight, 90 Sherbrooke street west, street entrance.

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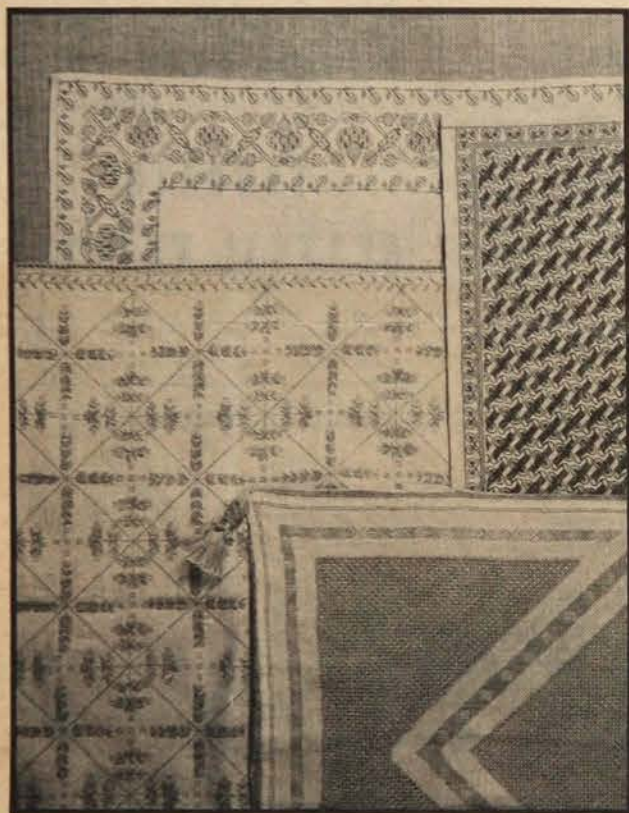


# British Craftsmen Affect Industrial

By R. S. Lambert



Straw baskets from the Shetland Islands and traditional utensils of painted tin are shown.



These exquisitely embroidered linens come from the School of Stitchery, in Bookham, Kent.

BRITISH handicrafts, mortally wounded a century ago by ugly industrialism and Victorian bad taste, have in our time again become a source of justifiable national pride. In proof of this, the British Council (aided by our own Canadian Handicrafts Guild) has sent us thirty-three groups of exhibits, almost all produced under true craft conditions, but supplemented with occasional examples of mass production associated with an individual designer. Seeing these exhibits in the three rooms that they fill at Toronto Art Gallery, one reflects on the source from which they draw their attractiveness. What makes us value handicrafts? Only a small minority of these craft products spring directly "from the soil", such as the Welsh quilts, Shetland strawbaskets and fleeces, and a few agricultural implements. Most are the work of educated people who, from Morris onwards, have turned to craftsmanship as a means to a better way of life, than was to be had through the industrial urban machine. There were three causes for the movement's growth. British love of country life survived the decay of her agriculture. British patronage of art outlasted Victorian philistinism. And British industrialism at last began to give producers adequate leisure, and consumers adequate purchasing power. On a combination of these three elements rests the revival of British handicrafts.

THE handicraftsman achieves two objects. He produces luxury commodities of superb quality, functional utility and individual character, for sale at high prices to a small class of wealthy patrons. And, as designer, he influences the style of cheap commodities produced by factories in mass quantities. Within the limitations imposed by war conditions, the British Council has sent us fair samples of both types. True, the bulkier types of craft product, such as furniture, are but meagrely represented. On the other hand, pottery stands out in a well-deserved, but somewhat one-sided prominence. This exhibit has especial significance for Canada, since we are great importers of British ceramics—though not, alas! of the best-designed. In the past two decades, British industrial potters have turned more and more

to the craftsman for fresh ideas. They have revived the fine shapes and patterns of the 18th century; and they have increasingly drawn on the services of the present-day individual designers. This exhibition gives us our first chance of seeing what is going on. Among craftsman potters, for instance, we find William Gordon reviving the forgotten process of salt-glazing, and turning out white salt-glaze figures and birds with an attractive finish like roughened porcelain. Then, in the industrial group, we have balanced combinations of traditional and modern such as the late Eric Ravillions' Coronation Mug and his Boatrace Bowl, both designed for Wedgwood; likewise Keith Murray's round-bellied beer mugs and jugs, done for the same firm. When Canadian importers place future orders for the products of Wedgwood, Spode, Worcester, etc., they would do well to introduce to us a few specimens of these newer designs. We need their stimulus; also they would sell well to American tourists, who have nothing their equal in their own land.

THE textile exhibit runs the pottery a close second. It is a fine array of handwoven or hand-printed fabrics, including traditional Scottish tweeds and plaids and shawls, of little-changing design and coloring. The almost unconscious survival of design among utility handicrafts is seen in the knitted jerseys of the East Yorkshire fisherman, where each village has its own distinctive knitting pattern, to help identification in case of drowning. Among the machine-made fabrics in the exhibition, are brilliant, more modernistic designs of such outstanding artists as Ben Nicholson and Ashley Hovinden. Embroidery, too, is showing the hand of the modern designer, as can be seen in the work of Rebecca Crompton—"lively and ingenious extravaganzas", as the catalogue rightly calls them.

The whole show reveals the continued virility and adaptability of British craftsmen in half a dozen broad fields. Now the war has checked handicrafts, by dispersing the artists and depriving them of leisure and materials; but their skills are well enough founded to be certain of revival and further progress when peace returns.



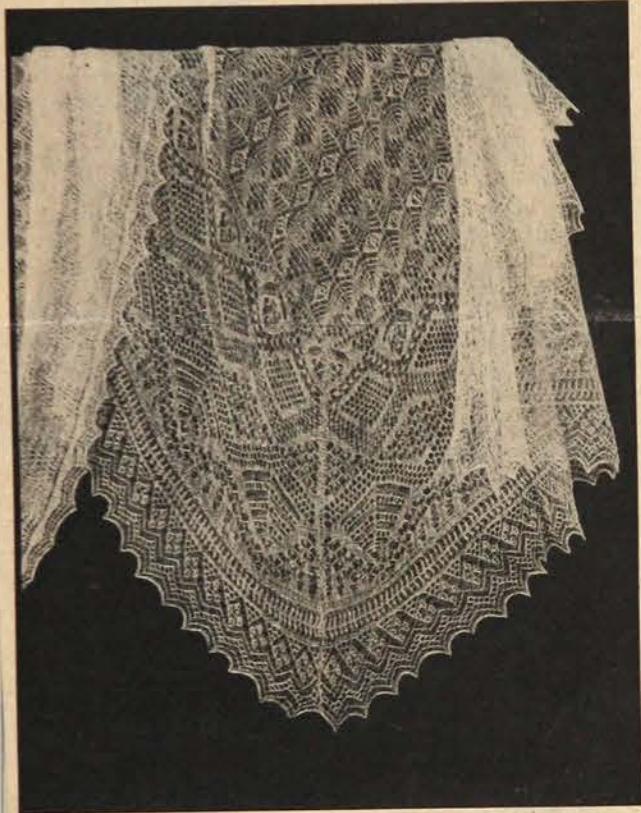
Boxwood-inlaid mahogany furniture by Ravillions and glass by Murray have tartan as a foil.



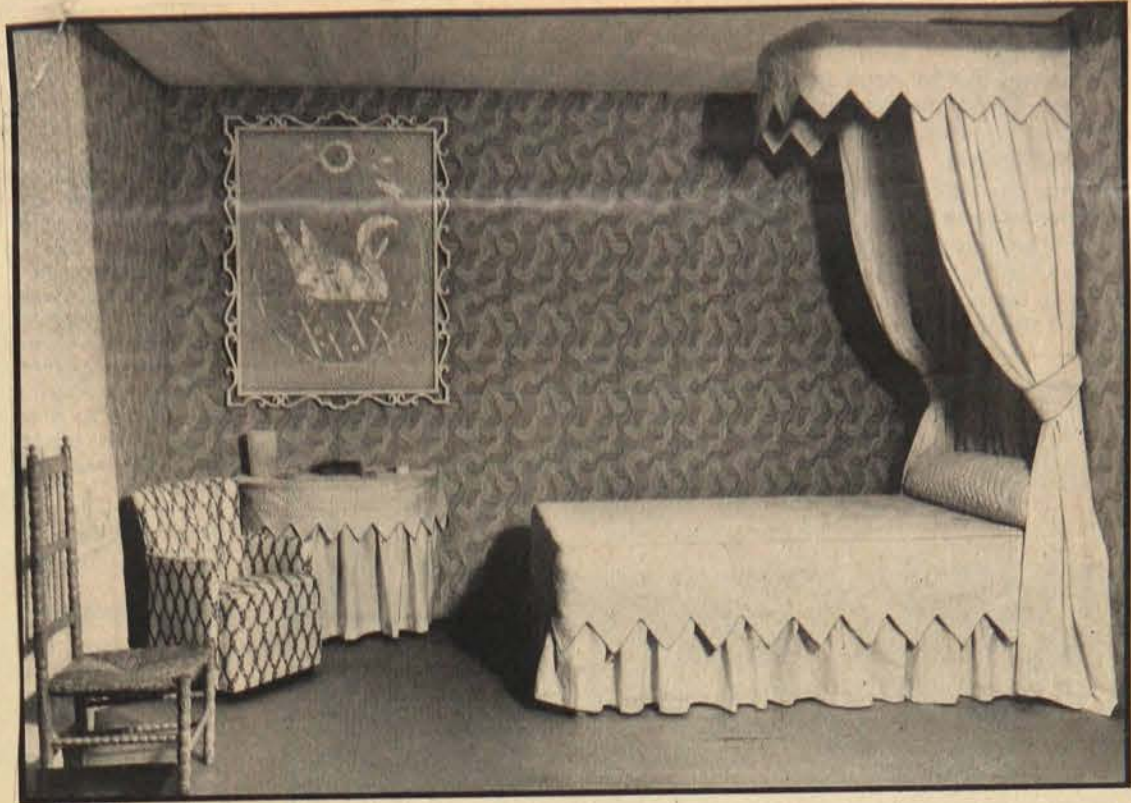
# Design



Included in the Exhibit are these interesting white figures in salt-glaze by William Gordon.



These Shetland shawls, hand-knitted from hand-spun wool are of almost spiderweb delicacy.



Fabrics hand-quilted in traditional Welsh designs feature this canopied bed and dressing-table.



THE DUNKERQUE CUP

## British Crafts Show Opening Here Friday

Offering at Art Association  
Includes Furnished Rooms,  
Textiles, Ceramics, Silver  
**Gazette Oct. 2, 1943**

Opening with a private view next Friday evening in the galleries of the Art Association of Montreal will be the exhibition of Modern British Crafts, organized by the British Council, in London. The National Gallery of Canada, Ottawa, is responsible for its Canadian tour.

The exhibition includes an arrangement of four rooms, a country cottage dining room and bedroom, and a town dining room and music room. Individual objects may be divided into two groups, those of traditional folk origin and those produced by well-known contemporary craftsmen. In the last century the revival of handicrafts in the British Isles, from which all of the objects emanate, was stimulated into a distinct Arts and Crafts Movement by the efforts of William Morris.

The cottage rooms are furnished, for the most part, with objects from the folk group—hand-turned, un-

painted, ash furniture, made without the use of glue or nails, and of the traditional design carried on by rural craftsmen over hundreds of years. There are baskets from the Shetland Islands, some of straw resembling bee hives, and trug and oak-spale baskets from Sussex, sturdy and suitable for country field work. From Wales come wooden spoons and ladles, simple in shape and generous in size, each designed to meet a specific need—original "functional design."

A group of painted tin utensils, used exclusively by the barge folk trading on canals through the heart of England, include covered containers for liquids and for dry provisions, a tub for washing, and a tea pot, gaily painted with brilliant cabbage roses and conventionalized flowers resembling central European peasant decoration, but possessing a distinct personality of their own. This ware, sold by peddlers on the river banks, is known locally as "Egyptian" ware.

Rugs, hand-woven on the Isle of Skye, and woollen tartans and tweeds in mellow colors copied from those originally obtained with vegetable dyes, represent the ancient textile craft of Scotland. Shetland shawls, as fine as cobwebs, fishermen's guernseys (or sweaters) knitted in traditional designs of their respective villages, quilted spreads, printed linens, organdies, and other materials; and amusing needlework pictures, reminiscent of the once popular stumpwork, afford a good representation of Britain's hand-woven textiles.

The wallpaper used in one of the rooms was designed, and the blocks cut by the well-known illustrator Edward Bawden, now British war artist in the Middle East; another is the work of John Aldridge, a landscape artist.

Before the war, England's blacksmiths were turning their skill from

horseshoes to works of art and many fine fireplace irons were wrought by hand. Now the great need of metal for munitions has halted this work, but twelve pieces have been included in the exhibition. They are unusual in design, restrained and functional.

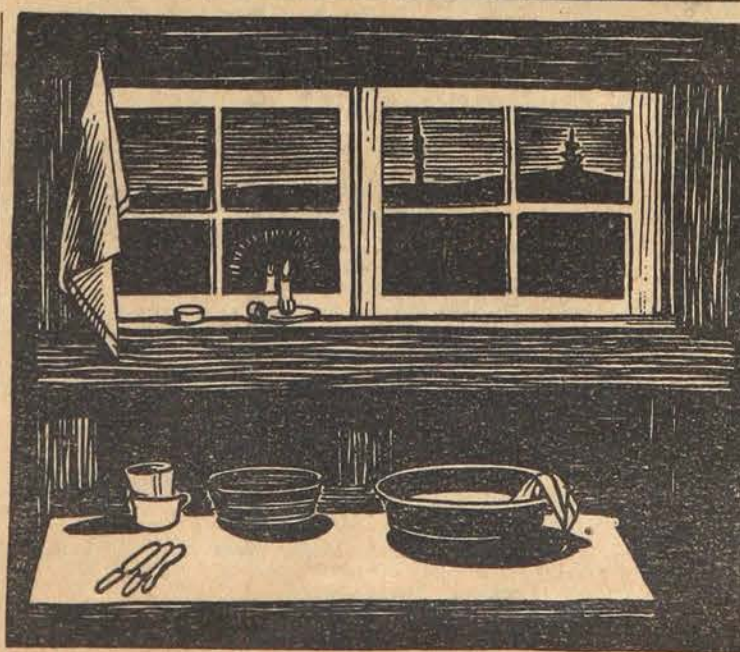
In the silver group there are many pieces with historical significance; several engraved to commemorate the coronation of King George VI; a replica, loaned by the Cleveland Museum of Art, of the large Dunkerque Cup, designed by C. J. Shiner for presentation to the British Admiralty to commemorate the Navy's part in the historic evacuation; a cigarette box, one of eight presented to as many employees of the Worshiptful Company of Goldsmiths for their remarkable work in preserving the Goldsmiths' Hall during the nine days of bombing raids during the blitzkrieg of 1941.

Ceramics in the exhibition include slipware made in the technique of mediaeval domestic pottery and stoneware by such potters as Bernard Leach and W. Staite Murray and amusing saltglaze pieces, a revival of the XVIII century ware, by William Gordon. An enormous slipware teapot by Michael Cardew from the Cotswold Hills was designed for use at rural garden parties or village gatherings. On a wrought iron stand, it can be wheeled about and holds over five gallons. A set of carpet bowls, used as a pastime since the XIII century, or earlier, is shown in a Wedgwood set for use in the Victorian indoor version of the game.

Bookbinding and fine printing have long been important crafts in Great Britain, as the examples of modern work and their antecedents prove. One fine binding of Froissart's Chronicles, lent by King George VI, may be compared with another done for Charles II, which accompanies it for comparison. Edward Johnson, the noted English calligrapher, has contributed a study in XIV century English book hand of a page from Chaucer, together with modern formal writing of the same school.

In the music room is a group of reproductions of old instruments, the result of the current wave of interest in old music and the instruments for which it was composed. There is a rebec, a small, lute-like instrument frequently played by angels in Bellini's paintings; a Welsh crwth, the earliest form of lyre; a harpsicord, a clavichord; and an Elizabethan pipe known as a recorder.

In charge of the collection is Miss Muriel Rose, Crafts Exhibition secretary, who will speak on Modern British Crafts on Monday, October 11 at 5 p.m.



**NORTHERN CABIN**, a reed pen drawing by Thoreau MacDonald, convincingly portrays the severe simplicity of a shack in wild country, the sort of place that hundreds of hunters will flock to in the coming weeks. The strong line and effective arrangement of blacks are characteristic of the graphic work of this Toronto artist. It is reproduced from the book on Thoreau MacDonald by E. R. Hunter, published by The Ryerson Press, Toronto, in its Canadian Art Series.



# 170 CRAFTS OF BRITAIN EXHIBITION OPENS

Gazette Oct. 8, 1943

Miss M. Rose, Secretary  
With Exhibit, Outlines Main  
Function of Arts

## OF INTRINSIC VALUE

Exhibition Includes Displays  
Ranging from Traditional  
Rural Work to  
Artist Craft

Belief that the art of handicraft can and should be lifted out of the category of "tea cosy and baby booties type of tourist gifts" was expressed yesterday by Miss Muriel Rose, travelling secretary of the Modern British Crafts Exhibition which opens this evening at the galleries of the Art Association of Montreal. The skill of the craftsman should be turned to the production of articles that are useful as well as beautiful, she added.

Convinced of this she told a press conference here that she herself had run a shop in Sloane street, London, for twelve years prior to the outbreak of war where craftsmen could bring their wares for sale and also receive advice on marketable objects. She also expressed the opinion that hand craft can function as a "pacemaker" for machine wrought articles by showing what can be done and thereby maintaining a high standard of production.

The exhibition, which was organized by the British Council in London and assembled in the Royal Library at Windsor Castle by special permission of His Majesty the King, includes a comprehensive group of pottery, silver, glass, bookbindings, textiles, furniture and other crafts. The exhibits are divided roughly into two groups, traditional folk or rural crafts, and artist craftsmen's work.

Of interest to Canadians is the display of Scottish rugs, tartan and tweeds, since the production of these materials has been fostered in Britain by an organization very much like the Canadian Handicraft Guild, the Highland Home Industries. This group, through voluntary effort, and on a non-profit basis, has done much to assist Scottish rural arts.

Slipware pottery, made in the Cotswolds today as it was three hundred years ago, includes an enormous teapot, with a capacity of six gallons set on an iron base, for use at rural garden parties. Heavy fishermen's jerseys knitted by women of Britain's coastal villages illustrate the fact that each district has its own traditional design. This custom is said to have been devised so that should the body of a fisherman lost at sea be found at any point on the coast, his home port could be identified. Examples of Shetland shawls, cob-web fine, knitted in soft threads of hand-spun wool show extraordinary skill. Fire-irons have the satin finish of hand-wrought perfection. This iron work has an interesting story. When tractors came into general use reducing the number of horses on the farms, the craft of the village blacksmith was threatened. The Government was quick to recognize the condition, and arranged instruction for the smiths until they could adapt their craft to domestic use. An exhibition of quilts is interesting to Canadians who have learned to distinguish the old pioneer patterns, and appreciate the means which have been taken to preserve them. The quilts shown are traditional Welsh and Durham patterns. Curiously enough these two mining districts alone have carried on this particular form of needlework.

The modern craftsman's art is represented conspicuously in the silver group by a cigarette box lent by the Worshipful Company of Goldsmiths, one of eight which were presented to employees for their remarkable work in preserving Goldsmith's Hall during the night bombing raids on London: the only replica of the large Dunkerque Cup, designed by C. J. Shiner for presentation to the British Admiralty to commemorate the Navy's historic evacuation; a casket lent by H.R.H. Princess Mary, designed by the late Arthur Gaskin, and presented to Her Royal Highness by the citizens of Birmingham. His

Majesty King George VI lent finely printed and bound volumes of Froissart's "Chronicles."

In England the artists turn from time to time from their painting to designing for the crafts. This exhibition shows four dessert plates painted by Duncan Grant for Sir Kenneth Clark, director of the National Gallery, London. This artist has also designed textiles and needlework which is included in the exhibition.

Two of the official British war articles also worked in this way before the outbreak of war. Examples shown are wallpapers, by Edward Bawden, the blocks for which he cut himself, and furniture for a town dining room designed by Eric Ravillious, of mahogany with boxwood inlay.

The British Council who organized this exhibition for a tour of many large cities in the United States and Canada, was founded by the British Government in 1934, and has for its purpose the development of closer cultural relations between Great Britain and other countries. The present exhibition of modern British crafts is especially interesting at this time to Canadians who are becoming increasingly aware of the social importance of handicrafts. It is felt that workers here will find much in it of educational value as well, since it was in Great Britain that the Arts and Crafts movement, under the inspiration of William Morris, began its career. The exhibition which is part of an extended program of activities carried on by the Council, and has no commercial object, will be open to the public from tomorrow until Sunday, October 31.

## British Crafts Show Impressive Offering Gazette Oct. 9: 1943 Exhibition in Galleries of Art Association of Montreal Closes October 31

With a private view to members the exhibition of Modern British Crafts opened in the galleries of the Art Association of Montreal last night and will remain on view until October 31. It is a very impressive collection and is certain to attract wide attention.

In his introductory note to the catalog Sir Eric Maclagan, C.B.E., F.S.A., director of the Victoria and Albert Museum, writes in part: It was in Great Britain that the Arts and Crafts movement... began its career; and the inspiration due to William Morris has spread over the whole civilized world. The object of this exhibition is a modest one: to show that the lamp he lit in 1888 is still burning.

Charles Marriott, in the preface, says: Ever since the days of "opus Anglicanum," as English ecclesiastical embroidery was honorably known throughout the mediaeval world, British crafts have been famous. Nor, though they have nat-

## Club Will View

### British Arts Star Oct. 23: 1943

A meeting of the Montreal West Women's Club will be held on Monday afternoon, October 23, taking the form of a visit to the Art Association of Montreal, 1379 Sherbrooke street west, to view the exhibit of British Arts and Crafts. A lecture on the exhibit will be given by Miss Muriel Rose at 3 o'clock. Wartime refreshments will be served at A.N.A. House, 3456 Ontario avenue, under the direction of Mrs. E. B. Patterson.

## Will Give Gallery Talk

Miss Muriel Rose will deliver a gallery talk at the Art Association, Sherbrooke street west, today at 4.30 p.m. on the British Crafts Exhibition. The public is invited.

Gazette Oct. 16, 1943

## Royal Empire Society To See British Exhibit

The council of the Royal Empire Society in conjunction with the Canadian Handicraft Guild, has arranged for its members to meet Miss M. Rose, of the Exhibition of British Arts and Crafts, and to view the exhibition which is now located at the Art Association's gallery, 1379 Sherbrooke street, west. The meeting will be held Tuesday at 8.30 p.m. Oct. 15/43

turally varied in kind and application, have they greatly changed in character with the passage of time. Speaking generally they are distinguished by quality of substance and workmanship rather than by quality of design. When, as in the present exhibition, a high standard of design can be claimed, it is nearly always due to the efforts of a few individuals. This native peculiarity is easily explained. The Englishman likes "good stuff" and delights in doing things for their own sake, irrespective of what the results look like, and this naturally makes the British craftsman resistant to new ideas.

Stanley Morison deals with books and printing; Sir Thomas Barlow writes of textiles; the Lady Sempill occupies her pen with modern British pottery; while G. R. Hughes is concerned with the silversmith. All these articles contain valuable information.

The exhibition includes a comprehensive group of pottery, silver, glass, bookbindings, textiles, furniture and other crafts. It is exhibited in a special arrangement of four rooms—a country cottage, dining-room and bed-room, and a town dining-room and music-room. The cottage rooms are furnished for the most part with objects of traditional folk origin, including handturned, unpainted ash furniture with ladder-backed chairs, somewhat similar to those of early Canadian design; Scottish rugs, tartans and tweeds; slipware pottery, which includes the teapot illustrated on this page; fisherman's jerseys, Shetland shawls, cob-web fine, knitted in soft threads of hand-spun wool; fire-irons, made by village blacksmiths, and quilts in traditional Welsh and Durham patterns. Hand-printed textiles are also shown, while the collection of glass is varied. Embroideries and lace make an interesting group.

The modern craftsman's art is represented in the silver group—a cigarette box, one of eight presented to employees for preserving Goldsmith's Hall during the night-bombing raids on London, and the only replica of the large Dunkerque Cup, illustrated on this page last Saturday, designed by C. J. Shiner for presentation to the British Admiralty to commemorate the Navy's part in the historic evacuation are in this group.

Lent by H.R.H. Princess Mary is a casket presented to her by the citizens of Birmingham, while His Majesty the King lent finely printed and bound volumes of Froissart's "Chronicles."

Dessert plates painted by Duncan Grant for Sir Kenneth Clark, director of the National Gallery, London, are shown; this artist also having designed textiles and needlework included in the collection.

Two of the official British war artists also worked in this way before the outbreak of war. Examples shown are wallpapers, by Edward Bawden, the blocks for which he cut himself, and furniture for a town dining-room designed by Eric Ravillious, since reported missing on a flight from Iceland.

The British Council, which organized this exhibition for a tour which has included many large cities of the United States and Canada, was founded by the British Government in 1934, and has for its purpose the development of closer cultural relations between Great Britain and other countries. The exhibition is part of an extended program of activities carried on by the council, and has no commercial object. The Canadian tour has been arranged by the National Gallery of Canada, Ottawa.

Incidentally it was under the auspices of the British Council that "Paintings by British Children" and "Britain at War" were shown in these galleries.

## Handicrafts From Britain

Star Oct. 9, 1943  
New Work Follows  
Old Traditions

THE British Council, through its Arts and Crafts Exhibition Committee, has managed, in spite of the war, to send to this continent a collection which, though not very large, represents all the more important of the British handicrafts, and especially the traditional crafts, and it is this collection which was opened last night at the Art Association of Montreal and is to be shown there till the end of this month.

With only few exceptions the crafts which are illustrated are those which produce objects for use, and the exhibits show the sound and simple tendencies of British taste. The new work is quite closely related to the old work and the work done in old traditions, and fits in well with the things made of wood, horn, rushes, straw and other common materials, still made in a few places, of which examples are shown. Some of the most decorated objects in the whole collection are the painted tin buckets and water cans, which are essential parts of the furnishing of most English canal barges.

A certain reserve in the matter of color is characteristic of much of the designing seen here. The wall papers, for instance, are designed to be not so much decorations as backgrounds for other and more decorative furnishings. The little music room, which is shown, is a good example of this. The rooms include two dining rooms, one for town and one for country; the town room combines good taste and practical sense very well, and the country room is even better, and everything that such a room ought to be, whether in England or in the Laurentians, and in both the furniture and table-ware are unmistakably English.

Textiles, pottery and glass are crafts in which good work is always expected from Great Britain, and there are just enough of each here to prove that work and design can be still as good as ever. The textiles are of many kinds, with good woven fabrics of a variety of materials. There are some fine quilts and the collection even contains a few fishermen's knitted guernseys each with the pattern that belongs to its native place.

The ceramic exhibits are mostly earthenware and stoneware, with only little porcelain, made in small potteries, though there are a few examples of designs made for industrial production; they all follow old traditions and some of them are copies of old models.

A specially interesting group of pieces shows the recent revival of the old salt glazing method for table-ware and ornamental objects. The glass, of which, as in the case of the pottery, both old and new specimens are shown, is typical of English and Scottish taste in the fine and simple use of good material.

The most important of the metal work is in silver, and many of the best pieces have been lent by London City Companies, and particularly by the Goldsmiths' Company, the proper protectors of this craft. There are some important pieces, among them a pair of big heraldic lizards belonging to the Ironmongers' Company, and many well designed smaller pieces for ordinary use. The pieces of iron work are few, since iron is too much wanted for war purposes, but they are good enough to make one wish for more. Other metals are absent, no doubt for the same reason.

Printed books and bookbindings are also few but notably good; and there are a few specimens of calligraphy and fine manuscript work, which is a happily revived art.

The exhibition is certain to delight everyone who knows Great Britain well, and may give some useful suggestions to Canadian craftsmen.

H. P. B.



This magnum teapot of slipware pottery on wrought iron wheeled base holds 6½ gallons. Made for country gatherings, flower shows, etc., it was designed and executed by Michael Cardew, Winchcombe, Gloucestershire.

## Today's Meetings

Art Association of Montreal, 1379  
Sherbrooke St. W., 4.30 p.m.—Gallery  
talk on Canadian crafts.

Nov. 26 - 1943

Gazette

## Sunday Last Showing of British Crafts

Gazette Oct. 30/43  
Coming Offering at Art Association Will Be Royal Canadian Academy Exhibit

Tomorrow marks the last day of the Exhibition of Modern British Crafts which during the past few weeks has occupied some of the galleries of the Art Association of Montreal. This show, organized by the British Council, London, and in charge of Miss Muriel Rose during its American and Canadian travels—the tour in the Dominion being made possible through the National Gallery of Canada, Ottawa—has attracted a good deal of attention.

Attractions soon due include a group of works by three artists—Sam Borenstein, Emma Frankenberg and Oscar Cahen, a Czechoslovakian now resident in Montreal, which will be displayed in the Lecture Hall, replacing the show of pictures left to the Art Association of Montreal by the late W. J. Morrice, this gift substantially augmenting the Gallery's collection of works by the donor's brother, the late J. W. Morrice, R.C.A.

Next month the major offering will be the annual exhibition of the Royal Canadian Academy of Arts which comes here after a successful showing at the Provincial Museum in Quebec.



# Modern British Crafts

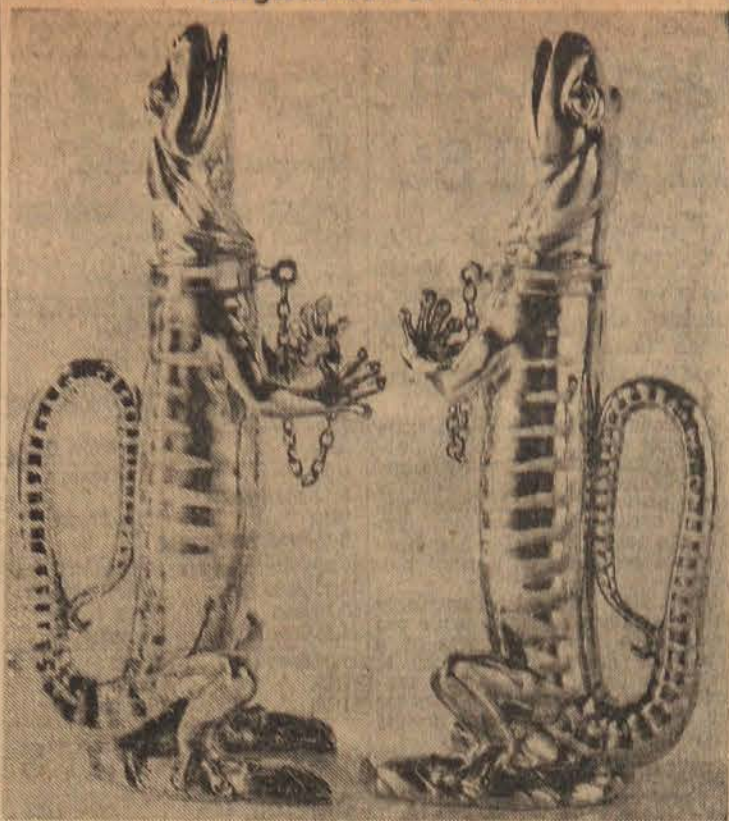
By ZOE BIELER

THE exhibition of Modern British Crafts, now on display at the Art Association Gallery on Sherbrooke street presents a complete cross section of British craftsmanship. It ranges from the finely bound volumes of Froissart's Chronicles, lent by George VI, to heavy fishermen's jerseys knitted by the wives in English coastal villages. Incidentally each village has a traditional jersey pattern so that if fishermen are lost at sea the home ports can be identified as soon as the bodies are found.

The collection was organized by the British Council in London and assembled in the Royal library in Windsor Castle. There are two distinct classes of work; the folk arts of cottagers and crofters, and work by professional artistically trained craftsmen. Stress has been laid on work traditional or peculiarly British, rather than on modern international design. Miss Muriel Rose, travelling secretary of the exhibition, pointed out that the exhibits were collected during the summer after Dunkirk and since nothing could be specially made they had to take what was available. The result is a high tribute to the general excellence of British craftsmen.

A comprehensive group of pottery, silver, glass, textiles and furniture are exhibited in a special arrangement of four rooms. A conventional town dining room, the furniture of which was designed by Eric Ravilious who has since been lost at sea, and a modern music room display, the work of profes-

## English Silver Work



Silver lizards or salamanders, one of the striking examples of silver work now being shown in the exhibition of Modern British Crafts at the Art Association Gallery. These salamanders are part of the heraldry of the Worshipful Company of Ironmongers of London and were lent by them to the exhibition.

sional craftsmen, while a country bedroom and a country dining room shows such folk crafts as fine Welsh quilting, hand-turned unpainted furniture, rush seated chairs and Cornish pottery.

### Fine Quilting

Hung on the walls are Scottish rugs, tartans and tweeds. The production of these materials was fostered by the Highland Home Industries, an organization much like the Canadian Handicrafts Guild. There are also beautiful silk quilts, interlined with sheep wool instead of the more familiar cotton wool. These quilts were designed and executed by miners' wives. Miss Rose pointed out that in England quilting is now only done in the mining districts.

Montrealers who are familiar with the Dieckmann pottery made in New Brunswick will be interested in the exhibit of stoneware pottery. Before the war many young people in England, Miss Rose declared, took pottery designs and glazes as seriously as painting and sculpture and many

successful one-man shows were held.

Conspicuous in the silver group is a replica of the Dunkirk cup, designed by C. J. Shiner to commemorate the historic evacuation. Canadian needlewomen will be immediately attracted to Mrs. Rebecca Crompton's fanciful needlework pictures.

An example of how deep the craftsman's tradition is ingrained in the British character can be found in the painted tin utensils used by the bargees on English waterways. The colorful patterns are traditional adaptations of gypsy designs.

Miss Rose said that in England today there is little or no craft work being done, most of the artists whose work is exhibited in this show are now making precision instruments for the war.

The exhibit will be open to the public in Montreal until October 31. It has already toured ten of the larger cities in Canada and the United States and will visit ten more before it returns to England.

Montreal Daily Herald, Oct 8th 1943

## Women In The War

BY HELEN MURPHY

Lovers of all sorts of handicrafts, old and modern, will I am sure be interested in the exhibition of modern British Crafts organized by the British Council of London and on display in the Gallery of the Art Association on Sherbrooke Street, West.

It will be opened this evening at a private view for members, at half past eight o'clock, and then to the general public starting tomorrow and continuing until the end of this month.

Miss Muriel Rose, who brought the display from England a year and a half ago and expects still to travel two years with it before taking it home, explained to a number of press women yesterday afternoon the purpose of the exhibit.

The British Council, she said, was the simple name given this Government-sponsored organization because the crafts are being used by the Council, not as an end in themselves, but as a means of establishing a better understanding among nations through their cultural and practical interests.

The organization was founded in 1934 under the name of the British Council for Foreign Relationships, and, because this seemed rather cumbersome, the last three words were dropped. The Council is supported by a substantial Government grant and before the war concerned itself chiefly with the countries in which it felt that Britain was little known, such as Palestine, Iceland and Iraq.

Its activities included making films, circulating books, sending out dramatic groups to produce Shakespeare and other plays and encouraging students from other countries to come to Britain and return to their homes with some knowledge of its life and arts.

Another thing it has done and is now very deeply involved in, is to take care of visiting foreigners in Britain. This, of course, has involved a large work among the refugees who constantly continue to arrive in all sorts of unexpected ways and crafts.

There has been quite a large influx from Malta of people whose origins are from so many races that making them feel at home has been quite a complicated task. There is also a group from Gibraltar. These, of course, in addition to the many Continental refugees of whose presence in England we have already heard much.

One of the Council's activities has been the sending of exhibitions of children's drawings to South American countries. The taking about of a display of crafts is, of course a much more complicated matter than exhibiting pictures, but it is felt that it speaks to everybody in one country from everybody in another in a way that pictures never could do. It deals with a side of life in which different nationalities will have much in common.

The work of the Canadian Handicrafts Guild is greatly appreciated by Miss Rose. It has been most helpful to her and her hope is that the exhibition might further stimulate such work here.

Miss Rose finds that our country has great opportunities and materials for handicrafts and maintains that in her travels on this continent she has found, so far, nothing so full of life and reality as the traditional crafts of Quebec.

### Gazette Oct. 9/43 Gift to Gallery Shown

Effectively displayed in the Lecture Hall of the Art Association, Montreal is the collection of paintings bequeathed to the Association by the late W. J. Morrice. The scope of this generous gift has already been outlined in this column, a substantial portion being a number of oil sketches and paintings by the donor's brother the late J. W. Morrice, R.C.A. For this occasion the showing has been enlarged by including on the walls of paintings which have long been in a permanent collection of the Association.

## British Crafts Exhibited at Art Gallery

### Modern Art Is Represented in Remarkable Display

"THE skill of the craftsman should be turned to the production of articles that are useful as well as beautiful," Miss Muriel Rose, travelling secretary of the Modern British Crafts Exhibition which opens at 8.30 o'clock tonight in the Gallery of the Arts Association, said at a preview of the display yesterday. The purpose of the exhibition, among other things, is to show to what an extent the progressive movement conceived by William Morris in London in 1888, has spread throughout the civilized world.

The first showing of the exhibit, this evening, will be for members of the Art Association only, but the galleries will be open to the public starting tomorrow until October 31.

### With King's Approval

As stated by Sir Eric Maclagan, director of the Victoria and Albert Museum, it was in Great Britain that the arts and crafts movement began, under the inspiration of Morris. The exhibition opening here tonight was planned when the late Sir Lionel Faudel-Phillips was chairman of the Fine Arts Committee of the British Council, and it has been assembled under the difficult conditions unavoidable in wartime. It was organized, however, with the approval of His Majesty the King, who gave special permission for the assembling of the exhibits in the Royal Library of Windsor Castle.

The British Council who organized this exhibition was founded by the British Government in 1934, and has for its purpose the development of closer cultural relations between Great Britain and other countries. The present exhibition of modern British crafts is especially interesting to Canadians at this time who are becoming increasingly aware of the social importance of handicrafts.

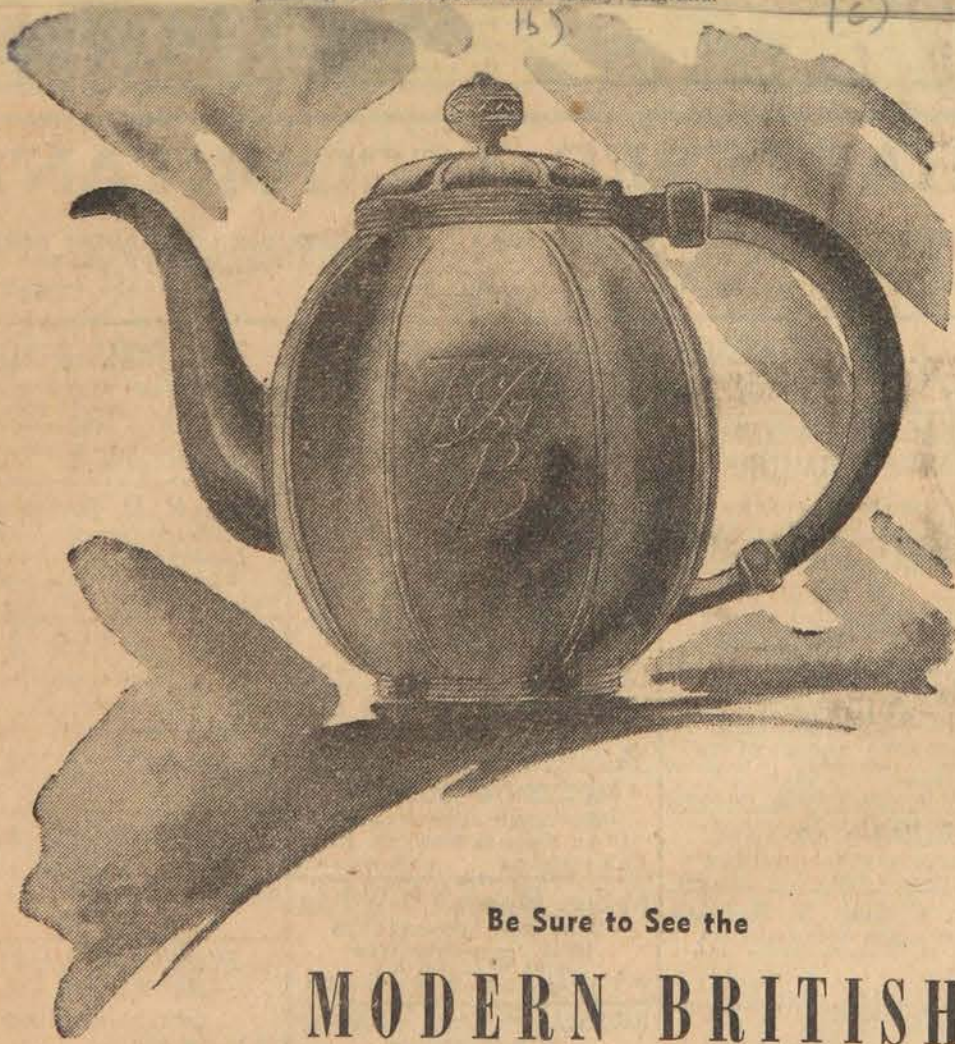
The display includes a comprehensive group of pottery, silver, glass, bookbindings, textiles, furniture and other crafts. It is exhibited in a special arrangement of four rooms—a country cottage, dining-room and bedroom, and a town diningroom and music room. The cottage rooms are furnished for the most part with objects of traditional folk origin, including hand-turned, unpainted ash furniture with ladder-backed chairs, somewhat similar to those of early Canadian design.

Of interest to us is the display of Scottish rugs, tartans and tweeds since the production of these materials has been fostered in Britain by an organization very much like our own Canadian Handicrafts Guild, the Highland Home Industries. This group through voluntary effort, and on a non-profit basis, have done much to assist Scottish rural arts.

### Traditional Designs

Slipware pottery, made in the Cotswolds today as it was three hundred years ago, includes an enormous teapot, with a capacity of six gallons set on an iron base, for use at rural garden parties. Heavy fishermen's jerseys knitted by women of Britain's coastal villages illustrate the fact that each district has its own traditional design. This custom is said to have been devised so that should the body of a fisherman lost at sea be found at any point on the coast, his home port could be identified. Examples of Shetland shawls, cobweb fine, knitted in soft threads of hand-spun wool show extraordinary skill. Fire-irons have the satin finish of hand-wrought perfection. An exhibition of quilts is interesting to Canadians who have learned to distinguish our old pioneer patterns, and appreciate the means

which have been taken to preserve them. The quilts shown are traditional Welsh and Durham patterns. The modern craftsman's art is presented conspicuously in the silver group: A cigarette box lent by the Worshipful Company of Goldsmiths is one of eight which are presented to employees for their remarkable work in preserving Goldsmith's Hall during the night-bombing raids on London; the only replica of the large Dunkirk Cup, designed by C. J. Shiner for presentation to the British Admiralty to commemorate the navy's historic evacuation; a cassette lent by H.R.H. Princess Mary, designed by the late Arthur Gascoigne and presented to Her Royal Highness by the citizens of Birmingham. His Majesty, King George lent finely printed and bound volumes of Froissart's Chronicles.



Be Sure to See the

## MODERN BRITISH CRAFTS EXHIBITION

IN THE

GALLERY OF THE ART ASSOCIATION

Open Daily Until October 31st

Miss Muriel Rose of London, England, Secretary of the Exhibition, will lecture in the Gallery Monday, October 18th, at 5 p.m. (Free to members).

Gazette October 15th, 1943



Montreal Star



Hand-made Silver Tea Pot designed and executed by Bernard Cuzner.

Be Sure to See the

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(Free to Members)

HENRY MORGAN & CO., LIMITED

### Commercial Art Shown in Gallery

A three-man show by Montreal artists—Oscar Cahen, Sam Borenstein and Emme Frankenberg—is currently coloring the Art Association walls, and each output is concerned with its own style.

Oscar Cahen, whose commercial sketches often appear in The Standard magazine section, draws glamorous beauties and dashing young men in a smart, racey manner. These characters are all in the show together with one or two very delicate landscape washes; line abstractions; and a number of small grotesques. Cahen sometimes strives too hard for the flip touch, but his combine of line and color is pleasing. We found his rough of a boogie-woogie pianist superb.

Mrs. Frankenberg's exhibit is a versatile display running to portrait, landscape and still life. She seems to catch a likeness of people and she clocks her work to the times. "Child with Kitten" is charming.

The strongest feature in Sam Borenstein's oils is his ability to put across the emotional effect of a place or a day. His "St. Norbert Street" has the slowed-tempo feeling of a late winter day—the sort of day when it's nice to stay inside. It smacks of Montreal with the reds and blues of houses. On another line, Mr. Borenstein's "Interior," a bright, unobtrusive composition, is attractive.

E.G.

Montreal Standard  
Nov. 6/43.

### Three Painters At Art Gallery

Star: Nov. 9th, 1943

Works by three painters, all living in Montreal, are brought together for an exhibition in the lecture room of the Art Association of Montreal. By Emme Frankenberg there are a number of oil pictures and sketches of many sorts of subjects, most of them evidently quick impressions. One of the best of the portrait studies is a sketch of a sculptor at work, and a head of a little boy and a quite slight sketch of a girl's head are also very successful. There are some good studies of flowers, among which one of the sunflowers is notable. The outdoor scenes include a happy impression of yellow fields and distant mountains, a rather interesting arrangement of boats on the shore, apparently of an Italian lake, and a sketch of a canal in Venice, which has the right atmosphere.

Sam Borenstein has in this collection a number of oil pictures of city streets, interiors, landscapes and portraits, all painted in his characteristically free manner.

The largest section of the exhibition is of work by Oscar Cahen,

an illustrator, who works by many methods, in many styles and with many subjects. There are paintings and drawings, in color and in black and white; there are good designs, some of them evidently for advertising purposes. There are also some neat caricatures and remarkably good and suggestive sketches of heads and figures; and all together they make an interesting

### Cinq siècles de peinture hollandaise

La Presse Nov. 27/43

Les amateurs d'art seront sans doute heureux d'apprendre que l'Art Association de Montréal organise présentement, au bénéfice des enfants de Grande-Bretagne, de Hollande et des pays occupés, une grande exposition de peinture hollandaise qui aura lieu à la Galerie des Arts, du 9 mars au 9 avril 1944 et qui réunira plus de cent tableaux des grands maîtres hollandais, depuis les primitifs jusqu'à Van Gogh. L'exposition aura pour titre: "Cinq siècles de peinture hollandaise" et sera sous le patronage de Son Exc. le comte d'Athlone, gouverneur général du Canada, de Son Altesse Royale la princesse Alice et de Son Altesse Royale la princesse Juliana, de Hollande.

En annonçant cette nouvelle, le Dr Charles Martin, président de l'Art Association, a dit que le succès remporté par l'exposition des grands maîtres, au printemps de 1942, lui faisait espérer un succès au moins égal pour la prochaine exposition.

#### Chance unique

Les Montréalais auront probablement une occasion unique de voir certaines toiles hollandaises qui appartiennent à des musées d'Europe et qui ont été transportées en Amérique au début de la guerre; ce sont, en somme, des toiles "réfugiées". On obtiendra des toiles des divers musées du Canada et des Etats-Unis, des marchands de tableaux et des collections privées. Le gouvernement hollandais s'engage à faciliter, dans toute la mesure du possible, la réalisation de cette exposition.

Les profits obtenus seront distribués par la Croix-Rouge canadienne, par l'intermédiaire de la Croix-Rouge internationale et du Fonds de secours néerlandais.

Le comité honoraire se compose de Son Exc. M. J.-W.-M. Snouck Hurgronje, ministre de Hollande, de l'hon. Hector Ferrier, secrétaire de la province, de Son Honneur le maire Adhémar Raynault, de MM. H.-A. Norton, Huntly-R. Drummond, J.-W. McConnell et de Mme Norman Bohn, secrétaire honoraire.

### 16 FROM QUEBEC WIN CRAFT PRIZES

Gazette Nov. 5/43

Examples To Be Included for First Time in Canadian Academy Exhibit

Of the 28 prizes offered in the Canadian Handicrafts Guild Exhibition and Prize Competition 16 awards and honorable mentions went to craftsmen from the Province of Quebec it has been announced by the committee. Examples of the work will be displayed in the Royal Canadian Academy Exhibition opening in the Galleries of the Art Association of Montreal on Sunday afternoon. This is the first time that craftwork has been included in this important annual event.

Prizewinners in the province included, Mrs. Nancy Dawes, 2nd prize for pottery; Mrs. Emilia Guay Turgeon, first prize and Miss Karen Bulow, honorable mention for wool weaving; Miss Claire Lortie, prize, and Miss M. Macdonald and Albert E. Perrins honorable mention for general weaving; Mrs. Joseph Dupres, first prize, Mrs. Armand Martin, Miss Geraldine Michaud and the Cercle des Fermiers, honorable mention for flax weaving; Mrs. Adele Grunau, prize for braid weaving; Mrs. Charles Gagne, prize for flax spinning; L'Artisanat de St. Hilaire, honorable mention for colored embroidery; Hutchison Freres, prize for toys; George L. Hurst, honorable mention for conventional wood carving; I. Mackinnon-Pearson, honorable mention for wood sculpture.

### Star Nov. 4, 1943 Concerts Began At Art Gallery

Another season, the fourth, of Madame Sarah Fischer's concerts at the Art Association of Montreal started on Thursday evening, with an overflowing audience. A principal purpose of these concerts is to bring out young players and singers and to let them be heard in company with senior musicians; and on Thursday there were two comparative newcomers.

Lise Desrosiers, a pianist who was heard at one of these same concerts last year, has advanced enormously since then and has become an accomplished player. She began on Thursday with fine work in Beethoven's Thirty-two Variations, but did even better after that in a Nocturne by Chopin, and then gave a quite remarkable performance, technically and musically, of Liszt's long "St. Francis walking on the waves." She had to add to her program and showed that she could do just as well in music by Debussy. A quite new soprano, Suzanne Desroches, began with the two arias of the Queen of Night from "The Magic Flute", two of the most difficult arias that Mozart ever wrote, and went on to the showy "Air du Mysoli" from David's "Perle du Bresil"; these are songs for experienced singers, but Miss Desroches, though she began very nervously, did clever singing in them.

The senior players on Thursday were Alexander Brott and Edmond Trudel who, as could be expected, gave sound performances of duet sonatas for violin and piano by Schubert and Beethoven.

### Courrier des Arts 1943

La Presse Nov. 27/43

L'Art Association of Montreal tiendra plusieurs expositions artistiques à la Galerie des Arts, d'ici la clôture de la saison. Elle annonce, notamment, une exposition d'art indien contemporain, pour le mois prochain, ainsi qu'une importante collection de dessins par des artistes canadiens.

Au début du même mois, M. Bruno Beran, artiste tchécoslovaque qui a vécu très longtemps en France et en Espagne et qui vient d'arriver au pays, exposera une série de quelque 27 portraits ou paysages au pastel.

En janvier 1944, le Canadian Group of Painters exposera un ensemble d'oeuvres.

Du 9 mars au 9 avril, aura lieu une autre grande exposition des maîtres de la peinture consacrée uniquement aux peintres hollandais, depuis les primitifs jusqu'à Van Gogh. On verra notamment une quinzaine de tableaux de ce peintre contemporain. Ce sera là, sans nul doute, le grand événement artistique de l'année.

En avril, se tiendra la 61e exposition annuelle du printemps; en mai, on verra une exposition internationale de photographie et une exposition de dessins d'enfants.

Toute l'année, auront lieu de petites expositions du Modern Museum of Art, de New-York, au sujet du logement, de l'architecture, de l'art dans l'industrie, etc.

Dans l'intervalle de ces grandes expositions, plusieurs artistes isolés exposeront leurs oeuvres.

L'exposition de la Royal Canadian Academy of Arts, à la Galerie des Arts, se termine demain soir. En plus de quelque 400 tableaux, on y voit des oeuvres d'artisanat.



# PRESIDENT OF R.C.A. ERNEST FOSBERY

First Time Ottawa Painter  
Honored Since Academy's  
Founding in 1880

## CASSON VICE-PRESIDENT

Three New Academicians and  
Eleven Associates Are  
Elected at Annual Meet-  
ing Held Here

Ernest Fosbery, R.C.A., was elected president of the Royal Canadian Academy of Arts — the first Ottawa painter to be accorded this honor since the foundation of the academy in 1880 — at the annual meeting of this art body held on Saturday at the Art Association of Montreal, in the galleries of which the 64th annual exhibition is being held. A. J. Casson, R.C.A., P.O.S.A., of Toronto, was chosen vice-president, while Hugh G. Jones, R.C.A., of Montreal, was returned as treasurer and E. Dyonnet, R.C.A., of Montreal, was re-elected secretary, marking his 34th year in this exacting post.

Two Associate painters and one Associate architect were elected Academicians, and four painters, four sculptors, two architects and one engraver were elected Associates.

The following council was named — Archibald Barnes, R.C.A., Toronto; Stanley Royle, R.C.A., Sackville, N.B.; Edwin H. Holgate, R.C.A., Lillias Torrance Newton, R.C.A., Ernest Cormier, R.C.A., and Adrien Hebert, R.C.A., all of Montreal.

Rowley Murphy, A.R.C.A., Toronto, was elected Associate advisory member of council.

Those elected R.C.A. are Franklin Arbuckle, now of Montreal, and L. A. C. Pantton, of Toronto, both painters, and H. L. Fetherstonhaugh, of Montreal, architect.

Painters elected A.R.C.A. are Lorne H. Bouchard, of Montreal, and now resident of Drummondville, Que.; Geoffrey Grier, of Montreal; J. S. Hallam, of Toronto; Lawren Harris, Jr., of Toronto.

Sculptors elected A.R.C.A. are Sylvia Daoust, of Montreal; Jacobine Jones, of Toronto; Herbert McRae Miller, of Montreal; Donald Campbell Stewart, of Toronto.

Architects elected A.R.C.A. are Murray Brown, of Toronto, and H. Ross Wiggs, of Montreal.

The engraver elected A.R.C.A. is Nicholas Hornyansky, of Toronto.

Ernest Fosbery, P.R.C.A., was born in Ottawa and studied under Franklin Brownell, R.C.A., of that city, at the school of the Art Association of Ottawa and under Fernand Cormon in Paris. From 1900 until 1907 he had his studio in Boston, going in the latter year to Buffalo where he was instructor in drawing and painting at the Art Students League until 1910. In the following year he was instructor at the Arts Guild of Buffalo. He returned to Canada in 1911, in which year he was elected a member of the Union Internationale des Beaux-Arts et des Lettres, Paris. He won the Fellowship Prize, Buffalo, in 1909, and the Society of Artists' Prize, Buffalo, in 1910. He was elected an Associate of the Royal Canadian Academy in 1912, and R.C.A. in 1930. Three paintings represent his art in the permanent collection of the National Gallery of Canada, Ottawa, among them the portrait of Sir James Aikins.

Alfred Joseph Casson, R.C.A., O.S.A., was born in Toronto and studied under Harry Britton, R.C.A. In 1923 he was elected a member of the Ontario Society of Artists of which body he is now the president, and of the Society of Canadian Painter Etchers. He was elected A.R.C.A. in 1926, from which year until 1933 he was a member of the Group of Seven. He was elected R.C.A. four or five years ago. In 1941 he won the competition for a Victory Loan poster.

### R.C.A. ELECTIONS.

Franklin Arbuckle, R.C.A., was born in Toronto and studied at the Ontario College of Art under Fred S. Haines, R.C.A.; Franz Johnston, A.R.C.A., J. E. H. MacDonald, R.C.A., and J. W. Beatty, R.C.A. He was elected a member of the Ontario Society of Artists in 1933 and an Associate of the Royal Canadian Academy of Arts in 1936. He is at present following his profession in Montreal.

L. A. C. Pantton, R.C.A., was born at Egremont, near Liverpool, England, and settled in Toronto in 1911. He studied a little in England and later at the Ontario College of Art and at Toronto Technical School, but principally under C. M. Manly. He was elected a member of the O.S.A. in 1925, and to the Canadian Society of Painters in Water Color in the same year. He was president of the O.S.A. 1932-34, and secretary of the Water Color Society from 1926 till 1934. He was elected A.R.C.A. in 1934.

H. L. Fetherstonhaugh, R.C.A., architect, was born in Montreal, studied at McGill University, and also in New York and abroad. He was elected a member of the Province of Quebec Association of Architects in 1912, has held the office of vice-president of that body and that of honorary secretary of the Royal Architectural Institute of Canada. He was elected A.R.C.A. in 1936. He follows his profession in Montreal.

### ASSOCIATES ELECTED

Lorne Holland Bouchard, A.R.C.A., was born in Montreal, studied drawing under Wilfred M. Barnes, A.R.C.A., and for eighteen months attended night drawing classes at the Ecole des Beaux Arts, Montreal. He took up painting in 1928. The first picture he had exhibited at the Spring Show of the Art Association of Montreal in 1931 was painted when he was 16 years of age. He first exhibited at the R.C.A. in Montreal in 1931, and held his first "one man" show in the Continental Galleries ten years later. His home is in Drummondville, Que.

Edmund Geoffrey Grier, A.R.C.A., was born in Toronto, son of Sir Wyly Grier, R.C.A., a former president of the Royal Canadian Academy of Arts. He studied at the Pennsylvania Academy, Chester Springs Summer School under Daniel Garber. While a member of the Chester County, Pa., Art Association he won first award for watercolors in 1934 and two awards for black and white in 1935. His home is in Westmount.

Herbert McRae Miller, A.R.C.A., sculptor, was born in Montreal. He studied at the Art Students League, New York, under John Sloan and Bridgman, and at the Ecole des Beaux Arts, Montreal, under A. Laliberte, R.C.A. His home is in Montreal.

Joseph Sydney Hallam, A.R.C.A., was born in Manchester, England, and went to Toronto in 1910. He studied under John Gordon, A.R.C.A., at Hamilton, and under G. A. Reid, J. W. Beatty, and Archibald Barnes at the Ontario College of



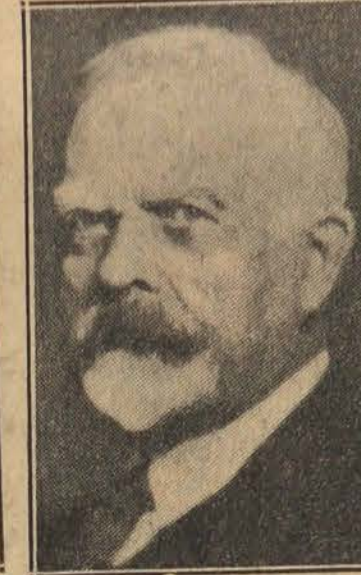
ERNEST FOSBERY, P.R.C.A.



A. J. CASSON, R.C.A.



HUGH G. JONES, R.C.A.



E. DYONNET, R.C.A.

Art, where he is now an instructor of figure and costume at night classes. He was elected a member of the Ontario Society of Artists in 1928 and is at present vice-president and treasurer of that body. For some years he was on the executive of the Canadian Society of Water Color Painters.

M. E. Sylvia Daoust, A.R.C.A., sculptor, was born in Montreal and studied at the Ecole des Beaux Arts under Charles Maillart, E. Dyonnet, R.C.A., Edwin Holgate, R.C.A., Henri Charpentier and Maurice Felix. She was awarded a travelling scholarship to France in 1929 by the Quebec Government. She has won several first prizes and medals and in 1929 captured first prize in sculpture in the Lord Willington competition held in Ottawa. She was elected a member of the Sculptors' Society of Canada in 1942. Her home is in Montreal.

Donald Campbell Stewart, A.R.C.A., sculptor, was born in Hamilton, Ont., and studied at the Wentworth Technical School under John Sloan, and at the Ontario College of Art under Emanuel Hahn, R.C.A. He was presented with the Lieutenant-Governor's Medal in Sculpture at the Ontario College of Art in 1937. His work was exhibited at the New York World's Fair in 1939. In 1942 he was elected member of the Ontario Society of Artists and the Sculptors' Society of Canada. In the same year one of his works was purchased for the International

Business Machines collection of Sculpture of the Western Hemisphere. He lives in Toronto.

Jacobine Jones, A.R.C.A., sculptor, was born in London, England, where she studied at the Regent Street Polytechnic Art School and also in Denmark, France and Italy. At the London school she was awarded the gold medal for best achievement of the year, 1931. She settled in Toronto in 1932, and among her Canadian commissions are seven figures in bronze, Bank of Canada, Ottawa; architects Marani, Lawson & Morris; group in stone Our Lady of Mercy, Mercy Hospital, Toronto; architects Marani, Lawson & Morris; figure for York Townships Building, Toronto; architects Margison & Babcock. Has exhibited at the Royal Academy, Paris Salon, Liverpool and Glasgow and at the Royal Canadian Academy. She is a member of the Canadian Society of Sculptors, and is Ontario Region Officer for Sculpture, Federation of Canadian Artists.

Lawren Harris, Jr., A.R.C.A., was born in Toronto. He studied under his father Lawren S. Harris and at the School of the Museum of Fine Arts, Boston. He has occasionally shown his work in Montreal. One of his drawings was included in the Canadian Society of Graphic Art exhibit at the New York World's Fair in 1939.

Nicholas Hornyansky, A.R.C.A., engraver, was born in Budapest, Hungary. He studied portrait painting at the Academy of Fine Arts there under Professor Ballo; under Frans Henns in Antwerp, and printmaking under Sagnelange in Paris. He went to Toronto in 1929. He was elected a member of the Society of Canadian Painter Etchers in 1931; Canadian Society of Graphic Art in the same year and a member of the American Color Print Society, Philadelphia, in 1938. He has been vice-president of the Society of Canadian Painter Etchers since 1941.

H. Ross Wiggs, A.R.C.A., architect, was born in Quebec City and studied at McGill University and Massachusetts Institute of Technology, Boston. He graduated from Boston Tech. in 1922 and spent the next four years in New York, working in various architects' offices. On his return to Montreal in 1926 he entered the office of David R. Brown, architect, two years later joining the staff of H. L. Fetherstonhaugh. He opened his own office in 1933. He won several prizes in the Quebec Government's recent competition for better rural homes. He also studied drawing and painting under William Brymner, C.M.G., R.C.A., and under Maurice Cullen, R.C.A.

Murray Brown, A.R.C.A., architect, was born at Broughty Ferry, Scotland, and studied at University College, Dundee, and the Royal Academy, London. He settled in Toronto in 1914. He was elected an Associate of the Royal Institute of British Architects in 1911 and Fellow of the Royal Architectural Institute of Canada in 1934. He is a past president of the Ontario Association of Architects, 1925-36, and is on the council of the R.A.I.C.

# Academy Gives Annual Show

64th Exhibition  
At the Art Gallery

For this year's, its sixty-fourth annual, exhibition the Royal Canadian Academy has adopted a new policy. The city of Quebec has, for the first time, become one of the places visited by the Academy, and the exhibition was formally opened there a few weeks ago; it has now been brought on to Montreal and was opened, without ceremony, on Sunday at the Art Association, where it will remain till the last week of this month.

The transportation of the whole collection has, no doubt, made necessary a reduction of its size, and the narrower choice which had to be used has resulted in an improvement in the exhibition as a whole; the general level of the works is higher and they are seen to more advantage than in many former years.

As is natural in the circumstances, portraits of people in uniform and pictures of war incidents and activities are fairly conspicuous in this exhibition. Geoffrey Grier's two bold and free studies of a subaltern and a ship's cook are notable among these, as are one of an officer by Adam Sherriff Scott, R.C.A., and two by Marion Long, R.C.A. Uniforms appear also in portraits by Archibald Barnes, R.C.A.; Simone Denechaud, Allan Barr, A.R.C.A., and P. Tudor Hart. Among the civilian portraits are striking works by J. S. Hallam, Richard Jack, R.A., R.C.A.; Francesco Iacurto, Alphonse Jongers, R.C.A., and Stanley Royle, R.C.A. A rather stiff and formal portrait of Sir Ernest MacMillan, robed as an Oxford Doctor of Music is by Kenneth Forbes, R.C.A., and another picture of red academic robes is by Ernest Fosbery, R.C.A., of Dr. Walter Murray of Saskatoon. Other portraits are shown by John B. MacLellan, Oscar de Lall, Howard Edwards and N. de Grandmaison, A.R.C.A.

The war pictures include some by painters who are on active service in the Canadian Navy. Lieut. Rowley Murphy, A.R.C.A., has a picture of a Canadian destroyer ramming a submarine and another with an interesting pattern of searchlights, as well as two good drawings; and Lieut. Eric Riordon has a picture of a convoy at sunset. Harry Britton, R.C.A., has also painted convoys at sea. People at work in shipbuilding and munitions making are seen in works by Roy Greenaway, Frederick B. Taylor, J. R. Tate and Alma M. Duncan.

Among the more noteworthy landscapes there is unusual design in "Caledon Farm" by Peter C. Sheppard, A.R.C.A., and "Thunder Weather" by A. J. Casson, R.C.A., has interesting color of an approaching storm. Other outstanding landscapes are those by Alice A. Innes, A.R.C.A.; A. A. Macdonald, F. H. Bridgen, R.C.A.; Fred S. Haines, R.C.A.; Thomas H. Garside, Herbert S. Palmer, R.C.A., and Marc Aurel Fortin, A.R.C.A. Landscapes are also shown by Nora F. E. Collyer, Wilfred M. Barnes, A.R.C.A.; Geo. Thompson, H. G. Glyde, A.R.C.A.; Manly Macdonald, A.R.C.A.; R. L. Chadwick, Jean Charles Faucher, Geraldine M. Wrangel, Berthe des Clayes, Thurston Topham, F. S. Coburn, R.C.A.; L. A. C. Pantton, A.R.C.A.; Freda Pemberton Smith, Agnes Lynch, Ernst Neumann, Stanley Royle, R.C.A.; Frank Denton, Maurice Raymond, Hugh G. Jones, R.C.A., and Rita Mount, A.R.C.A.

Excellent pictures of still life and flowers are by Mrs. Jean Forbes, Richard Jack, R.A., and Mrs. M. A. Eastlake, with others by Simone Denechaud, W. P. Weston, A.R.C.A.; Jean Cameron and E. Le-

mieux. Studies of interiors are shown by Jeannette Gauthier, Jean Langlois and Adrien Hebert, R.C.A.; and a variety of other subjects are to be found in pictures by Jas. G. Macgregor, Tom Stone, Andre Bieler, A.R.C.A., and Kathleen Morris, A.R.C.A.

The watercolors, though few, make a very good collection. Some outstanding ones are by Hugh Robertson, of a West Indian scene; Lorne H. Bouchard, G. N. Norwell, Leslie Coppold, who gets much effect from a strange form of foliage, John Collins, Winifred F. Petchey, with studies of Eskimos; B. Middleton, J. S. Hallam and H. McDonic. Good watercolors are also shown by Tom Roberts, Henry J. Simpkins, A.R.C.A., and Joseph Dreany. There are a drawing by Marguerite S. O'Donnell and color prints by Walter J. Phillips, R.C.A., and Nicholas Hornyansky.

The exhibits of sculpture are also very few. One of the most important is a portrait bust of Chief Justice Sir Lyman Duff by Orson Wheeler, A.R.C.A., and works are shown by Alfred Laliberte, R.C.A.; Henri Hebert, R.C.A.; Florence Vyle, R.C.A.; John Sloan, A.R.C.A.; Frances Loring, A.R.C.A.; Herbert T. Miller, Sylvia Daoust, Sing Hoo, Hyllis Bronfman, Pauline D. Redell, Cecil Richards, Jacobine Jones, D. Allard and Waidyne Deyers.

The only architectural exhibits are photographs of buildings by W. Somerville, R.C.A., and H. Ross Wiggs.

## 64th Exhibit of R.C.A. Is Opening on Sunday

Without ceremony the 64th annual exhibition of the Royal Canadian Academy of Arts will open to the public in the galleries of the Art Association of Montreal on Sunday. This collection, marking a departure, was shown in the Quebec Provincial Museum from October 5 to 26 where it attracted a good deal of attention. With the paintings, drawings, prints and sculpture there were examples of handicrafts, this section being arranged through co-operation with the Canadian Handicrafts Guild.

## Events of Interest

Start—Nov. 29/43

Exhibition and Pageant  
At Art Gallery

Senor Eduardo Grove, Minister for the Republic of Chile in Canada, will formally open the Chilean exhibition at the Art Association on Thursday evening, December 2, at half-past eight o'clock.

The annual Christmas pageant for children and members' children and for grown ups, will take place this year on December 21st. The pageant will be designed, produced and performed by children and Art students of the Art Association classes. There will be the Adoration of the Shepherds and Kings, carols, procession, and an old nativity play.

## Exhibition Committee

Star Dec. 10th. 1943  
Display Will Benefit  
Children of Great Britain

MEMBERS of the organizing committee of the loan exhibition of Great Paintings—Five Centuries of Dutch Art, which will be held in the Gallery of the Art Association, 1379 Sherbrooke street west, for the benefit of the children of Great Britain. The Netherlands and other occupied countries from March 9 next to April 9, are as follows: Mr. Gerald A. Birks, Mr. John Bland, Mrs. Normag Bohn, administrator; Mr. Murray R. Chipman, Dr. Victor Dore, Dr. J. W. Hickson, Mr. R. P. Jellett, Mr. Mostyn Lewis, Dr. Arthur Lismer, Hon. G. P. Luden, Dr. C. F. Martin, chairman; Mr. Charles Maillart, Mr. G. A. Morris, Mr. F. Cleveland Morgan, Mrs. J. Cecil McDougall, Dr. W. P. Percival, Mrs. Hector Perrier, Mr. R. W. Reford, Mr. R. van Riemdsijk and Rev. Dr. Harry J. Stern.

MONDAY, DECEMBER 13, 1943

## Pre-Exhibition Addresses Planned

Members of the Ladies' Subscription Committee of the Loan Exhibition of Great Paintings, to take place at the Art Gallery in March, will be received by Mrs. J. W. McConnell tomorrow afternoon at 4.30 o'clock at her home, 1475 Pine avenue west. Addresses will be given on the pictures and on the cause for which the exhibition will be held—the children of Great Britain and of the Netherlands and other occupied countries.



# R.C.A. EXHIBITION HAS WARTIME NOTE

Evident in Scenes of Action and in Portrait Subjects

## PICTURES SHOW VARIETY

Display in Art Association of Montreal Galleries to Include Collection of Canadian Handicrafts

Without the usual formality of a private view, the 64th annual exhibition of the Royal Canadian Academy of Arts opened yesterday afternoon in the galleries of the Art Association of Montreal, following a successful showing in the Provincial Museum at Quebec where, through the cooperation of the Canadian Handicraft Guild, a collection of handicrafts was assembled. These items are due to be in place here early this week.

Works in the R.C.A. show total just short of 150 but it is a collection of even excellence with the war note evident both in scenes of action and portrait.

Harry Britton, R.C.A., shows his habitual authority in painting the sea in *On the Atlantic*—a convoy kicking up plenty of foam under the watchful eye of protecting planes, and in *Sunset with waves* pounding on a rocky shore. Rowley Murphy, R.C.A., has movement and drama in *H.M.C.S. Moose Jaw ramming U-501*, with the quarry in full glare of a searchlight and tankers aflame in the distance, while a sense of lurking danger is suggested in *Searchlights*, Eastern Canadian Port. Lt. Eric Rindon, R.C.N.V.R., has a mass of war vessels and other craft under a sunset sky in *Ahead to the Eastward* lies the *Dangerous Night*. The war effort in the factories forms the theme of *The Moulders* and *The Spirit of Total War* by Frederick B. Taylor. This is echoed again in *War Worker* by the sculptor John Sloan, R.C.A., and *Soldier* by the sculptor Frances Loring, R.C.A., in the tinted drawings—*The Fairmile Officers of Watch* and *H.C.M.S. Ottawa refitting* before being torpedoed, by Rowley Murphy, and *Army Girl in Warehouse* by Alma M. Duncan.

The Services figure among the portraits—though obviously lacking the scarlet and gold of peacetime—this group including Lt. Col. Alan Cockram by Allan Barr, A.R.C.A.; *Ft. Lt. Guy H. Rainville*, D.F.M., R.C.A.F., by Simone Denechaud, who also shows some sympathetically painted peonies, *Marion Long*, R.C.A., invests with dignity Lt. Commander Taylor, W.R.C.N.S., handles with confidence the portrait of Maj. Gen. C.F. Constantine, D.S.O., and in *The Enslaved Boy* paints a young airman. Uniforms figure in the contributions of Adam Sherriff Scott, R.C.A.—*Alan MacLachlan* and Sgt. Maj. Hugh Craig Black Watch; P. Tudor Hart has as his sitter Francis Richards, R.N.V.R., and Archibald Barnes, R.C.A., shows Cadet Sergeant Sinclair Geoffrey Grier, R.C.A., reveals direct attack and good structure in *Subaltern*—member of a Scottish unit looking much at ease in khaki shorts, and a hint of humor in *Ship's Cook*, whose culinary efforts have apparently escaped criticism.

Portraits of those engaged in more pacific pursuits make a good showing. By Ernest Fosbery, P.R.C.A., is *Dr. Walter C. Murray* in academic robe of gold-edged scarlet, a work loaned by the University of Saskatchewan. Richard Jack R.A., R.C.A., paints Walter A. Merrill, K.C., in legal gown, besides showing some admirable still lifes, including an appetizing *Ant-wine and liqueur bottles* and a toothsome small cheese. *Alphonse Jongers*, R.C.A., reveals his usual graceful treatment in the portrait of Mrs. F. R. Peverley, his other work being *Gregory S. McIntosh* Kenneth K. Forbes, R.C.A., has portraits of Hon. J. Allison Glen, K.C., L.L.D. Hon. Thomas Ven, K.C., and Sir Ernest MacMillan, the last named, in a gown of red and figured silk, holding a roll of music in which "Bach" is visible. J. S. Tallam, R.C.A., does a portrait of a woman in blue and white.

er, playing a flute, his other offering being a watercolor of a boy busy with piano practice. H. B. Bowen is the subject by Oscar De Lall, and Miss Janet and a watercolor called *Philip* are the offerings of Francesco Iacurto, Sketch of a Sarcee Indian is by N. De-Grandmison, A.R.C.A.

Much good work in landscape is displayed—F. S. Coburn, R.C.A., is as convincing as ever in two scenes typical of this province—*Retour du baptême*, a couple in a cutter with the baby in the woman's arms, which reveals his skill in arrangement and the painting of snow, qualities also evident in *Mill Logs* where a team travels a road beneath a cloudy sky. Stanley Royle, R.C.A., sends a work of good contrast called *Old Quebec*, looking from the Chateau Frontenac, the buildings being seen from above, and Norman, Nova Scotia Fisherman, which has plenty of character. Manly MacDonald, A.R.C.A., has a capably painted landscape in *Farm Buildings*, Bay of Quinte, with a noble elm reflected in a placid stream. Adrien Hebert, R.C.A., still finds grain elevators congenial subjects in *Matin au Port* and also shows an interior called *Dans l'Atelier*. Appartient a Roger Maillet, Hugh G. Jones, R.C.A., draws on his records of travel in *Cattaro Bay, Dalmatia*—a small harbor with shipping, stretch of water and massive sunlit mountains in the background. Rita Mount, A.R.C.A., shows moored fishing boats in her work called *Harbor Scene*, Glace Bay.

F. H. Bridgen, R.C.A., gives a good interpretation of the season in *Spring at Newtonbrook*, with trees white with blossoms and grazing cattle which seem quite undisturbed by planes speeding in a cloudy sky. A. J. Casson, R.C.A., in *Thunder Weather* shows a group of farm buildings cattle and trees flushed with the ominous light that precedes a storm. James L. Graham, A.R.C.A., besides a good impression of sun-shot atmosphere in *Wintertime along the Riverfront*, Montreal, with teams in snow, contributes a work of movement in *Turkey Cocks Fighting*. Herbert S. Palmer, R.C.A., manages well the high hues of autumn in *Haliburton Hills* and L. A. C. Pantou, R.C.A., offers a very individual rendering of Northern River Chute. George Thomson is in typical vein in *Breeze from the Northwest* and Alice Innes, A.R.C.A., paints a stream in autumn setting called *Near Burleigh Falls*. Fred S. Haines, R.C.A., has a good subject in *Bridge on Whitefish River*—a quaint structure innocent of cement. Wilfred M. Barnes, A.R.C.A., in *The Yellow House* has a typical peaceful landscape with clouds and Berthe Des Clays shows both autumn and winter subjects, of the chilly season being *St. Mary's Church, Como*, with team on the puddle-dotted road.

Lorne H. Bouchard, A.R.C.A., sends two crisply handled watercolors—*Barn Interior* and *View, Baie St. Paul* which are honest efforts and reveal a sound appreciation of the possibilities of the medium. Jean Charles Faucher effectively employs the palette knife in *Ferme Canadienne*, St. Laurent, Ile d'Orleans, and Marc A. Fortin, A.R.C.A., shows his usual forceful handling and pattern in two Gaspé landscapes. Thomas H. Garside displays an advance in *Spring Break Up* and *March Afternoon*, works marked by subtlety of tone and development in the handling of contrasts. Frank Denton shows good qualities in *December Morning, Burke's Falls*, while R. L. Chadwick paints sunlit snow with real understanding in *Local Grist Mill*. Milbrook, Ont. Ernst Neumann shows *The Martello Tower*, on Sherbrooke street, set amidst trees in summer leaf, and Kathleen M. Morris, A.R.C.A., in *A Morning Chat* records two men gossiping near a horse and sleigh. Peter C. Sheppard, A.R.C.A., has an effective design in *Caledon Farm*, the rolling land being plowed, and Henry J. Simpkins, A.R.C.A., has a boldly handled watercolor in *Getting the Hay in*.

Thurstan Topham is restrained in color in his *Fishing in the Gorge*, Mont Roland, and G. N. Norwell is successful with his Conte and watercolor drawing of *Bonsecours Market*. John Collins has two boldly handled watercolors of interest—*Shadows*, a city scene with building, illuminated by an arc light, seen from above, and *House in the Rain* with the fence mirrored in the wet sidewalk. Two still lifes are the offering of Mrs. Jean Forbes, who manifests skill in painting flowers, and Mrs. M. A. Eastlake is effective in her oil called *Snow Pattern*. Jack Hamer has succeeded with the high key of his watercolor called *Missisauqua Dam* and

Miss G. Paige Pinneo shows increasing confidence in *Le bureau de Poste*, Bic, Quebec—a quaint sunlit building with upper gallery, road and incidental figures all pushed in with vigor. It is a very satisfying watercolor. Hugh Robertson has good movement in his watercolor called *Fresh Breeze*, Bahamas.

Others exhibiting are Andre Bieler, A.R.C.A., Jean Cameron, Nora F. Collyer, Leslie Coppold, Joseph Dreany, Howard S. Edwards, Jeannette Gauthier, H. G. Glyde, A.R.C.A., Roy Greenaway, Jean Langlois, E. Lemieux, Agnes Lynch, A. A. Macdonald, Jas. G. Macgregor, John B. Maclellan, H. McDonic, B. Middleton, Winnifred F. Petchey, Maurice Raymond, Tom Roberts, Erda Pemberton Smith, Tom Stone, J. R. Tate, W. P. Weston, A.R.C.A., Geraldine M. Wrangel.

In Architecture: W. L. Somerville, R.C.A., Toronto, and H. Ross Wiggs, A.R.C.A., Montreal.

In Sculpture: Phyllis Bronfman, Sylvia Daoust, A.R.C.A., Waldyne De Mers, Henri Hebert, R.C.A., with bas-reliefs of Louis Francoeur and Doctor Montgoyery and a portrait bust of Armand Dupuis; Sing Hoo, Jacobine Jones, A.R.C.A., A. LaLiberte, R.C.A., with a girl entitled *La Croix Rouge*; Herbert M. Miller, A.R.C.A., Pauline D. Redsell, Orson Wheeler, A.R.C.A., with a portrait of Sir Lyman Duff; and Florence Wyle, R.C.A., with a nude Negress.

In Drawings, Etchings and Designs: Nicholas Hornyansky, A.R.C.A., Marguerite Scott O'Donnell and Walter J. Philipps, R.C.A., with color-wood-cuts.

A small loan exhibition of traditional handicraft will be opened in the Members' Room of the Art Association this afternoon at 3.30, when Mrs. George Currie will give a short address to the members of the Association of Traditional and contemporary work using as illustrations the articles from private collections in the Members' Room and those included in the Royal Academy Exhibition now on view in the galleries.

This is the first time that examples of handicraft have been included in the annual Academy event and it is considered as recognition of closer cooperation as the British Crafts exhibit evidenced the close tie between artists and craftsmen there.

The loan exhibition in the Members' room will include a medallion from the Old Basilica of Quebec (early 18th century) 100 year Boutonnier quilts, made in Charlevoix county; three examples of ceinture flechee (heirlooms) lent by Mrs. Geoffrey Porteous and Miss Mabel Molson. This particular handwork is unique. It is braided, has no weft, and is said to have some connection with the work done by the Lapps and Navajo Indians. It was not brought from France and one authority Roy Robinson, an American collector, has a theory that it was an Indian technique adopted by the early French settlers. The art was almost lost but it persisted in Assumption County and in the early 20th century one worker was brought to a convent in Montreal where her technique was studied.

Today it is taught in certain schools of domestic art in the Province of Quebec and is being used in different widths as belts, trimmings collars, etc., for dresses.

The examples of craft on display with the Academy Exhibition include work from the hands of such well known craftsmen as the Deichmanns. Most of the pieces are prize winners in the recent Guild competition Represented from the Province are Mrs. Nancy Dawes, Hutchinson Freres, pottery; Karen Bulow, weaving; all phases of craft work are included.

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A small loan exhibition of Traditional Handicrafts will be opened tomorrow afternoon at half-past three o'clock, in the Members' Room in the Galleries of the Art Association of Montreal. Mrs. George Currie, president of the Quebec Branch of the Canadian Handicrafts Guild, will speak on Handicrafts, Traditional and Contemporary, using as illustration the examples of contemporary handicrafts included for the first time in the Royal Academy exhibition now showing in the Art Gallery, and the heirlooms from private collections on exhibition in the Members' Room.

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In Architecture: W. L. Somerville, R.C.A., Toronto, and H. Ross Wiggs, A.R.C.A., Montreal.

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Three One Man Shows At Art Association

Gazette Nov. 6: 1943

Emma Frankenberg, Sam Borenstein and Oscar Cahen Exhibit Varied Works

In the Lecture Hall of the Art Association of Montreal three Montreal artists are displaying their work—Emma Frankenberg, Sam Borenstein and Oscar Cahen, a Czechoslovakian now resident here. These three "one man" shows offer variety in subject matter and also in techniques.

A happy spirit marks the work of Mrs. Frankenberg who is a straightforward painter with a nice color sense and a sound appreciation of drawing. She is not without versatility and at all times is balanced and sincere. In this group there are many enjoyable things—sunflowers in a vase with plenty of outdoor air is a subject that appeals, both as regards arrangement and the clean color employed. Another work of harmonious tones is *Blonde Nude* which is soundly modelled and very agreeable in the pink and blue of the garments which have slipped from the graceful body. Still Life has interested her—Oranges and Apples makes effective use of a figured background, while Still Life with Newspaper—the journal, incidentally, being *The Gazette* of a past date as the word "Singapore" is discernible on the front page "sweep"—shows skill in the painting of scarlet cyclamens. Like ability in painting blooms is revealed in *Bouquet of Flowers* and in *Calla Lilies*, making something attractive of their stiff formality being a test. Apples and grapes on a plate with fern nearby is another honest performance. Evidence of travel is shown in *Locarno and Venice*, the latter a glimpse of a canal, buildings and mooring posts for gondolas, and the same serious approach to her subjects is apparent in her heads and figures—*Negro Girl*; *Child with Kitten* and *The Sculptor* with a figurine.

Sam Borenstein does not generally tend to cheerful subjects, but in the present show does suggest greater unity in his design than is habitual with him. The handling is forceful but the general atmosphere verges on the grim. His buildings do reveal greater solidity as in the work called *St. Zotique Church* and in that of the church on Laurier avenue, seen on a winter day, City Hall avenue, too, as viewed from just south of Sherbrooke street, is a work of good spacious qualities. St. Joseph's Shrine also has impressive elements. Work in another vein are his portraits of an old man and of a girl and an interior with stove and table. For his landscapes he has gone to Mount Roland, where running water attracted him; Lac Ouareau, where he sets down wooded hills in autumn under a cloudy sky, and Ste. Marguerite, on a cold winter day, where he painted a train at the station with a background of rolling hills. Roof Tops is a city scene of this season.

Oscar Cahen has a flair for figures in motion and succeeds very well. He is equally apt with his small grotesques in black and white, which would serve well for marginal decorations. One effective sheet is of small bullfighters in action. His line is crisp and the handling of his figures in watercolors is confident. In these there is generally a sense of happy abandon.

# Handicraft Show At Art Gallery

Star Nov. 9: 1943

This year, for the first time in its history, the Royal Canadian Academy has admitted handicrafts into its annual exhibition. Through co-operation with the Canadian Handicrafts Guild, a collection of Canadian craft work was included at the exhibition at Quebec, and this section was opened on Wednesday at the Art Association of Montreal.

The opening was made the occasion of a meeting in the members' room of the Art Association, which was addressed by Mrs. George Currie, the President of the Handicrafts Guild. An additional collection of Canadian work has been arranged in the room, including some fine textiles and embroideries and a remarkable pair of candleabra, made of tin, from a church of this province.

Mrs. Currie, in her address, spoke of the valuable work done by the late Mrs. James Peck, the first president of the Canadian Handicrafts Guild, and went on to give a summary of what is being done for handicrafts in every province of Canada, not only by craft schools and societies but also in the interests of occupational therapy and by the Canadian Legion.

The collection, which is a part of the Royal Academy's exhibition, is only a small one, but it gives a good idea of the variety and high quality of the work which is being done, as much in the west as in the east of Canada. There are admirable specimens of textiles, embroideries, pottery, woodwork, basketry, silversmith's work and jewelry; some are the work of Indians and others follow Indian designs. The quality of all the work is as good as that in the British exhibition, which was shown at the Art Gallery last month.

Walter Abell to Speak

On Monday evening at the Art Association of Montreal, Walter Abell, editor of Canadian Art and supervisor of education at the National Gallery of Canada, will give an illustrated lecture on *Social Rhythms in Art* to which the public is invited.

Gazette Nov. 13: 1943

Art Gallery, Sherbrooke St. W., 4301 p.m.—Jean Boggs in Gallery Talk.

Gazette Nov. 12: 1943

Star - Nov. 13 - 1943

JEAN BOGGS will give a gallery talk on the Royal Canadian Academy exhibition at the Art Association of Montreal, at 4.30 p.m. tomorrow. It is a free, public meeting.

# Ross Pratt and Kenneth Neate Open Service Series Tomorrow

Gazette 4th Dec. '43

One hour of music will be provided by Ross Pratt, well known Canadian pianist, and Aircraftman Kenneth Neate, Australian tenor, at the first of the War Services Sunday Series of concerts to be held in the gallery of the Art Association on Sherbrooke street west tomorrow afternoon beginning at 3.15.

The series is being staged to bring to men and women of all the armed services the best of music and entertainment free of charge. At the conclusion of each program there will be a get-together with refreshments provided.

Mr. Pratt is acknowledged one of the most gifted pianists this country has produced. He is to be heard later this season as soloist with the Orchestra of Les Concerts Symphoniques and will also give a recital for the Ladies Morning Musical Club. His New York debut in Town Hall last season won him outstanding praise from Noel Strauss, associate music critic of The New York Times, and other music reviewers.

Aircraftman Neate came from Australia to the United States shortly after war was declared and was in line for a Metropolitan

Opera contract, it is understood, when he enlisted in the R.C.A.F. He has been heard in Montreal several times including an appearance at the Montreal Festivals when he sang the tenor role in a performance of Dvorak's *Stabat Mater* at St. Laurent under the direction of Sir Thomas Beecham.

Admission to the series is by tickets which may be obtained by men and women in uniform from the Art Gallery or any servicemen's centre. A single ticket admits the bearer and one other.

Dr. Eduardo Grove, Minister for the Republic of Chile in Canada, is arriving from Ottawa today, to open formally the exhibition of Contemporary Chilean Art this evening, in the Galleries of the Art Association of Montreal. This special preview is for members of the Art Association, who are invited to attend. No invitations have been issued.

**SARAH FISHER**

CONCERTS

at the ART ASSOCIATION OF MONTREAL

for the Benefit of Canadian Musicians

**EIGHTEENTH CONCERT**

Tomorrow, December 1st, at 8.45 P.M.

**OLGA LIEBER, Pianist**

**ARTHUR DAVISON, Violinist**

**GISELE POITRAS, 15-year-old Soprano**

At the Piano: Marie Therese Paquin.

Tickets: 57c. On Sale at Willis & Co., Ltd., 1220 St. Catherine St. West.

Star: Nov. 30: 1943

**Events of Interest**

Nov. 29 1943

**Exhibition and Pageant At Art Gallery**

Senor Eduardo Grove, Minister for the Republic of Chile in Canada, will formally open the Chilean exhibition at the Art Association on Thursday evening, December 2, at half-past eight o'clock.

The annual Christmas pageant for children and members' children for and grown ups, will take place this year on December 21st. The pageant will be designed, produced and performed by children and Art students of the Art Association classes. There will be the Adoration of the Shepherds and Kings, carols, procession, and an old nativity play.

Children's Art Show

Open to the public this afternoon from 1.30 to 6.30 o'clock and during the same hours next Saturday will be the Christmas exhibition of paintings and modelling by children being shown in the members' room of the Art Association of Montreal.

children being shown in the members' room of the Art Association of Montreal.



## Art and Handicraft Exhibitions Showing Now in Local Galleries

GALLERY trippers can mark several distinctive red letters on their art calendars for the city this week. The list includes a small loan exhibition of Canadian handicrafts at the Art Association, accenting the entrance of handicraft into the current Royal Academy Exhibition; that august show itself, also at the association, and the Contemporary Art Society Exhibit which opens a 10-day run today at the Dominion Gallery.

The separate handicraft show is in the Members' Room and includes colorfully embroidered panels, Boutonniere quilts, exquisite sashes of a type still taught in Quebec.

The work on display by the Academy is carefully chosen to cover a wide scope, and there are ceramics, Indian craft, hand-blocked materials and silver. Highest interest comes from the alliance of artists and craftsmen, a trend found in the British Handicrafts show. One of the most effective pieces is a large wall-hanging designed by Fritz Brandner and woven by Karen Bulow in gray. It is a simple study of men on horses.

The major part of the Academy Show is conservative with certain modern tendencies found in the use of color. There is a notable absence of the more progressive artists, one exception being Andre Bieler's sensitive "Ceux de la Gati-neau." Kenneth Forbes has done an impressive and dignified portrait of Sir Ernest MacMillan. Alma Duncan has made a war study, "Army Girl in Warehouse," a rich composition.

### Private View to Open Chilean Works of Art

Senor Eduardo Grove to Officiate at Art Association  
On Thursday  
Gazette Nov. 27/43

On Thursday with a private view a large and comprehensive exhibition of present day painting and sculpture of Chile, sponsored by the Ministry of Education and by the University Faculty of Fine Arts of the Republic of Chile and organized by the Toledo Museum of Art, will open in the galleries of the Art Association of Montreal. The formal inauguration will be performed at 8.30 p.m. by His Excellency, Senor Eduardo Grove, Minister for the Republic of Chile in Canada.

A hint of what may be expected can be drawn from a passage in the introduction to the elaborate illustrated catalog which reads:

These painters are familiar with international art trends, yet resistant to fashions foreign to the Chilean spirit. Their brushwork reflects the solid tradition of painting, and to long approved modes of artistic expression they add a flavor peculiarly their own. They avoid pedantic nationalism, knowing that the national character grows through centuries and cannot be forced. They are not illustrators of Chilean life nor concerned with the intellectual, the theoretical, the psychological or the abstract in itself. The content of these canvases is beauty seen and felt, emotion transferred to the spectator by the pleasures of luscious paint.

On Friday afternoon there is also to be a pre-view of the exhibition of paintings and pastels by Bruno Bera, a Czechoslovakian artist.

One announcement for the New Year is that an exhibition of work by members of the Canadian Group of Painters will open on January 6.

### Art Societies

At the Art Association of Montreal next Monday evening, November 15th, at 8.30, a lecture on "Social Rhythm in Art" will be given by Walter Abell, editor of "Canadian Art" and Supervisor of Education at the National Gallery of Canada. The public is cordially invited and there will be no charge for admission.

### Dutch Art Will Be Shown Here

Star—Nov. 26, 1943  
Big Exhibition in Aid Of European Children

A second exhibition of important pictures, lent from public galleries and private collections, is to be held at the Art Association of Montreal at the end of this winter. The first exhibition, at the beginning of 1942, contained works by famous painters of many countries; it brought to it the largest crowds that have ever visited an art exhibition here, and it produced a large profit for the benefit of the men of the Merchant Marine and their families.

The coming exhibition, which will be opened in March, will show "Five Centuries of Dutch Art," and it has the warm support of the Government of The Netherlands. The Dutch pictures were a very important feature of last year's collection; this time others, equally notable are to be lent, some of them being pictures belonging to The Netherlands Government, which are on this continent as "War Guests." All ages of Dutch art will be represented from the primitive painters to the present day; in the collection of more than a hundred pictures there will be fine examples of the great days of Dutch painting in the sixteenth and seventeenth centuries, and a number of the best works of Van Gogh. The exhibition will give Canadians an opportunity of seeing some famous pictures, which will return to Europe when the war is over.

The proceeds of this exhibition are to be used for the benefit of the children of Great Britain, The Netherlands and of other occupied countries.

### Tomorrow Final Day Of R.C.A. Exhibition

Gazette Nov. 27/43

Sunday will mark the last opportunity of viewing the 64th annual exhibition of the Royal Canadian Academy of Arts which has occupied the galleries of the Art Association of Montreal since early this month. Today was the date originally set for the closing, but the exhibits will remain in place for the additional day. This collection which totals 147 items, contains much interesting work of solid qualities that has drawn a good attendance to the local galleries and it also proved an attraction when it was shown in the Province of Quebec Museum in Quebec prior to its arrival here. Hitherto the R.C.A. exhibitions have been held in alternate years in Toronto and Montreal.

### Art Exhibition Well Attended

Star Dec. 9th, 1943  
Preview Held at Art Association

At a preview of paintings of Spain, by Bruno Beran, given at the Art Association of Montreal, the following attended: Sir Montagu Allan, Mrs. Julius Griffith, Mrs. Geoffrey Porteous, Monsieur Maurice Heyne, Belgian Consul Miss Heyne, Dr. Tadeusz Brzezinski, Polish Consul, Dr. Jaroslav Gardawsky, Czechoslovakian Consul, with Mrs. Gardawsky and Miss Gardawsky, Mr. G. Jaccard, Swiss Consul, Mr. Peter Cabric, Yugo Slav Consul, Mr. Jean Lallemand, Mrs. Mercier Gouin, Mrs. Samuel Bronfman, Mrs. R. R. MacDougall, Mrs. Russell Smith, Mr. and Mrs. C. Hessey-White, Madame Pauline Donald, Rev. Dr. and Mrs. G. H. Donald, Mrs. Phillips, Lady Marler, Mrs. Lyon Bercovitch, Mrs. Robert Lightstone, Mr. and Mrs. Saul Hayes, Mr. and Mrs. Max Sendel, Dr. and Mrs. Maurice Berne, Mrs. J. Kellert, Mr. Sol Kellert, Misses B. and H. Kellert, Mr. and Mrs. C. N. Sommer, Dr. and Mrs. A. B. Ilievitz, Mrs. J. Elkin and Mr. and Mrs. A. H. Jassby.

### DUTCH PAINTINGS TO BE EXHIBITED

Benefits From Showing Will Be Used for Relief of War Children

A loan exhibition of paintings, Five Centuries of Dutch Art, will be presented by the Art Association of Montreal in the Art Galleries from March 9 to April 9, 1944 for the benefit of the children of Great Britain, the Netherlands and occupied countries, it was announced yesterday by Dr. C. F. Martin, president of the association. The exhibition will be under the patronage of His Excellency the Earl of Athlone, Governor General of Canada and Her Royal Highness the Princess Alice and Her Royal Highness, Juliana, Princess of the Netherlands.

In making the announcement Dr. Martin recalled the success of the loan exhibit of masterpieces held by the association in the spring of 1942 which realized some \$18,000 for the merchant seamen, attracting some 80,000 visitors to the galleries. He also paid tribute to Mrs. Norman Bohn who organized the first exhibition and who is again active in the organization of this one.

The exhibit will include well over 100 paintings, covering five centuries of Dutch art including primitives, masterpieces of the 16th century and representative works of the artists of later periods up to Van Gogh. This modern Dutch artist will be represented by 15 of his most famous works.

The Netherlands Government in Canada and in the United States are sponsoring the exhibition and have given their assurance that there will be sufficient canvases to make the exhibition as outstanding a success as the earlier one. The paintings will come from private collections, museums and dealers here and in the States.

In explaining why the council of the Association had chosen children as the benefit object of the exhibit Dr. Martin said that there is "no cause more worthy of support than the children of the ravaged countries of Europe." He pointed to the ever increasing incidence of homelessness, of starvation conditions, the lack of clothing and even of medical supplies in the countries that have been devastated by the

enemy. Some indication of the importance of civilian relief, he said, was the fact that the Canadian Red Cross had undertaken a great deal of this work. He also recalled the project sponsored by the National Committee on Mental Hygiene to send social workers to Great Britain to work in war nurseries there to help restore normalcy to many children who had been affected by bombing and to help prevent the occurrence of mental disorders in others.

Agencies which will aid in the distribution of funds realized by this exhibition will be the Canadian Red Cross through the International organization and the Netherlands Relief Fund.

On the honorary committee in charge of the exhibition are His Worship the Mayor, His Excellency J. W. M. Snouck Hurgronje, minister for the Netherlands, Hon. Hector Perrier, H. A. Norton, Huntly R. Drummond, J. W. McConnell and Mrs. Norman Bohn, honorary secretary.

### Patrons for Concerts

Star Dec. 2/43  
Series at Art Gallery Commence Sunday

Patrons of the War Services' Sunday series for the entertainment of the armed forces which will open with a concert in the Gallery of the Art Association on Sunday afternoon, December 5th, at a quarter past three o'clock, are as follows: Mayor Adhemar Raynault, Right Rev. John Dixon, Rev. Dr. and Mrs. George Donald, Msgr. O. Maurault, Sir H. B. Montagu and Lady Allan, Mrs. H. B. Bowen, Mr. and Mrs. Allan Bronfman, Commander M. Campbell, Dean Douglas Clark, Mrs. Athanasie David, Mrs. George Drummond, Madame Pauline Donald, Mr. Sydney G. Dobson, Mr. Huntly Drummond, Miss Sarah Fischer, Major R. Haweis, Mrs. Duncan Hodgson, Mr. Alban Janin, Mr. Jean Lallemand, Air-Vice-Marshal R. L. Marix, Dr. and Mrs. C. F. Martin, Mayor Walter Merrill, Mr. and Mrs. J. W. McConnell, Air Chief Marshal A. de Niverville, Mr. Bernard Naylor, Mr. Harry A. Norton, Captain J. E. W. Oland, Hon. Hector and Mrs. Perrier, Brig-General and Mrs. E. de B. Panet, Mr. Wilfred Pelletier, Brig-General E. J. Renaud, Major Juliette Pelletier Ramsey, Captain N. R. Southward, Mrs. Russell Smith, Mr. and Mrs. Jules R. Timmins, Mr. de H. Tupper, Senator and Mrs. Donat Raymond and Mr. and Mrs. Morris W. Wilson.

### Concert Series Planned Here

Star Dec. 1st, 1943  
Art Group Announces Programs for Troops

The Art Association of Montreal, which last year opened the members' room in the Art Gallery for the use of men and women in uniform, has decided to increase the service it is rendering by the provision of a series of Sunday concerts and entertainments.

A number of women have formed a committee under the chairmanship of Mrs. Sydney Dobson to organize these concerts, the first of which will take place on Sunday next at 3.15 p.m. in the Art Gallery. The concerts will be known as The War Services' Sunday series, and all men and women in uniform and their guests are invited to attend. Distinguished artists have expressed pleasure at being able to donate their services.

At the opening concert, Ross Pratt, one of Canada's leading pianists, will be heard at the piano, while Jules Jacob, well-known tenor of the Allouette Quartette, whose concert in Town Hall last week was one of the week-end events in New York, will sing. After the concert light refreshments will be served in the members' room by members of the committee.

Tickets, which will enable each holder to bring a guest, may be obtained by anyone in uniform upon application to the Art Gallery or at the various service men's centres.

The committee for the series is as follows: Mrs. Sydney Dobson, chairman; Mrs. Burke Atkinson, Mrs. Norman Bohn, chairman of Public Relations Committee, Miss Roberta Beatty, Mrs. Pierre Casgrain, Mrs. Henri Geoffroy, Mrs. Maurice Hodgson, Mrs. John Langdon, Mrs. W. C. J. Meredith, Mrs. Geoffrey Porteous, Mrs. Victor Whitehead, Mrs. Arthur Young, and Mrs. Norman Rankin, secretary of Public Relations.

### SEES ART CARRYING FRIENDLY MESSAGE

Gazette Dec. 3/43

Dr. E. Grove Speaks at Opening of Exposition of Chilean Works

"I am sure that you will feel through these paintings the warm message of fellow feeling and friendship which, through the intermediary of the Chilean painters, the people of Chile send to the Canadian nation." So stated Dr. Eduardo Grove, Minister from Chile to Canada, at the opening of an exposition of contemporary Chilean art, last night at the Montreal Art Gallery.

Dr. Grove continued, "It moves me especially that Canada should receive this exposition and concede it her generous interest, when she is wholly preoccupied with the war effort." Dr. Grove commented that this indicated that Canada knew that in fighting against barbarism and Nazism, she was fighting for the liberty of the human spirit, and for a world order which among other things would allow artists to work without persecution.

The speaker said that in observing a painting one could find the emotional depth, the psychological characteristics and the vital perspective of the people to whom the artist belonged. Thus, "of all the spiritual messages that one nation can send to another none is clearer or more noble than painting." He added that he understood Canada better after having seen the work of her artists.

Dr. Grove referred to the pictorial renaissance that developed in Chile after the Great War. The young painters had emigrated to Paris and, as a result, contemporary Chilean art enjoyed the fruitful contact of French art, but had developed its own authentic revelations and had proved its own artistic independence, he noted.

The speaker declared that the exhibition of paintings was one of the many cultural links which each day were being more closely woven between Chile and its northern friend and neighbor, Canada. He expressed the hope that in the future, when the war was ended, a real current of spiritual interchange would be established.

### Lisner Will Lecture

Lecture on The Art of Appreciation will be delivered tomorrow p.m. by Arthur Lisner in the Gallery of the Montreal Art Association. The event will be sponsored by the Province of Quebec Teachers' Association.

### Bruno Beran Exhibits Paintings of Spain

Gazette 11/3/43  
Pastels and Oils on View at Art Association of Montreal

Paintings of Spain by Bruno Beran, being shown in one of the upstairs galleries of the Art Association of Montreal, reveal this Czechoslovakian artist to be sympathetic to pastels which he handles in a crisp, direct manner. His color is uniformly harmonious, a quality also evident in the few oils he has on view. Besides a self-portrait he also shows three pastel portraits of women.

Ibissa has supplied some good subjects, though the architecture is far from impressive, and from here he shows The White Houses, with a woman seated on a doorstep and another carrying a basket; A Picturesque Corner, with irregular buildings with verandahs outside the windows and a solitary figure in the street; A View to the Cathedral; and Ibissa Slums where more figures through the narrow thoroughfare. Typical Spanish landscape is rather drear, and asses and figures lend interest to Landscape, Segovia.

He has greater opportunity for gayer color in his heads and costume subjects—Juanita, a girl seen against a red background; Red Cape, Spanish Girl; Flower Girl; Festive Costume of Spain; Child of Spain; Girl in My Garden and Reverie in which the types are convincingly interpreted.

Stronger color marks his oils as in Red Cap Balearic Fisherman; Gypsy Girl and Balearic Fisherman's Kitchen, with seated man and woman and a girl cooking at a stove. The Old Fishermen are good types painted with sympathy and understanding, and Water-Girl is shown above clusters of buildings edging a harbor.

The catalogue contains much biographical data concerning the painter who has travelled widely.

He was born at Brno, Czechoslovakia, and studied at the Vienna Academy of Arts, later going to Paris where he studied under Claude Monet. He also attended the studio of Lucien Simon. In 1913 he settled for a time in Holland and returning to Paris in 1923 he was made an Associate of the Societe Nationale des Beaux Arts. His first contact with Spain was in 1931.

### Spanish Pictures By Bruno Beran

Star Dec. 4/1943

The Czechoslovak painter, Bruno Beran, is giving his first exhibition in Montreal and it opened this week end at the Art Gallery. Most of the works in this little collection of some thirty-five are pictures of places and people in the Balearic Islands, and the majority of them are in pastel.

The oil pictures, though few, are some of the most striking. A picture of a fisherman's kitchen is a happy composition and an interesting study of interior lighting; the "Water Girl" is a very decorative arrangement of a figure against a background of a distant town; and there is a strong study of character in the red-capped fisherman, rich colour in the Gypsy Girl and two splendid old heads in the "Old Fishermen."

Mr. Beran's work in pastel is even more successful than his oil painting, and in some of these pictures, notably in the portrait of himself he has got all the quality of the best of the eighteenth century pastellists. Several are portrait studies of handsome girls of the Balearic Isles; charming pictures with fine colour of their dresses and of flowers which surround them. There are also fine and very expressive heads in two black and white drawings, one of two old women, the other of a mother and child.

There are a few landscapes and some views in towns of the Balearics and Spain. The "Typical Spanish Landscape" has a good pattern of fields and walls, there is hot sun in a view of Segovia, and there are several street scenes, in Ibissa and elsewhere, in which white walled houses make effective designs. The whole exhibition is unusually interesting.



# CHILEAN ART SHOW FORMALLY OPENED

Gazette Dec. 4/43

Private View of Contemporary Paintings Held at Art Association

## WORKS REVEAL VARIETY

Landscapes, Figures and Still Lives by Competent Painters Form a Good Representative Collection

Generally agreeable to look at are the paintings which form the Chilean Contemporary Art exhibition which, with a private view, was opened in the galleries of the Art Association of Montreal last night. The show does not lack variety, the works are wholesome in theme and the painting reveals a laudable seriousness and skill in execution, a quality also evident in the sculpture and examples in other mediums.

Pablo Burchard is eminently successful with *The Drinking Place* — a raised tank, three calves and two trees with a high white wall in the background, a work in which the painter has skilfully caught the effect of sunlight and shadow. Another capital painting from this brush is *Portrait of Margarita*, the subject being seen in profile. Sunlight floods the canvas called *Autumn*, by Armando Lira — a building-eroded road sprinkled with fallen leaves, trees in yellow foliage and a range of blue mountains in the background. This work was acquired by the Toledo, Ohio, Museum of Art. More impressionistic in treatment is the lively *Osorno Landscape* of Sergio Montecino, which shows tree-dotted rolling country under a cloudy sky with streaks of blue. *Landscape in Spring* by Carlos Pedraza has as its theme a town square with fountain, trees and buildings in the background, while Jorge Caballero in *Storm* shows windswept trees near water beneath a cloud-filled sky. There is good color and sound painting in *Hill* by Jose Caracci, with a woman carrying a bucket near an old building, the rise behind the structure being topped by a couple of trees. Sunlight gliding an old tree marks the landscape called *Matins* by Augustin Abarca, while *Lagoon*, with cattle in the tree-edged water, records a later hour. *Lebu Landscape* by Carlos Isamit, with the sunlit trunks of old trees, an ox wagon at the bend of the road and water beyond, is effective in design and confident in handling. Varicolored houses edging a narrow road gave *Mireya La Fuente* a good subject in Chilean Country with a distant range of mountains under a threatening sky. The landscapes shown indicate that the country is rich in varied paintable material.

### FIGURE SUBJECTS SHOWN.

Figure painters are strongly represented, a sincere and direct work being *My Family* by Hector Banderas — mother in red, and two girls in blue and yellow respectively seated at a table covered with a red cloth. Vacationists — with two women reclining in the shade of trees is another example from his brush. Isaias Cabezon has a portrait of the Poetess Sara Rojas dressed in blue and wearing a yellow scarf about her neck against a blue background. Bolder in attack is the painting of a young woman by Hector Caceres called *The Red Kerchief*. Softer in treatment is a seated woman in pale blue, with cat on a nearby table, by Ana Cortes, while Victoria Cox paints a woman reading, her dress having slipped from her shoulders. There is more than a hint of sophistication in the hatted and veiled young woman, called *Black and White*, by Gregorio de La Fuente, while Roberto Humeres uses a lovely blue in the dress



**INTERIOR (1941)** by Camilo Mori, who studied in Europe and is described as "an imaginative and cultured spirit, receptive of all present-day trends in art," is about the only canvas of obscure meaning in the exhibition of Chilean Contemporary Art now being held in the galleries of the Art Association of Montreal.

of *Portrait of my Niece Teresa*, seated with hand on hip. The Girl with the Doll, by Enrique Lopez, — a serious looking youngster — is an attractive work painted with sympathy and understanding, while Jim Mendoza finds a good subject in *The House Painter*. There is no pretence to beauty in the boldly treated woman called *The Model* by Enriqueta Petit.

Dora Puelma is represented by a painting called *Maternity* — a woman suckling her baby while another woman looks over a shawl-covered shoulder and Marta Villanueva has a rather mistily painted woman reading a book called *The Lady with the Blue Cap*. There is much cheerful color in the painting called *Interior* by Augusto Eguluz — a woman seated on an orange-colored sofa, while a nearby table, with a green cloth, bears a vase of flowers.

Fruit and flowers figure largely in the still lifes. Maria Pontecilla shows a bowl, a goblet and two brownish pears against a rumpled drapery, while Laureano Guevara dips into brighter color with an arrangement of apples and purple and white flowers in a red vase. Berta Molinari makes a colorful pattern of oranges, lemons and flowers, while a couple of books and a red rose in a glass vase are employed by Julio Ortiz de Zarate. Aida Poblets is a bit more material and makes a good composition of a bottle with a red label, a glass and knife on a red table.

Work in the watercolor medium is interesting, Beatriz Danitz having an excellent and original subject in *Seal in Repose*.

This exhibition was sponsored by the Ministry of Education of the Republic of Chile and the Faculty of Fine Arts of the University of Chile, and was organized by the Toledo Museum of Art in collaboration with the office of the coordinator of Inter-American Affairs.

## Round-Up of Art Shows in City

This week a tour of art centres in Montreal offers stimulation for the general public and some exceptionally fine ideas for the Christmas gift buyer who prefers to buy Canada.

At the Art Association a Chilean contemporary art collection is provoking inevitable comparison with the great splash made by the recent Mexican exhibition. It is less colorful, less an evidence of straight showmanship combined with fine art, but there are some extremely pleasing still-life studies and portraits, especially those by Enriqueta Petit and Maria Pontecilla. This exhibit is sponsored by the Ministry of Education of the Republic of Chile and the Faculty of Fine Arts of the University of Chile.

Also at the Art Association is an exhibition of Spanish paintings by Bruno Beran, Czechoslovakian artist.

At the Dominion Gallery, running from December 4 to 24, an excellent collection of paintings by old and modern artists has been set up as a Christmas sales exhibition. Among the moderns are two very distinctive works by Jacques de Tannencour, some small, garishly handled pieces by Fritz Brandtner, a lovely nude by Marguerite Falamel, and characteristic works by Arthur Lismer, Allan Harrison, Goodridge Roberts, John Lyman and others. Among the first-showing artists here is William Armstrong who displays an unusual portrait technique.



**PORTRAIT OF MARGARITA** by Pablo Burchard is among the many attractive works in the Chilean Contemporary Art exhibition being held in the galleries of the Art Association of Montreal. It is a painting of quiet tones, the high note being supplied by the collar which is red. Burchard, who was born in Santiago in 1876, is professor of painting at the School of Fine Arts and directed this institution from 1932 until 1935. His works have received the highest awards in the official Salons. The exhibition was organized by the Toledo Museum of Art.

## Future Music Star 11.12.43

The second concert of the War Services Sunday Series is to be given at the Art Association, Sherbrooke street west, on Sunday afternoon, December 19, at 3 o'clock.

## Mrs. Luden Is Hostess

Star Dec. 17/43

Receives Committee for Benefit Loan Exhibit

THE LADIES' Committee for Occupied Countries in Europe organized in behalf of the Loan Exhibition of Great Paintings — Five Centuries of Dutch Art, which will be held in the Gallery of the Art Association, for the benefit of the children of Great Britain, Holland and other occupied countries, from March 9 to April 9 next, were received by their president, Mrs. G. P. Luden, wife of the Consul-General for the Netherlands, at her home, 54 Summit Circle, yesterday afternoon.

The following were present: Vice-president, Mrs. Daniel Steen, wife of the Norwegian Minister to Canada; honorary treasurer, Mrs. D. Coulourides, wife of the Secretary of the Greek Consulate; joint honorary secretaries, Mrs. Pierre Philippon, whose husband is attached to the Fighting French Mission to Canada, and Mrs. A. van Riemsdijk, Mrs. T. Brzezinska, wife of the Polish Consul-General; Mrs. P. Cabric, wife of the Consul-General of Yugoslavia; Mrs. de Ceuleneer, wife of the Secretary of the Belgian Legation; Mrs. P. Dupong, wife of the Prime Minister of Luxembourg; Mrs. S. Formagie, representing Russia; Mrs. J. Gardavsky, wife of the Consul-General of Czechoslovakia; Mrs. G. B. Holler, wife of the Consul-General of Denmark; and Mrs. Norman Bohn, honorary secretary of the Loan Exhibition.

## 1943 Exhibition Committee Hears Aims of Project

Members of the Ladies' Committee for Occupied Countries in Europe organized on behalf of the Loan Exhibition of Great Paintings — Five Centuries of Dutch Art — which will be held in the galleries of the Art Association, for the benefit of children of Great Britain, Holland and other occupied countries from March 9 to April 9 next, were received by their president, Mrs. G. P. Luden, wife of the Consul-General for the Netherlands, at her home, Summit Circle.

Mrs. Luden in addressing the committee expressed gratitude to the Art Association for organizing the exhibition for the benefit of the suffering children of Europe and to the public for giving its support. She spoke of the deplorable conditions existing today in her own and other occupied countries quoting recent published statements which she said bring to us daily a closer understanding of the plight of non German children living under German rule today with a realization of what such conditions will mean to the future generation.

The following were present: Vice-president, Mrs. Daniel Steen, wife of the Norwegian Minister to Canada; honorary treasurer, Mrs. D. Coulourides, wife of the secretary of the Greek Consulate; joint honorary secretaries, Mrs. Pierre Philippon, whose husband is attached to the Fighting French Mission to Canada, and Mrs. A. van Riemsdijk, Mrs. T. Brzezinska, wife of the Polish Consul-General; Mrs. P. Cabric, wife of the Consul-General of Yugoslavia; Mrs. de Ceuleneer, wife of the Secretary of the Belgian Legation; Mrs. P. Dupong, wife of the Prime Minister of Luxembourg; Mrs. S. Formagie, representing Russia; Mrs. J. Gardavsky, wife of the Consul-General of Czechoslovakia; Mrs. G. B. Holler, wife of the Consul-General of Denmark; and Mrs. Norman Bohn, honorary secretary of the Loan Exhibition. Gazette 18.12.43

## December 29/43 Closes Chilean Art Exhibit

Last Special Offering of Art Association Until Show on January 6

December 29 is the date now set for the closing of the exhibition of Chilean Contemporary Painting being held in the galleries of the Art Association of Montreal. This show, which was opened early this month by Dr. Eduardo Grove, Minister for the Republic of Chile in Canada, contains much engaging work which is distinctly cheerful in color and not lacking in variety.

The exhibition of Spanish paintings, in oils and pastel, by Bruno Beran, also shown in one of the upstairs galleries, lasts until December 24.

These two attractions are the last special offerings of the present year, the next event being a showing of the work of members of the Canadian Group of Painters which is due to open on January 6.

The Lecture Hall, which until recently was the scene of three exhibitions, is now being hung with paintings by Canadian artists, a particularly strong section being the group of paintings by the late J. W. Morrice, R.C.A.

In connection with the educational work of the Art Association of Montreal, it is announced that the School of Art and Design will close for the Christmas vacation from today until January 5 and the children's classes from today until January 8.

## Regina Shoolman On Persian Art

Star Dec. 11th. 1943

"The Romance of Persian Art" was the title of a lecture given on Thursday evening at the Art Association of Montreal by Regina Shoolman, formerly of Montreal, the author of well known books on art history and secretary of the Iranian Institute in New York.

Miss Shoolman's address covered the whole history of art in Persia, from prehistoric ages, about 3000 B.C., or earlier, to a quite recent time, and included in a short space enough knowledge for a course of lectures. It was illustrated by a great number of excellent lantern slides which showed bronzes from Luristan, prehistoric pottery with symbolic decoration, Sassanian metal work and many works of art of the Mohammedan period in Persia. Ceramics, metal work, architecture, painting, carpets and other textiles were all illustrated and Miss Shoolman had much to say about the origins of them and about the symbolism and the stories represented in them.

F. Cleveland Morgan introduced and thanked the lecturer.

## Gazette December 20th. 1943 Carols Form Program Tomorrow At War Services Sunday Series

A Christmas Song Festival will be given as the second of the presentations of the War Services Sunday Series and will take the form of a carol recital to be given in the main gallery of the Art Association on Sherbrooke street west tomorrow afternoon at 3.15.

The program will be given by the Choir of Erskine and American United Church under the direction of B. E. Chadwick, the organist and choirmaster. Edna Marie Hawkin will be at the piano, and solos will be given by June Chadwick, F.O., Eric Whittemore, Patricia Kenedy and Mrs. R. L. Douglas.

Several traditional carols will be sung including a group for women's voices. The choir will also render *The Three Kings*, a Christmas motet by Healey Willan, the well-known Canadian composer.

F.O. Whittemore will sing Corne-

lius's Christmas Song.

The complete program is as follows:

Carols, In Bethlehem, two settings of What is the Lovely Fra-

grance the Song of the Crib, Our Lady's Lullaby, Here is the Little Door, Song of the Nuns of Chester, In Dulci Jubilo, The Holly and the Ivy, Patapan, This Endless Night, Christmas Day is Come, Sion's Daughter, Lo How a Rose, Lullay My Liking, Ding Dong Merrily on High.

Refreshments will be served in the members' room after the concert. Employees of the Auxiliary Aid of the Bell Telephone Company will act as hostesses. The presentation is open to members of the Armed Forces and tickets admitting the bearer and a friend may be obtained at any service men's centre.

## Gazette 13th. 1943 MONDAY, DECEMBER

## Pre-Exhibition Addresses Planned

Members of the Ladies' Subscription Committee of the Loan Exhibition of Great Paintings, to take place at the Art Gallery in March, will be received by Mrs. J. W. McConnell tomorrow afternoon at 4.30 o'clock at her home, 1475 Pine avenue west. Addresses will be given on the pictures and on the cause for which the exhibition will be held — the children of Great Britain and of the Netherlands and other occupied countries.



## Local Artists Exhibit At Academy Show

**Military Trend Evident and Quality Higher —  
Handicrafts Shown for First Time With R.C.A.**

Following a successful showing in the Provincial Museum at Quebec, much interest here is now being shown in the sixty-fourth annual exhibition of the Royal Canadian Academy, and the Canadian Handicrafts Exhibition, being held at the Art Association of Montreal.

The show is smaller than usual but it is represented by well-known Canadian artists from local and distant points, and the general quality of the work is higher which is most encouraging.

The wartime trend predominates in portraits of people in uniforms, and scenes of war activities are conspicuous. It is all the

more interesting because many works are by local artists on "Active Service."

Notable among the portraits is a graceful treatment of Mrs. F. R. Peverley, Clarke avenue, in turquoise blue dress, with pearl ornaments exquisitely handled by the well-known painter, Alphonse Joagers, R.C.A., who also shows a handsome portrait of Gregory S. McIntosh.

A very fine portrait of His Worship the Mayor of Westmount, Walter A. Merrill, K.C., wearing his advocate's robes, and which was reproduced in this paper's issue of July 29th, is the work of Richard Jack, R.A., R.C.A., who recently resided on Victoria Avenue, Westmount.

P. Ernest Fosberry, R.C.A., the newly-elected president of the Royal Canadian Academy of Arts, and brother of Dr. C. S. Fosberry, founder and former principal of Lower Canada College, now in retirement in England, shows a clever execution of brushwork on the portrait of Dr. Walter C. Murray, of the University of Saskatchewan, in Academic robes of gold-edged scarlet.

A few of the military portraits which are bright spots of the show, include, Lieut. Commander Taylor, W.R.C.N.R. and Major-General C. F. Constantine, D.S.O., by Marion Long; Flight Lieut. Guy H. Rainville, D.F.M., R.C.A.F., by Simone Denechand; two Highlanders, Major Hugh Craig and Alan MacLachlan, are by Adam Sheriff Scott, R.C.A.; Francis Richards, R.C.N.V.R., in naval uniform and seated on a blue chair, is by P. Tudor Hart; and an amusing subject of a ship's cook, and a subaltern in khaki shorts are by Geoffrey Grier.

### War Trend Evident

The war trend is followed up with scenes of action by Lieut. Eric Riordin, R.C.N.V.R., of Westmount, who is on active service, shows a cruiser and some smaller craft, entitled, "Ahead to the Eastward Lies the Dangerous Night."

A fine drawing of a Canadian destroyer ramming a submarine, and one of glaring searchlights at an Eastern Canadian port, is ably handled by Lieut. Rowley Murphy, A.R.C.A., R.C.N.V.R., as well as his drawing of two Fairlie officers, off watch asleep in their bunks, with their uniforms neatly draped over the chair-backs.

Among the noteworthy landscapes by local artists, is that of a peaceful countryside and yellow house by Wilfred Barnes, A.R.C.A., of Grosvenor Avenue; and two fine landscapes typical of Quebec, with blue sky, a pair of horses drawing lumber through the woods, and a happy couple returning home from church in horse drawn sleigh, by the well-known artist, F. S. Coburn, R.C.A., whose works incidentally, are represented in many local homes in the West End.

Other local artists exhibiting are, Freda Pemberton Smith, Windsor Avenue, who shows "Houses Under Construction" at Kingston; Nora Collyer, of 4090 Dorchester St., with her "Creek" at Foster, Que., in springtime showing pussy willows on the trees; Ernst Neumann, 1215 Greene Avenue, shows "Martello Towers," with a black robed priest walking in the coolness of the garden; and "Fishing in the Gorge", at Mont Rolland, contributes the fine work of Thurston Tonham, of Verdun.

Water colours are few in number this year, but they make up in quality, and some of the outstanding ones are, Lorne Bouchard, A.R.C.A., newly-elected member to the Academy, who has a stable interior with hens and stacked hay, and another work showing a blue lake with green countryside. Graham Norwell has a winter scene and a Conte water-colour drawing of Bonsecours Market, the shadows on the old building and snow are quite remarkable. J. P. Hallam's picture of a boy practising his music lesson on the piano is a good composition. Skiers at a ski lodge and a Prairie elevator are by Walter J. Phillips, R.C.A., and John J. Collins of Queen Mary Rd., shows two clever works, "Houses in the Rain", and "Hanley's Store at Night", with a man walking down the street, the shadows cast from the corner lamp post on the easement windows are good. Henry J. Simpkins, A.R.C.A., has a gay and happy picture of farmers loading hay on a horse drawn rack.

Photographs of buildings at Mont Tremblant and interiors are exhibited in the Architecture section by W. L. Somerville and H. Ross Wiggs, and the exhibitors in sculpture, include, "My Mother", by Phyllis Bronfman of Belvedere Road. Other works are by Sylvia Daoust, Alfred Laliberté, A.R.C.A., Henri Hebert, R.C.A., Herbert Miller, and Orson Wheeler, A.R.C.A.

### Exhibits for the First Time

Through the co-operation of the Handicrafts Guild an exhibition of very fine handicrafts has been assembled and exhibited this year for the first time with the Royal Academy show.

Many fine examples of the best efforts of Canadian craftsmen are collected here, and cover fine embroideries, Petit Point, exquisite designs on homespun, hooked rugs, tapestries, wool and flax weaving, ecclesiastical ornaments, wood carving, Indian basketry, pewter, metalcraft, block printing, book binding and jewellery.

The display has been artistically arranged in one end of the watercolour gallery, and in the Member's and Servicemen's gallery is a small loan exhibition of Traditional and Contemporary handicrafts, showing heirlooms from private collections.

## Servicemen Hear Carols at Gallery

**Gazette—20th. Dec.**

A crowd of servicemen from all branches of Canada's fighting forces crowded into the Art Association gallery on Saturday afternoon to hear the Christmas Song Festival offered by the Choir of Erskine and American United Church as the second in the series of the War Services Sunday Series. The concert provided a real Christmas treat for the men and women in uniform. Instead of being held in the main-gallery downstairs, previously used, the event took place in the main concourse of the building, with the choir massed on the stairs and the audience seated below them. To crown the occasion with the proper seasonal touch, the concourse was illuminated by the soft light of candles.

In this atmosphere, the servicemen and women listened intently and in a happy hush to the beautiful melodies of famous carols from all ages and all countries.

A group of carols, including In Bethlehem, two settings of an old French carol, What Is This Lovely Fragrance (sung by June Chadwick as a solo) and Whence Is This Goodly Fragrance and The Song Of The Crib opened the program. FO. Eric Whittemore next sang Christmas Song and Patricia Kennedy was heard in Our Lady's Lullaby.

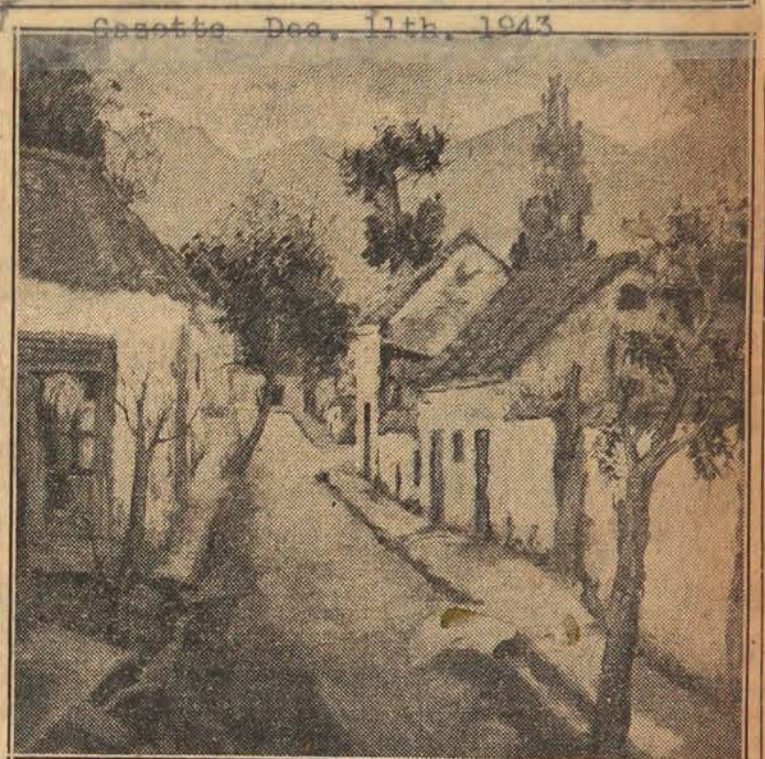
The choir was heard in Here Is A Little Door, and then the women members sang the 15th Century Song Of The Nuns Of Chester and In Dulci Jubilo. Healey Willan's motet, The Three Kings, was given next, followed by two groups of carols, which included The Holly and the Ivy, Patapan, This Endris Night, Lo, How A Rose, and Ding Dong! Merrily On High. Mrs. R. L. Douglas contributed the final solo of the afternoon, Holst's Lullaby My Liking.

The choir performed under the direction of B. E. Chadwick, with Edna Marie Hawkin at the piano. Members of the Auxiliary Aid Association of the Bell Telephone Co. Employees acted as hostesses for the occasion.

The next concert for the season will be held on Sunday, January 2.



**THE HOUSE PAINTER** by Jim Mendoza is one of the paintings included in the Chilean Contemporary Art exhibition now being held in the galleries of the Art Association of Montreal which is due to close December 29. Mendoza, who studied privately at Valparaiso and Concepcion, has exhibited at various Salons and has won several awards.



**CHILEAN COUNTRY** by Mireya La Fuente makes effective use of the white, pink and blue houses which edge the narrow street, a range of massive mountains under a stormy sky serving as an impressive background. This oil is in the collection of Chilean Contemporary Art being shown in the galleries of the Art Association of Montreal. The painter, who has made many trips to Europe, Mexico and the United States to extend her art education, has shown in exhibitions in Buenos Aires and in New York. Her style of art is characterized by a preference for native subjects.

## Loan Exhibition To Aid Children

**Star—Dec. 21:1943**

The exhibition of Five Centuries of Dutch Art at the Art Association of Montreal, which is being organized for the benefit of the children of Great Britain, The Netherlands and other occupied countries, is to be opened on the evening of March 9 by His Excellency the Governor General and H.R.H. the Princess Alice, and will be open till April 9. This collection will be made up of masterpieces of Dutch art from the earliest to the latest times, and will include, besides notable works belonging to owners in the United States and Canada, a number of "war guest" pictures, belonging to the Dutch or other governments, which were fortunately on this continent at the outbreak of war.

A special committee has charge of the organization of this display, as was done with the immensely successful loan exhibition last year, and the organizing secretary is again Mrs. Norman Bohn. Season tickets for the whole month of the exhibition are now being sold at a modest price, which is further reduced for the members of the Art Association. These tickets may be got at the office of the exhibition in the Art Association, 1379 Sherbrooke street west; they give admission to an outstanding show of pictures and at the same time contribute to the help of a very good cause.

**The Star Dec:  
ER 22, 1943**

## Art Classes Gave Christmas Play

The play or pageant, which is given each Christmas by the members of the children's classes of the Art Association, grows a little bigger every year, but the important part of it is always not so much the play as the scenery, dresses and properties which are designed by the classes and made by the children. For this year's show, which was given twice over on Tuesday afternoon and evening, a setting had been made of a big cathedral door, with wrought iron hinges and statues on either side, and the first part of the play was given in front of this. A little crowd of children, in very good mediaeval dresses, with plenty of color, gathered on the steps to watch a puppet show then two mounted knights in armor tilted, with a great clattering of hoofs. Lastly St. George killed his dragon.

At the end of the first part the cathedral doors were opened, the Nativity Play, showing a gliding gothic shrine and angels, with golden halos, on the steps leading up to it. The play given was the Shepherds' Play part of the Chester mystery play, which was acted by children, while the text was read by narrators. After the adoration of the shepherds, a procession of the three Kings, splendidly dressed, with their pages, brought the play to an end.

Music to accompany the pageant and play was made by children of the Rosemount School choir who sang very well in a number of carols under the direction of their principal.

## Exhibition to Help Children

**Gazette—Dec. 16th./43**  
**Art Display Also Has  
High Artistic Value**

Dr. Charles F. Martin and Jean Lallemand were speakers at a reception given by Mrs. J. W. McConnell yesterday afternoon for members of the Ladies' Subscription Committee of the Loan Exhibition of Great Paintings which will be held in the Gallery of the Art Association from March 9 to April 9, 1944.

Dr. Martin in speaking of the cause for which the exhibition is being held, the children of Great Britain, the Netherlands and other occupied countries, pointed out that the Red Cross has recognized the need for taking immediate action if the children of Europe are to be saved. Through its international organization there has already been delivered vitamin pills and other medical supplies to help in counteracting the effects of lack of proper nutrition which the oppressed countries have suffered during German occupation.

Both speakers explained that the exhibition will have a very high artistic and educational value since it will comprise the greatest collection of Dutch paintings ever shown on this continent, and will cover five centuries of Dutch art from the primitives to Van Gogh. To bring these great works to Montreal, the Art Association has had the fullest co-operation of the Netherlands Government who will release for this occasion their national treasures which were placed in the United States for safe-keeping at the outbreak of war.

Dr. Martin thanked Mrs. McConnell for having received the committee and for consenting to act as honorary president of the English committee. He thanked Mrs. Norman Bohn for undertaking the work of administration as she had done in the very successful exhibition of Masterpieces of Painting two years ago; Lady Allan for accepting the presidency of the English committee, Madame Joseph Edouard Perrault, Madame Hector Perrier, Madame F. Philippe Brails and Madame G. P. Luden for their work on the other committees.

**Star, Dec. 20th. 1943**

## His Excellency Is Patron

**With Princess Alice to  
Open Art Exhibition**

**HIS EXCELLENCY**, the Earl of Athlone, Governor-General of Canada, and H.R.H. Princess Alice and H.R.H. Princess Juliana of The Netherlands have extended their patronage to the loan exhibition of great paintings of five centuries of Dutch art, to be held at the Art Association from March 9th to April 9th, in aid of the children of Great Britain, and of The Netherlands and other occupied countries.

His Excellency and Princess Alice have graciously consented to open the exhibition and to be present at the soiree on the night of Thursday, March 9.

The exhibition will be an event of outstanding artistic and educational interest. Once again it will be possible to see in Montreal not only great works lent by museums and private owners in the United States and Canada but also "war guest" pictures from overseas.

The honorary committee for the event includes: His Worship the Mayor of Montreal, Adhemar Raynault, chairman; His Excellency J. W. M. Snouck Hurgronje, Minister for The Netherlands; Hon. Hector Perrier, Mr. H. A. Norton, Mr. Huntly R. Drummond, and Mr. J. W. McConnell. Mrs. Norman Bohn is honorary secretary.

## Miss Martha Martin to Speak

Miss Martha Martin will be the speaker at the meeting of the Women's Guild of Knox Crescent Church on Friday, February 11, at 8 p.m. Hostess convenor will be Mrs. J. N. McGown.



## Loan Exhibition To Aid Children

Star, Dec. 21, 1943.  
The exhibition of Five Centuries of Dutch Art at the Art Association of Montreal, which is being organized for the benefit of the children of Great Britain, The Netherlands and other occupied countries, is to be opened on the evening of March 9 by His Excellency the Governor General and H.R.H. the Princess Alice, and will be open till April 9.  
This collection will be made up of masterpieces of Dutch art from the earliest to the latest times, and will include, besides notable works belonging to owners in the United States and Canada, a number of "war guest" pictures, belonging to the Dutch or other governments, which were fortunately on this continent at the outbreak of war.  
A special committee has charge of the organization of this display, as was done with the immensely successful loan exhibition last year, and the organizing secretary is again Mrs. Norman Bohn. Season tickets for the whole month of the exhibition are now being sold at a modest price, which is further reduced for the members of the Art Association. These tickets may be got at the office of the exhibition in the Art Association, 1379 Sherbrooke street west; they give admission to an outstanding show of pictures and at the same time contribute to the help of a very good cause.

Jan. 2nd. 1944

Patrons and patronesses for the War Services Sunday Series, for the entertainment of members of the armed forces, which will open with a concert in the Galleries of

the Art Association of Montreal on Sunday afternoon, at a quarter past three o'clock, are: His Worship the Mayor of Montreal, Mr. Adhemar Raynault; The Rt. Rev. John Dixon, D.D., Bishop of Montreal; the Rev. George H. Donald, D.D., and Mrs. Donald; Mgr. O. Maurault, Sir H. Montagu Allan and Lady Allan; Mrs. H. B. Bowen, Mr. and Mrs. Allan Brownman, Malcolm Campbell, Dean Douglas Clark, Mrs. Athanasie David, Mrs. George Drummond, Madame Pauline Donald, Mr. Sydney G. Dobson, Mr. Huntly Drummond, Miss Sarah Fischer, Maj. R. Haweis, Mrs. Duncan Hodgson, Mr. Alban Janin, Mr. Jean Lallemand, Air Vice-Marshal R. L. Marix, Dr. and Mrs. C. F. Martin, His Worship the Mayor of Westmount, Mr. Walter Merrill, K.C.; Mr. and Mrs. J. W. McConnell, Air Chief Marshal A. de Niverville, Mr. Bernard Naylor, Mr. Harry A. Norton, Capt. J. E. W. Oland, Hon. Hector Perrier and Mrs. Perrier; Maj.-Gen. E. de B. Panet and Mrs. Panet; Mr. Wilfred Pelletier, Brig.-Gen. E. J. Renaud, Maj. Juliette Pelletier Ramsey, Senator Donat Raymond and Mrs. Raymond; Capt. N. R. Southward, Mrs. Russell Smith, Mr. and Mrs. Jules R. Timmins, Mr. R. de H. Tupper, and Mr. and Mrs. Morris W. Wilson.

Star, Jan. 4th 1944  
A preview of the eleventh exhibition of the Canadian Group, for members of the Art Association and friends will be held on Friday afternoon, January 7, at four o'clock. The exhibition will remain open until January 31. The Canadian Group has fourteen Montreal artists in its membership.

Star Jan. 6th. 1944

After the concert of the War Services Sunday series in the gallery at the Art Association on Sunday afternoon, January 9, at a quarter past three o'clock, members of the Montreal Branch of the Canadian Women's Press Club will be hostesses to men and women of the services with their guests. Refreshments will be served in the Members' Room.

Her Royal Highness the Princess Alice will honor the members of the Women's Art Society with her presence at their meeting tomorrow afternoon when Mr. Paul Rainville, associate curator of the Provincial Museum, Quebec, will be the speaker.

The invited guests are: Hon. Adolard Godbout, Premier of the Province and Mrs. Godbout, the Lord Bishop of Montreal and Mrs. John Dixon; the Hon. Athanasie David and Mrs. David; the Hon. Hector Perrier and Mrs. Perrier; His Honor the Mayor of Montreal and Mrs. Raynault; Dr. and Mrs. C. F. Martin, Mr. and Mrs. William H. Coverdale, Mr. Olivier Maurault, Mr. E. Z. Massicotte, Mr. and Mrs. Alfred Laliberte, Miss Olive David, Miss Pauline David, Mrs. J. R. Gaudet, Mr. and Mrs. E. Francis, Miss Rachel Rainville, Mr. Murray Gibbon, Mrs. George Currie, Mrs. E. M. Briggs, Mrs. F. M. G. Johnson, Mrs. Allan L. Smith, Mrs. Joseph Edouard Perrault, Mrs. S. A. MacSweeney, Mrs. Florian Leduc, Dr. and Mrs. Arthur Lismer.

Star Jan 8. 1944

## Canadian Group Show At Art Association

Gazette Jan. 8, 1944  
Varied Offerings Occupy Two Main Galleries — Abstract Paintings Interest Some

Extension of the Group of Seven, which in its day nettled a lot of critics and thrived on abuse, the Canadian Group of Painters with 14 Montreal artists in its membership is holding its 11th exhibition, the offerings occupying two of the galleries of the Art Association of Montreal. The contributions are of varying quality and effort has been made to exclude any works which have been shown in Montreal before. Those who expect to be "shocked" will be disappointed and it is doubtful if the Abstract paintings will cause a flutter with adherents of this mode of artistic expression.

A survey of the central and west galleries, where the works are hung, will reveal quite a few examples which in their differing ways make appeal. Home front wartime activities have not been overlooked out such inspiration does not unduly disturb the general balance of the collection.

Randolph S. Hewton, whose work is generally absent from Montreal shows, is worthily represented by a well painted portrait of a young woman called Nancy, direct in attack and fresh in color; by a child in red seated in a quaint chair, and by a farmhouse fronted by fodder corn in a field littered with pumpkins. This work convincingly expresses the season of autumn and harvest. Margot is the portrait offering of Lillias Torrance Newton, who reveals her usual good placing of the subject, confidence in handling and discreet use of color. A Y. Jackson shows inhospitable country with Eskimos, a work of low tones. Arthur Lismer has gone to the sea for his group of small subjects which feature cordage, drying nets and anchors, both regular and make-shift. He also shows a stream in wild country. Kathleen Morris, besides a painting of white cyclamen and a white bird in a cage, shows a parade of airmen in a street edged with country houses, above which a church spire can be seen.

Star January 6. 1944

## Two Artists To Be Heard

Miss F. James, A. Brott At Art Gallery Sunday

Two distinguished Canadian musicians, Miss Frances James, soprano, and Alex Brott, violinist, will be heard in the Art Gallery on Sunday at the third concert of the War Services Sunday Series.

Miss Frances James, whose delightful voice is well known to radio listeners, will come from Toronto especially to sing for the men and women in the armed forces.

Alex Brott, of the Faculty of McGill Conservatorium, is first violinist of the McGill String Quartette, and among the recitalists of the Ladies' Morning Musical Club this season. He was also commentator for three of the New York Philharmonic concerts over the Columbia Broadcasting System last fall. As a composer Mr. Brott is becoming increasingly well known. His orchestral works have been conducted by Dean Douglas Clark, by Sir Thomas Beecham and Sir Ernest Macmillan. His piano suite, which has already been heard in Montreal, will be included in Firikusny's program next season.

Marie Therese Paquin will accompany Miss James and Mr. Brott at the piano.

These concerts, which begin at 3:15 p.m., are free to men and women of the services and their guests. At 4:15 p.m. refreshments will be served in the Members' Room by the Montreal Branch of the Canadian Women's Press Club. Tickets may be obtained at the various servicemen's centres as well as at the Art Gallery. During the concerts, the gallery is open to the public as usual.

## Concert for Services On Sunday Afternoon

Star Jan. 9. 1944  
Frances James, the well known Canadian soprano, Marie Therese Paquin, Montreal pianist, and Alexander Brott, violinist and composer, will give the concert of the War Services Sunday Series at the Art Association tomorrow afternoon at 3:15.

Miss James, who comes from Toronto specially for this concert, will sing arias by Mozart, Handel and Charpentier, and songs by Grieg, Dvorak, Rachmaninoff and others.

Mr. Brott and Miss Paquin will play Beethoven's sonata in G major, and in violin solos by Brahms, Tchaikovsky and de Falla. After the concert refreshments will be served by the Montreal Branch of the Canadian Women's Press Club to the uniformed members of the audience and their friends.

Prudence Heward has a typical group—portrait of a girl, a girl with an apple and she also introduces an apple in the hand of a robust-armed woman seated in a field. Andre Bieler in what seems to be a pictorial tribute to munition workers of the war has a composition which introduces plant employees, troops and ships. He is effective in a group of figures at a market. Mabel Lockerby, besides a still life, has some decorative landscapes, while wartime activities have inspired Ethel Seath. Yvonne Housser is effective with her group of white and Negro children apparently engaged in art work, and Bess Harris employs bold brushwork in Rock and Ice, and in Clearing Weather in the Mountains. Paraskeva Clark has a portrait of A. Y. Jackson which may excite some comment. Anne Savage follows her individual bent in a group which includes a yellow canoe against a rock, which is striking and decorative, and three children outside a house at Cap a l'Aigle. Lavren Harris, Jr., shows a portrait of a soldier which is a carefully executed work, and B. Cogill Haworth has two works which introduce beached boats, one group being of the type employed in Cape Breton in capturing swordfish. Peter Haworth, besides a decoratively treated wooded hillside also offers a grounded camouflaged airplane. Fritz Brandtner has been intrigued by welders in war plants. The collection, which totals just under 90 items, is due to remain on view until the end of the month.

FRIDAY, JANUARY

## Committee Members Star

Will Help in Loan Exhibition

Madame Joseph Edouard Perreault and Mrs. J. W. McConnell have consented to act as joint honorary chairmen of the ladies' subscription committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which will be held in the Gallery of the Art Association from March 9th to April 9th.

The committee of the English section is as follows: president, Lady Allan; vice-president, Mrs. C. F. Martin; hon. secretaries, Mrs. Aigernon Lucas and Miss Phoebe Campbell; hon. treasurer, Mrs. W. Durie McLennan.

The committee of the French section is as follows: president, Madame Philippe Brails; vice-president, Madame Paul Biennu; hon. secretary, Madame Louis Gelin; hon. treasurer, Mrs. Gerald Ryan. The exhibition will be held for the benefit of the children of Great Britain and of The Netherlands and other occupied countries.

## Music Tomorrow At Art Gallery

Star Jan. 11. 1944  
Lionel Renaud, with Marie Therese Paquin at the piano will play a sonatina by Schubert and Honiger's first violin and piano sonata in the Sarah Fischer concert at the Art Association of Montreal tomorrow, Wednesday, evening at 8:45. Two singers will be heard in this concert; Ada Warren, soprano, will sing arias from Mozart's "Cosi fan tutte" and songs by Debussy and other composers; Denis Harbour, bass, will sing songs by Rossini, Borodin, Gretschaminoff and others.

Gazette Jan. 14. 1944

## Today's Meetings

Art Association of Montreal, 1379 Sherbrooke St. W., 4 p.m.—Arthur Lismer, L.L.D., speaker.

Cost and Management Invt

Gazette Jan. 15. 1943

## City Items

MAURICE GAGNON, professor of history and art and librarian at l'Ecole du Meuble, will give an illustrated lecture on "Painting in Canada" at the Art Association of Montreal 1379 Sherbrooke street west at 8:15 p.m. Monday. The lecture is open to the public.

Star Jan. 14. 1943

## Maurice Gagnon to Speak

An illustrated lecture on Painting in Canada will be given by Maurice Gagnon, professor of art and librarian, at the Ecole du Meuble, attache honoraire Musee de France, and author of Peinture Moderne, at the Art Association of Montreal, 1379 Sherbrooke street, Monday at 8:30 p.m. The public is cordially invited.

Gazette Jan. 19. 1944

A loan exhibition of some of the world's finest paintings is to be presented at the Toronto Art Gallery from February 5 to March 5, under the joint auspices of the Art Gallery and the Navy League of Canada, proceeds to aid Allied Merchant Seamen.

## Canadian Group Exhibit Is Open

Star Jan. 8. 1944  
EVEN with Canadian artists from Halifax to Vancouver contributing the Canadian Group of Painters' show, which opened yesterday at the Art Association and will remain until the end of the month, is not an exciting exhibit. It is worth seeing, nevertheless, because it points up new feelers which are being put out by contemporary workmen, and because some of the effects achieved are extraordinarily fine and robust.

These are the strongest in this year's show: Fritz Brandtner's large-canvased abstracts treating forms positively, vividly with no illusions; Henri Masson's brilliant and delightful interpretations of the French-Canadian themes found around Hull, all small gems of pageantry; Marion Scott's abstract, which is quite beautiful and encloses an idea in anatomical forms; Gordon Webber's sense-appealing abstract which is done with air-brush, and projects the artist's impressions from an observation platform at night as his train cuts through the darkness.

Lawren Harris's best is a purified abstract called "A Rhythm Organization." Prudence Heward shows several attractive portraits and Peggy Nickel, a Canadian now in New York, has done a likeable rhythmic study called "Army and Navy Soft Ball." Two other contributors who stand out are B. Benning, a Vancouver man, and Jack Nichols who draws languorous figures skillfully but whose general effect is depressing.

E. G.

## Gazette Jan. 8. 1944 Concert for Services On Sunday Afternoon

Frances James, the well known Canadian soprano, Marie Therese Paquin, Montreal pianist, and Alexander Brott, violinist and composer, will give the concert of the War Services Sunday Series at the Art Association tomorrow afternoon at 3:15.

Miss James, who comes from Toronto specially for this concert, will sing arias by Mozart, Handel and Charpentier, and songs by Grieg, Dvorak, Rachmaninoff and others.

Mr. Brott and Miss Paquin will play Beethoven's sonata in G major, and in violin solos by Brahms, Tchaikovsky and de Falla.

After the concert refreshments will be served by the Montreal Branch of the Canadian Women's Press Club to the uniformed members of the audience and their friends.

18

## McGILL UNIVERSITY ART ASSOCIATION of MONTREAL

## EXTENSION LECTURES THE ARTS IN THE 20th CENTURY

Modern trends and achievements in all the arts.

10 lectures, beginning Jan. 14th at 8 p.m. at the Art Association of Montreal. Fee \$5.00. Payable first lecture. Lecturers: Arthur Lismer, L.L.D., A.R.C.A. Star Jan. 6. 1944

18

## Violin and Songs At Art Gallery

The Montreal violinist, Lionel Renaud, was the senior performer in Madame Sarah Fischer's concert at the Art Association of Montreal on Wednesday evening, and, with Marie Therese Paquin at the piano, gave pleasant and musical performances of Schubert's Sonatina in D major and of a sonata in D by Handel.

Two singers were also heard in this concert, Ada Warren, soprano, has been heard here a few times before; she sang on Wednesday two arias from Mozart's "Cosi Fan Tutte," in which the higher register of her voice was very effective, and this, with a good understanding of her songs, was of value in Debussy's "Beau Soir" and songs by Winter Watts and Huarte; she also had a great success with an Irish song.

Denis Harbour, a quite new bass singer, made good use of a fine voice, which promises to be better. It is not yet big enough for the "Calumny" aria from "The Barber of Seville," with which he began, but was heard to much more effect in some Russian songs.

19

Star Jan. 17th. 1944

Mrs. Norman Bohn has accepted the invitation of the Toronto Art Gallery to act in an advisory capacity as honorary secretary on their committee at present organizing a Loan Exhibition of Great Paintings in aid of Allied merchant seamen. Mrs. Bohn will go to Toronto for the official opening on February 4th.

## Canadian Group Has Exhibition

Star Jan. 8. 1943  
An exhibition of pictures by the Canadian Group of Painters was opened at the Art Association of Montreal on Friday afternoon; it contains, according to the custom of the Group, some interesting pictures, some examples in modern eccentricity and some works which seem to be studies in colored geometry.

The exhibition is dominated by a severe and lapidary portrait of A. Y. Jackson by Paraskeva Clark, and this is flanked by an excellent portrait of a girl and another, not quite so good, of a child by Randolph Hewton. Other outstanding portraits in the exhibition are a sketch of a girl by Lillias Torrance Newton, one of a soldier by Lawren Harris, Junior, a study of a child by Jack Humphrey and one by Prudence Heward, which is by far the best of several pictures by her in this collection. Henri Masson shows some rough but fresh studies of French Canadian life, and Ethel Seath has an amusing wedding scene. War industries have provided subjects for several painters, and some interesting designs have been made out of men engaged in welding by Fritz Brandtner, Caven Atkins, and Louis Muhlstuck.

An impressive design for a mountain is shown by Lawrence Harris, Senior; his other pictures are less comprehensible. Anne Savage shows some landscapes, among which one of a canoe on a rocky stream is notable. There are works by A. Y. Jackson, Arthur Lismer, Kathleen Morris, Jean Langlois, Andre Bieler and Peter Haworth. Among other painters who are represented, some of them by pictures or diagrams which it is not easy to understand, are Pegi Nichol McLeod, W. P. Weston, Yvonne McCague Housser, Marion Scott, Gordon Webber and J. W. G. Macdonald.

## Gazette Jan. 8. 1944 Wednesday's Concert At the Art Gallery

In the Sarah Fischer Concert at the Art Association of Montreal next Wednesday evening, January 12th, at 8:45, two singers and a violinist will be heard. The violinist, Lionel Renaud, will play Schubert's Sonatina in D major and Monegger's first sonata, with Marie Therese Paquin at the piano.

Ada Warren, soprano, is to sing two arias from Mozart's "Cosi fan tutte" and songs by Debussy, Huarte, Carse and Winter Watts. Denis Harbour, bass, is to sing an aria by Rossini and songs by Alexandre Georges, Borodin, Gretschaminoff and Balakirew.

22

## McGILL UNIVERSITY ART ASSOCIATION of MONTREAL

## EXTENSION LECTURES THE ARTS IN THE 20th CENTURY

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18

## Art Exhibit Committee

The lectures committee of the Loan Exhibition of Great Paintings Five Centuries of Dutch Art, of which Dr. C. F. Martin is chairman, will meet this afternoon at 4:30 in the library of the Art Association.

23

## Star 15th. 1944 Off Committee For Exhibition

MRS. HECTOR PERRIER is president of the students' committee for the loan exhibition of great Paintings—Five Centuries of Dutch Art—which will be held in the gallery of the Art Association, Sherbrooke street west, from March 9 to April 9, for the benefit of the children of Great Britain and of The Netherlands, and other occupied countries. Others on this committee include: Mrs. Elie Beauregard, Mrs. Treffe Boulanger, Mrs. Albert Berthiaume, Mrs. Jean-Paul Cartier, Mrs. Paul Gauthier, Mrs. Eugene Guay, Mrs. Hector Langevin, Mrs. J. R. Loyer, Mrs. Charles Monat, Mrs. J. H. Roy, Mrs. J. C. E. Trudeau, Mrs. S. Trudeau, and the Misses Jeanne Cote, Yvette Langevin, Germaine Pepin.

23



# Many to Visit Art Exhibition

Star Jan. 18th. 1944  
Profits Will Help Children Overseas

A keen demand for tickets to the Loan Exhibition of Great Paintings, representing five centuries of Dutch art, has already been noted, and the Art Association of Montreal, which is sponsoring the event from March 9 to April 9, anticipates that a considerable sum of money will be raised to provide relief for the children of Great Britain, The Netherlands and other occupied countries.

An organizing committee is actively perfecting the details of the exhibition. An executive committee, a ladies' subscription committee, a school committee, and a committee for occupied countries in Europe have been at work for several weeks supervising their share of the work involved in the exhibition.

Special tickets for the opening night, when the Governor-General and Her Royal Highness the Princess Alice will attend; for the reception being given to Her Royal Highness, Princess Juliana; and for the exhibition at all times, including Mondays, when groups will be excluded, are limited in number. Group booklets which will be distributed to schools are being sold at a very low price.

# Art Treasures Will Be Shown

The Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which will be held in the Gallery of the Art Association for the benefit of the children of Great Britain, the Netherlands and other occupied countries from March 9 to April 9, will be one of the most important exhibitions of Dutch Art ever held on this continent.

The Dutch Government has given permission for the release of its great national treasures of art which have been placed for safe keeping in the United States for the duration of the war. The vaults will be unsealed and the pictures sent to Montreal under careful supervision. Undoubtedly this will be the last opportunity Montreal will have to see these pictures, since they will return to Holland as soon as the war is over.

Among the first details to be taken into consideration in organizing such an exhibition are transport and insurance. The insurance of these priceless and irreplaceable national treasures, both while in transit and under the care of Montreal Art Association officials, is a very considerable item. For this reason one of the first duties of the loan exhibition committee was to ask the confidence of leading Montreal citizens in lending their support to the undertaking. Following is the list of those who have consented to become guarantors: Sir H. Montagu Allan, W. F. Angus, Hon. C. C. Ballantyne, Gerald W. Birks, Hon. C. P. Beaubien, Mrs. Arthur Berthiaume, Allan Bronfman, Samuel Bronfman, Mrs. G. Rutherford Caverhill, Miss Marjorie Caverhill, Dr. C. W. Colby, Harold Crabtree, Norman J. Dawes, S. G. Dobson, Mrs. Arthur L. Drummond, Huntly R. Drummond, Vicomte de Roumefort, de Gaspe Beaubien, Albert Dupuis, John B. Frost, Dr. J. W. A. Hickson, D. M. Hodgson, Miss Olive Hosmer, R. P. Jellott, G. Gordon Lewis, Jean C. Lallemand, Mrs. Rodolphe Lemieux, Dr. C. F. Martin, Mrs. Edward Maxwell, J. W. McConnell, J. Cecil McDougall, Ross McMaster, Gen. Frank S. Meighen, Lady Meredith, Mrs. W. R. Miller, F. Cleveland Morgan, Mrs. Henry Munderloh, J. S. Norris, Harry A. Norton, Mrs. John D. Oppe, Howard Pillow, Geoffrey D. Porteous, Hon. J. E. Perrault, H. E. Rawlings, Mrs. Robert Reford, H. A. Stevenson, Hon. Justice E. Fabre Surveyer, C. F. Sise, P. F. Sise, Mrs. T. T. McG. Stoker, Alfred Tarut, Arthur Terroux and Mrs. J. C. E. Trudeau.

# Talk on Museum To Art Society

The meeting of the Women's Art Society on Tuesday morning at 11 o'clock will be held at the art gallery. F. Cleveland Morgan, chairman of the Museum of Fine Arts committee, and Councillor of the Art Association, will lecture on "The Museum of Fine Art at the Montreal Art Gallery." This talk will be illustrated.

Mr. Rombout van Riemsdijk, of The Netherlands Information Bureau, of New York, who has been in town in connection with the Loan Exhibition of Great Paintings (Five Centuries of Dutch Art) to be held at the Art Gallery, from March 9 to April 9, went to Ottawa yesterday. He will return to Montreal this evening, for a short stay and will be guest at the Windsor Hotel.

# Women In The War

BY HELEN MURPHY  
Herald January 19th. 1944

# Most Important Exhibition Of Dutch Art Ever To Be Held On This Continent Will Include Several Million Dollars' Worth Of World's Greatest Treasures: Exhibit Sponsored Here By Art Association, March 9-April 9.

A keen demand for tickets to the Loan Exhibition of Great Paintings, representing five centuries of Dutch Art has already been created. The Art Association of Montreal, which is sponsoring the event from March 9th to April 9th, anticipates that a considerable sum of money will be raised through this exhibition, to provide aid and relief in various forms for the children of Great Britain, the Netherlands and other occupied countries.

An organizing Committee has been actively engaged for some time in perfecting the details of the exhibition. Also an Executive Committee, a Ladies' Subscription Committee, School Committee, and a Committee for Occupied Countries in Europe have been at work for several weeks supervising their share of the work involved in this Exhibition.

Several types of tickets are now now on sale. Special season tickets which admit to the "Opening Night" when the Governor-General and Her Royal Highness, Princess Alice will attend, to the Reception being given to Her Royal Highness, Princess Juliana, and to the Exhibition at all times, including Mondays when groups will be excluded, are limited in number.

Group booklets which will be distributed to schools are being sold at a very low price as it is felt that this exhibition will have a definite educational value to children.

# Executive Committee

Mrs. Norman Bohn, Dr. J. W. A. Hickson, Mr. R. P. Jellott, Mr. Mostyn Lewis, Dr. C. F. Martin, Mrs. F. Cleveland Morgan and Mrs. J. Cecil McDougall.

# Organizing Committee

Mr. Gerald A. Birks, Mr. John B. and Mrs. Norman Bohn (administrator) Mr. Murray R. Chipman, Dr. Victor Dore, Dr. J. W. A. Hickson, Mr. R. P. Jellott, Mr. Mostyn Lewis, Dr. Arthur Lismer, Hon. G. P. Luden Dr. C. F. Martin (chairman), Mr. Charles Maillard, Mr. G. A. Morris, Mr. F. Cleveland Morgan, Mrs. J. Cecil McDougall, Dr. W. P. Percival, Mrs. Hector Langevin.

# Guide-Lecturers At Art Exhibition

The program for the great loan exhibition of great paintings, showing Five Centuries of Dutch Art, which is to be held in the galleries of the Art Association of Montreal from March 9 to April 9, will include lectures, gallery talks and guide-lecturers.

One lecture announced for March will be given by the eminent critic of Dutch art, Fritz Lugt, at present attached to Oberlin College, Oberlin, Ohio.

Gallery talks will be held on Mondays and Fridays. It is expected that Dr. W. H. Valentiner, director of the Chicago Art Institute, will speak on the subject of Dutch Primitives, a subject on which he is considered the greatest authority on this continent.

There will be about forty guide-lecturers who will conduct schools and groups during the exhibition hours. French guides will be under the direction of Charles Maillard, Director of L'Ecole des Beaux Arts; English guides will be under the direction of Dr. Arthur Lismer, Supervisor of Education of the Art Association.

# Addresses To Be Given On Painting Exhibition

The presidents of all organizations and clubs in Montreal have been invited to a meeting in the gallery of the Art Association at 5 p.m. on Monday. Speakers will be R. P. Jellott, Rene Chicoine and Rev. Dr. Harry J. Stern, who will give short addresses on the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which will be held in the Galleries of the Art Association from March 9 to April 9.

# Service Concert Next Sunday

Edna Marie Hawkin, well known Montreal pianist, Richard Jack, R.A., the noted painter, and Barbara Whiteley, monologist, will take part in the concert to be given this Sunday, February 6th, at the Art Gallery for men and women of the armed forces by the War Services Sunday Series Committee.

Mr. Jack will appear on the platform not as the famous artist that he is but as a baritone who studied singing seriously for many years and spent much time in the last war in giving concerts to the troops. This he did in the time that he could spare from his work as the first of the Canadian Government's painters of war records.

# New Musicians At Art Gallery

A singer with a voice of exceptional promise was one of the newcomers introduced at the Sarah Fischer concert at the Art Association of Montreal on Wednesday evening. Miss Simone Flibotte's mezzo-soprano has a big range and beautiful quality, and she was able to use it in a way to make this evident in spite of the handicap of a rather severe cold. In the circumstances she could not achieve complete success in her aria from Saint-Saens "Samson et Dalila", and the Habanera from "Carmen" was too heavy for her, but the qualities of the voice came out in these and still more in songs by Debussy and Gretchaninoff.

At these concerts there is always a senior musician to give strength to the program and this place was held on Wednesday by Mildred Goodman-Marcus, the second violinist of the McGill String Quartet. With Felix Bertrand, who also accompanied Miss Flibotte, at the piano, she gave a confident interpretation, with a full tone and excellent intonation, of a sonata by Vivaldi, and later of Beethoven's Romance in F and, best of all, of one of Kreisler's arrangements of Brahms' Hungarian Dances.

The third performer in this concert was a quite young pianist, Dora Berkson, who played cleverly but with a youthful tendency to hurry. She was slightly overweighted with the first movement of Beethoven's seventeenth sonata, but facile execution made more effect in a Prelude by Rachmaninoff and in a movement of a suite by MacDowell.

The next concert of this series is to be on Wednesday, March 1st.

# For Ladies' Subscription

Joint Chairmen: Mrs. J. W. McConnell and Madame Joseph Edouard Perrault.

English Section Committee: President, Lady Allan; Vice-president, Mrs. C. F. Martin; Honorary Secretaries, Mrs. Algernon Lucas and Miss Phoebe Campbell; Honorary Treasurer, Mrs. W. Durie McLennan.

The Committee of the French Section is as follows: President, Madame Philippe Brats; Vice-President, Madame Paul Blenvenut; Honorary Secretary, Madame Louis Gelin; Honorary Treasurer, Mrs. Gerald Ryan.

# Art Association Plans Musicale

# Fred L. Newnham Will Render Songs

Men and women of the three armed services have the opportunity of attending the second in the 1944 series of musicales presented by the Montreal Art Association at the Art Gallery on Sherbrooke street. Tickets are obtainable without charge at any of the service centres or recreation clubs for soldiers in Montreal.

The second concert of 1944 will be held on Sunday afternoon, January 23, at 3.15 and will feature Frederick L. Newnham, baritone, and Arthur Davison, violinist.

Mr. Newnham, who is organist and choirmaster of the Church of St. Andrew and St. Paul was born in the Isle of Wight and served during the last war with the Royal Navy. He attended the Royal Academy of Music in London, where he studied organ, piano and conducting. He was a singing pupil of Plunkett Green, Robert Radford and later, of Edgar Scofield.

In 1927 he was head of the voice department and assistant professor of music at Acadia University, and in 1938, was head of the Music Department at University of Western Ontario. He returned to England in 1939, where he sang for the BBC. In July of the same year he was made principal baritone and chorusmaster of the Royal Carl Rosa Opera Company, of London. He has toured the British Isles, the United States and Canada extensively where his brilliant singing style and the vibrant qualities of his voice have been acclaimed by critics everywhere.

# Service Concert Next Sunday

Edna Marie Hawkin, well known Montreal pianist, Richard Jack, R.A., the noted painter, and Barbara Whiteley, monologist, will take part in the concert to be given this Sunday, February 6th, at the Art Gallery for men and women of the armed forces by the War Services Sunday Series Committee.

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The next concert of this series is to be on Wednesday, March 1st.

# Show of Photographs Open to Public Today

Gazette Feb. 12/44  
Varied Prints by Montrealers In Royal Victoria College Common Room

This afternoon and the same period on Saturday next offer the last chances for the general public to view the collection of excellent photographs in the Common Room of the Royal Victoria College, this exhibition being the fifth in the 1943-44 series arranged by the McGill Women's Union. It is interestingly varied in subject matter and in technical treatment. Blossom and Ray Caron admirably show their scope in Power Model II, a nude man of fine physique pulling on a rope; Ile of Orleans Bridge, in which the dark, massive structure, the tracery of lighter steel and the play of light and shadow on the roadway all contribute to a beautiful print; Dark Eyes, a sympathetically handled portrait of an attractive young woman, and a print of human interest — And Make My Brother a Good Boy—in which two youngsters are in an attitude of prayer, the eyes of the smaller boy suggesting that his mind is not entirely concerned with the purely spiritual. Paul Gerin-Lajoie has some capital snow scenes, one of the most effective being an old barn with wind-scorched snowy roof, the base of the building being hidden by drifted snow. He also makes a good subject of the buildings of the University of Montreal. Dr. Fred J. Tees shows the practiced hand in At The Quayside, a Continental scene, with waterside buildings, shipping, sails and beautiful reflections. Laurentian Village shows a quaint church near a cluster of houses and barns, the background being occupied by a dark wooded hill. Winter Tracery features birches, shadows and snow which suggests there has been sleet. Abandoned — an old shack, fence and rising land — admirably interprets the title. L. G. Rachiele, A.R.P.S., has an interesting subject in Winter Loom — a fence with a fringe of icicles. The Bower shows noble trees in rolling land and makes effective use of the shadows they throw, while a boat moored at the edge of a tree-bordered bank is the centre of interest in Au Petit Jour. He also shows his print called The Waltonites, with boy in boat and another on shore trying their luck with rod and line. P. J. Croft has varied offerings — The Stronghold shows a glimpse of city seen far beneath the ramparts and a row of cannon of an age considerably prior to the flood which edge the walk. Trees in silhouette, massive clouds, water and distant mountains are the pictorial elements of Megantic, while a day of gracious warmth is the setting for Barefoot Boy with Cheeks of Tan—the youngster with fishing pole tramping a tree-lined country road with a frisky white dog for companion. Fred C. Houghton goes to the sea for Fisherman's Haven, with its houses and boats on a clement day, and in Guiding Light shows a pair of spectacles on a bible backed by candles. Theodosia M. B. Thornton, A.R.P.S., in Fairyland employs branches of ice-covered boughs seen against the light, and hints at the underworld in the dramatically lighted and rather sinister looking man in the print entitled Or Else. G. C. Papineau-Couture shows two nudes, graceful of form and effectively placed—one stepping cautiously on the bole of a leaning pine, a print of beauty and good taste, and the other looking from the edge of a rock into unseen water, entitled Wonder How Deep it is.

Mrs. Hector Perrier, president of Les Amis de l'Art and chairman of the educational committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9 to April 9, will receive members of the teaching staff and representatives of French schools in the Art Gallery this afternoon at four o'clock. Mrs. Perrier will be assisted in receiving by Mrs. J. H. Roy, vice-president of Les Amis de l'Art and Mrs. Norman Bohn, honorary secretary of the Loan Exhibition. During the afternoon short addresses will be given by Mrs. Bohn, Mrs. Joseph Edouard Perrault and Mr. Rene Chicoine, and the pupils of Miss Camille Bernard will present a short sketch.

# Tomorrow's Concert For Armed Forces

Two groups of piano solos by Edna Marie Hawkin, a group of songs by Richard Jack and monologues by Barbara Whiteley will form the program to be given at the concert on Sunday afternoon at the Art Gallery for officers and men of the armed forces under the sponsorship of the War Services Sunday Series Committee.

Novelette in F. (Schumann), Nocturne in F. (Chopin), Rondo Capriccioso (Mendelssohn) will be played by Edna Marie Hawkin in her first group. Cathedrale Engloutie (Debussy) Etude in C Sharp minor (Scriabine) and Prelude in G Sharp minor will be in the second group. Mr. Jack will sing a group of English songs, "Sea Fever" (John Ireland) "For England" (Alan Murray), "Border Ballad" (Cowan) and "I Love My God and He Loves Me" (Ernest Bulloch).

The concerts which are open to the officers and men of the three services are free of charge and begin at 3.15.

# ROYAL PAINTING HERE

Star Feb. 10, 1944  
Jan Steen's 'Domestic Scene' To Be Shown in City

Word has been received in the office of the Art Association—Loan Exhibition, that His Majesty, King George VI, will lend Jan Steen's "Domestic Scene" from the private collection of Windsor Castle, for the Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held at the Gallery from March 9 to April 9 in aid of the children of Great Britain, the Netherlands and other occupied countries.

The picture was brought over by Ferry Command two years ago when at request of the Dutch Government, His Majesty consented to lend it for an Exhibition of Dutch 17th Century Art held in New York. This was the first time the picture had been exhibited publicly, and the first time that any British Royal picture has been lent for exhibition on this continent.

# Mrs. H. Perrier To Be Hostess

Star Feb. 9:1944  
Entertaining at Art Gallery

MRS. Hector Perrier, president of Les Amis de l'Art, and chairman of the Educational Committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9th to April 9th, for the benefit of the children of Great Britain, The Netherlands and other occupied countries, will receive members of the teaching staff and representatives of French Schools in the Art Gallery tomorrow afternoon at four o'clock.

Mrs. Perrier will be assisted in receiving by Mrs. J. H. Roy, vice-president of Les Amis de l'Art and Mrs. Norman Bohn, honorary secretary of the Loan Exhibition.

During the afternoon short addresses will be given by Mrs. Bohn, Mrs. Joseph Edouard Perrault, and Mr. Rene Chicoine, and the pupils of Miss Camille Bernard will present a short sketch.

# Tonight's Concert At Art Gallery

Judith Carinov, Montreal pianist, will be the chief player in the Fischer Concert at the Art Gallery this, Wednesday, evening. Three newer performers will also appear: Jose Forques, soprano, in songs and arias by Bach, Handel, Mozart, Massenet and Puccini; Mary Jean McNab, a young violinist, in music by Mendelssohn and Kreisler; and a double-bass player, Roger Charbonneau, in music by Martini, Schubert and Schumann. This is the last of these concerts for season.





ON BENEFIT COMMITTEE: Left, Madame Paul Bienvenu, vice-president of the French Section, and right, Mrs. C. F. Martin, hon. vice-president of the English Section, of the ladies' subscription committee of the Loan Exhibition of Great Paintings (Five Centuries of Dutch Art), to be held in the Galleries of the Art Association, from March 9 to April 9, for the benefit of the children of Great Britain and of The Netherlands and other occupied countries.

## Four February Shows For Art Association Gazette Jan. 22/44

Include Photographs, Theatre  
Decorations, Russian Posters  
and Silk Screen Prints

Next month will see a variety of offerings in the galleries of The Art Association of Montreal, plans for which were completed this week when the following approximate dates were set:

February 1 to 15, an exhibition of work by members of the Montreal Amateur Photographers' Club.

February 5 to 20, an exhibition of sketches of theatre decorations and costumes by the White Russian Dobushinsky.

February 5 to 27, an exhibition of Russian posters.

February 5 to 20, a showing of a collection of silk screen process prints.

Since the galleries will be occupied between March 9 and April 9 by the loan collection of Dutch Art, present plans set April 29 till May 23 as the period of the annual Spring Exhibition of the Art Association of Montreal.

In connection with the loan collection of Dutch Art to be held in the galleries of the Art Association of Montreal, from March 9 till April 9, for the benefit of the children of Great Britain, the Netherlands and other Occupied Countries, it is pointed out that the insurance and transport of such valuable works is one of the most important items. The Loan Exhibition Committee has secured the support of the following as guarantors of the exhibition: Sir H. Montagu Allan, W. F. Angus, Hon. C. C. Ballantyne, Gerald W. Birks, Hon. C. P. Beaubien, Mrs. Arthur Berthiaume, Allan Bronfman, Samuel Bronfman, Mrs. G. Rutherford Caverhill, Miss Marjorie Caverhill, Dr. C. W. Colby, Harold Crabtree, Norman J. Dawes, S. G. Dobson, Mrs. Arthur L. Drummond, Huntly R. Drummond, Vicomte de Roumefort, de Gaspe Beaubien, Albert Dupuis, John B. Frost, Dr. J. W. A. Hickson, D. M. Hodgson, Miss Olive Hosmer, R. P. Jellett, G. Gordon Lewis, Jean C. Lallemant, Mrs. Rodolphe Lemieux, Dr. C. F. Martin, Mrs. Edward Maxwell, J. W. McConnell, J. Cecil McDougall, Ross McMaster, Gen. Frank S. Meighen, Lady Meredith, Mrs. W. R. Miller, F. Cleveland Morgan, Mrs. Henry Munderloh, J. S. Norris, Harry A. Norton, Mrs. John D. Oppe, Howard Pillow, Geoffrey D. Porteous, Hon. J. E. Perrault, H. T. Rawlings, Mrs. Robert Reford, H. A. Stevenson, Hon. Justice E. Fabre Surveylor, C. F. Sise, P. F. Sise, Mrs. T. T. McG. Stoker, Alfred Tarat, Arthur Terroux and Mrs. J. C. E. Trudeau.

It is announced that the Dutch Government is lending masterpieces which have been in the custody of museums in the United States for the duration of the war, while many famous works will come from museums and private owners in the United States and in Canada.

Gazette - Feb. 2, 1944

Mrs. Norman Bohn, honorary secretary of the Exhibition of Great Paintings, to be held in the Galleries of the Art Association of Montreal, from March 9 to April 9, is leaving tomorrow for Toronto, to attend the opening on Friday night of the Exhibition of Great Paintings of which she is honorary secretary. In her advisory capacity, she will be the guest of Mr. and Mrs. J. S. McLean, at dinner at the Ladies Club, prior to the

## Standard Jan. 22/44 Preparations Made For Dutch Art Show

Preparations are already under way at the Art Association Gallery on Sherbrooke street for the Loan Exhibition of Great Paintings entitled Five Centuries of Dutch Art. The Governor-General and Princess Alice will open the exhibition on March 9 and all proceeds will be used for the benefit of the children of Great Britain, the Netherlands and other occupied countries.

Over a hundred paintings covering the period between the fifteenth and twentieth centuries, from the Primitives, Dirk Bout and the Master of Alkmaar to Vincent Van Gogh are being lent for the exhibition. They come from the Dutch Government, the New York Metropolitan Museum and from most of the important museums in the United States and from private collectors.

## Committee Gazette Jan. 22/44 Formed

IN CONNECTION with the loan exhibition of Great Paintings—Five Centuries of Dutch Art—which will be held in the Gallery of the Art Association, Sherbrooke Street, west, from March 9 to April 9, a special organizations and clubs committee has been formed. This is as follows: For distribution of tickets to English groups, Mrs. J. Cecil McDougall; to French groups, Mrs. Edouard Dupuis, and to Jewish groups, Mrs. Benjamin Robinson.

The exhibition is being held for the benefit of the children of Great Britain and of The Netherlands and other occupied countries.

## Ten Rembrandts To Be Seen Here

Pictures lent by the Netherlands Government and from public and private collections in the United States and Canada have been promised for the Loan Exhibition of Five Centuries of Dutch Art, which is to be opened at the Art Association of Montreal early in March.

All the more important of the old Dutch painters are to be represented in it, and there are to be not less than ten works by the greatest of them all, Rembrandt. One of Rembrandt's landscapes will be among these; his landscapes are far rarer than his portraits, but not less wonderful in their beauty and poetry. The portraits which are coming include a famous one of a standard bearer. Two of the works by Rembrandt which are to be lent were formerly in the Russian Imperial collection, at the Hermitage Palace in Petrograd and were sold by the Soviet government when money was wanted for the five year plan. Star: Jan. 29: 1944

Dr. and Mrs. C. F. Martin, who were going to Toronto to attend the opening of the Exhibition of Great Paintings at the Toronto Art Gallery by His Excellency the Governor-General on Friday night, have been obliged to forego the trip, Dr. Martin having not as yet fully recovered from a mild attack of influenza.

## Art of Camera Shown At Art Association Gazette Jan. 29/44

Montreal Amateur Photographers' Club Sponsors An Interesting All-Canadian Salon

Open to the public on Sunday in one of the upstairs galleries of the Art Association of Montreal is the All-Canadian Salon of Photography sponsored by the Montreal Amateur Photographers' Club. This show which has brought together some important examples is varied in material and interesting throughout.

An excellent impression of a stormy day is attained in An Ocean Wanderer by Andrew McDougall, showing a four-master under shortened sail in a rough sea. Of the sea, too, is C. Addie's print of a plume of spray above a rock, called Splash. Fred L. Carlton sends a portrait study of Alaskan Fisherman full of character, and the sea in calmer mood is the setting for the yacht in the print called Putting Out by Fraser Byrne, and Bricker's Night Flight—gulls wheeling above quiet water at dusk. Hugh Frith has two good subjects in The Tragic Flute—a man in a cowl playing the instrument, and in Apache—a potentially tough customer smoking a cigarette. Croft has an excellent still-life in his arrangement of apples and two Chianti bottles. Among the offerings of Tranter is a splendid study of a Great Dane called Ruprah. Sun Kissed by Jean Pearce features a solitary sunflower, and Dorothy Robertson has an element of humor in Peek—a little girl, seen from the back, stooped over and looking between her legs. J. H. Mackay makes effective use of an old spinning wheel, at a doorway, silhouetted against a sunlit garden in Memories of Yesterday, while less sentimental is his More Power for Victory—the tracery of metal cable towers seen against a cloudy sky. A massive sun-etched cloud is effectively employed by L. G. Saunders in V for Victory, the title being borne out by a formation of planes above the mass of vapor. Hill has a bit of good natured fun in First Aid—a man with head neatly swathed in bandage, the free end being held by a woman who scratches her head as she consults her handbook for the next move. Fred Houghton has some straightforward river scenes in lovely country, and Echlin, besides Jack in the Pulpit shows a snowloader at work near Notre Dame Church in the print called After the Storm. G. A. Driscoll has a work of good values and strong contrasts in March Atmosphere—a snow-covered house in shadow at the foot of a spruce-topped ridge which catches the sunlight.

In Sentinels of the North, Rachiele has centred his attention on snow-laden spruces in sunlight and shadow on a fine, bracing day, and selects a warmer season for The Waltonites—a youngster seated beneath a noble tree and another in a boat both busy with fishing rods in water that mirrors adjacent foliage. Nakash reveals his versatility and skill in a still-life arrangement of coral and a shell, invests with grace and movement a girl with scarf floating above her head in a landscape, called Jolie de Vivre, and has a sympathetic portrait of a child in the print called Eyes of Dawn.

There is a capital group by Blossom and Ray Caron—On the Farm, a work true of rural sections of this province, showing a settler with pitchfork standing outside the door of his humble shingle-roofed shack, and two alluring portraits; an alert and comely boy called Derek, and Sun, Wind and Gold in which a merry, curly-haired girl is the lovely subject.

Varied in season are the examples by F. J. Tees—sunlight flooding Three Men in a Boat, boys resting after their swim; sunlight in chillier air illumines houses, hills and trees and makes shadows play their effective part in the print called January, and the end of the frigid season is well suggested in Spring Awakening where, in wooded country, a small brook, winding through the barren bush, spills into a little pool.

Senior photographers, who act as judges, are also exhibitors and there are portraits and studies of figures and still life by H. Michaud, outdoor scenes by Michiels and a flower study and portraits by Nakash. Some of the other interesting prints are by Blossom and Ray Caron, Thresh, J. S. Brickner and Tranter.

Two very interesting studies of atmosphere are: P. J. Croft's picture of a yacht in morning mist and W. Robertson's of soldiers in gas-masks advancing through a smoke cloud. Two successful scenes of sea and sky are by Andrew McDougall and another fine sky study is by L. G. Saunders. A striking picture of the splash of a big wave on rocks, and another of a pattern of nets and ropes are by C. Addie. The few color photographs are good examples, which avoid the unnatural intensity of color which often appears in such work.

There is a capital group by Blossom and Ray Caron—On the Farm, a work true of rural sections of this province, showing a settler with pitchfork standing outside the door of his humble shingle-roofed shack, and two alluring portraits; an alert and comely boy called Derek, and Sun, Wind and Gold in which a merry, curly-haired girl is the lovely subject.

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## Purchases Painting By Richard Jack, R.A. Gazette Feb. 5: 1944

Art Association Adds Still-Life by Eminent Artist to Permanent Collection

Richard Jack, R.A., whose high place as a portraitist and all-round painter was established in Britain and Europe many years ago, is being represented in the permanent collection of the Art Association of Montreal through the purchase of one of his still-life subjects, individual in design and sumptuous in tone and texture. The work of harmonious values employs a piece of tall pottery, with figures in blue, which catches a gleam of light against a brocade hanging. Nearby is a glass containing a bunch of rose, pink and white petunias, other incidental objects being a jade box, a crouching green animal of Oriental inspiration and a small figurine. An effective note on the wall in the background is a section of a Japanese print. The painter, now a resident of Montreal, who some years ago held in these galleries an important exhibition of work done in the Rockies, has been finding much congenial material in the Laurentian country where the hilly country under snow is making a strong appeal.

Gallery talks will be held on Mondays and Fridays. It is expected that Dr. W. H. Valentine, director of the Chicago Art Institute, will speak on the subject of Dutch Primitives, a subject which he is considered the greatest authority on this continent.

There will be about forty guide-lecturers who will conduct school and groups during the exhibition hours. French guides will be under the direction of Charles Mailhar, Director of L'Ecole des Beaux Arts, English guides will be under the direction of Dr. Arthur Lima, Supervisor of Education of the Art Association.

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## Vermeer's Milkmaid To Be Shown Again Gazette Feb. 5: 1944

In Dutch Art Show Containing Many Rembrandts, Hals and Van Gogh's

Vermeer's famous painting The Milkmaid, which excited general admiration when shown here before, is promised as one of the items at the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—which opens in the galleries of the Art Association of Montreal next month for the benefit of the children of Great Britain, the Netherlands and other occupied countries.

The offering of fine things will be varied and generous—there being promised 10 Rembrandts, 11 Hals and no fewer than 32 paintings by Van Gogh, which it is planned will occupy one gallery. From a local private collection will come the portrait of Admiral Cornelius Van Tromp by Bartholomaeus Van der Helst. By Hobbema will be Landscape with Mill and by Pieter de Hooch will be Delft Courtyard and The Maidservant. A partial list shows such names as Maes, Gabriel Metsu, Van Oostade, Ruysdael, Jan Van Steen and Cuyt, not to mention a group of seven Primitives.

## Variety In Exhibits At Art Association

Silk Screen Prints, Russian Posters and Stage Sets Designs Shown

There is no lack of interesting things in the galleries of the Art Association of Montreal just now. In one of the upstairs galleries there is a collection of silk screen prints, from the National Gallery of Canada, Ottawa, while the examples of work by American artists are being distributed by the Museum of Modern Art, New York. Canadians contributing include J. W. G. MacDonald, Charles H. Scott, A.R.C.A., Jack Humphrey, Anne Savage, Surrey, Albert Robinson, R.C.A., B. Coghill Haworth, E. Seath, while Mist Fantasy, by the late J. E. H. MacDonald, R.C.A., lends itself to this process.

In the Lecture Hall is a collection of Russian posters—inspired by 1943 when the Red armies began to upset Nazi composure—which picture Hitler in some very uncomfortable situations. The majority of these are striking caricatures in color. For the followers of the stage and lovers of the ballet there is plenty to interest in the exhibition of work by Mstislav V. Dubujinsky, a Russian artist and a former Professor of Art at the St. Petersburg Academy. He enjoys high reputation as a designer of stage sets and costumes for world-famous theatres and the well-filled gallery shows his scope and skill.

Star Feb. 4, 1944

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## Five Centuries Of Dutch Art

In connection with the loan exhibition of famous Dutch paintings, to be held in March, for the benefit of children of England, Holland and other countries, the Educational Department of the Art Association of Montreal will give this month a series of illustrated talks on the background, artists and paintings of the Dutch School. The series is intended as a preparation for the enjoyment and understanding of Dutch art and of the particular paintings to be shown in the exhibition. It is open to members of the Art Association, teachers of schools and to group leaders and members of societies interested in the exhibition. Miss Jean Boggs, B.A., is the group leader and lecturer. The meetings will take place on Tuesday afternoons at 3.15.

Next Tuesday, February 8th, the subject will be The Primitive Dutch Painters; on February 15th, Frans Hals and Rembrandt, 22nd, Genre Painting; 29th, Landscape Painting; March 7th, Vincent Van Gogh.

Application should be made to the Educational Department of the Art Association, and admission cards will be forwarded free of charge.

Star Feb. 5, 1944

## C.W.L. Branch Serving Tea at Art Gallery

In connection with the concert being given at the Art Gallery on Sunday afternoon next by the War Service Sunday Series Committee, the Catholic Women's League of Westmount, under the convener-ship of Mrs. Edmund Foster, will be hostesses to men and women of the services at a Valentine tea at the Art Gallery on that day.

Mrs. Maurice Shea and her hospitality committee will be in charge of tea arrangements and Mrs. J. T. Rogers and Mrs. Victor Whitehead will preside at the tea table.

The following will assist in serving: Misses Clare Colford, Patricia Cormack, Doreen Coherly, Mavis Foster, Kay George, Kathleen Glennon, Kay Grannary, May Helm, Marion Houle, Lucille Hudon, Lois Sessenwein, Lorraine Shea, Pauline Shea, Jeannette Twynan and Mrs. W. H. Fisher.





—Photo of Mrs. Gelinas by Notman.

**ON LOAN EXHIBITION COMMITTEE:** Left, Mrs. Louis P. Gelinas, secretary, French section, ladies' subscription committee, Loan Exhibition of Great Paintings, to be held for the benefit of the children of Great Britain, of The Netherlands and other occupied countries, from March 9th to April 9th, in the Gallery of the Art Association. Right, Mrs. Algernon Lucas, secretary, English section, ladies' subscription committee, for the exhibition.



**MRS. NORMAN BOHN**, Chevalier of the Legion of Honor, and Chevalier of the Order of the Crown of Belgium, who is honorary secretary and administrator of the loan exhibition of great paintings, five centuries of Dutch art, to be held in the Gallery of the Art Association, March 9 to April 9, and honorary secretary in an advisory capacity of the Toronto exhibition, leaves tonight to attend the Toronto opening tomorrow evening.

Nakash Photo.



**MRS. J. W. McCONNELL**, honorary chairman, English section, and **MRS. JOSEPH EDOUARD PERRAULT**, honorary chairman, French section, of the Ladies' Subscription Committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the galleries of the Art Association, March 9th to April 9th, for the benefit of the children of Great Britain, the Netherlands, and other occupied countries.



Star Feb. 9: 1944



—Photo of Mrs. Perrier by La Rose.

**ACTIVE IN BENEFIT:** Mrs. Hector Perrier, chairman of the French Educational Committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9th to April 9th, in aid of the children of Great Britain, and of The Netherlands and other occupied countries. Mrs. Perrier will receive members of the teaching staff and representatives of French schools in the Art Gallery tomorrow afternoon.

## Guests at Reception

AMONG those attending the reception given yesterday afternoon by Mrs. Joseph Edouard Perrault, honorary chairman of the French Section of the Ladies' Subscription Committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, from March 9 to April 9, for the benefit of the children of Great Britain and of the Netherlands and other occupied countries, were: Mrs. Oscar Baudouin, Mrs. Elie Beauregard, Mrs. Arthur Berthiaume, Mrs. Norman Bohn, honorary secretary of the Loan Exhibition; Mrs. J. P. Cartier, Mrs. J. P. Charbonneau, Mrs. Desmond Clarke, Mrs. Edouard Dupuis, Mrs. C. E. Gravel, Mrs. Hector Langevin, Mrs. Paul Ostiguy, Mrs. Hector Perrier, president of the French Educational Committee, Mrs. A. J. Richard, Mrs. Pierre Rolland, Mrs. Paul Robert, Mrs. J. C. E. Trudeau, Mrs. Andre Taschereau of Quebec City, and Mrs. Thomas Vien.

Those assisting the hostess were: Mrs. F. Philippe Brats, president; Mrs. Louis P. Gelinas, honorary secretary, and Mrs. Gerald Ryan, honorary treasurer of the French section.

## The King to Lend Painting for Show

Word has been received in the office of the Art Association-Loan Exhibition here that King George VI will lend Jan Steen's "Domestic Scene" from the private collection of Windsor Castle, for the exhibition of great paintings, "Five Centuries of Dutch Art", to be held at the gallery from March 9 to April 9, in aid of the children of Great Britain and the Netherlands and other occupied countries. This picture was brought over by the Ferry Command two years ago when, at the request of the Netherlands Government, His Majesty consented to lend it for an exhibition of Dutch 17th century art held in New York. This was the first time the picture had been exhibited publicly, and the first time that any British royal picture has been lent for exhibition on this continent.

## Russian Evening Of Song and Dance

The art and music of Russia were attractively presented on Monday evening to an audience which more than filled the lecture room of the Art Association. Music made up the greater part of the evening's program, and this was given by the Glinka Choir, a body whose members, as one of them, Miss Hilda Popovich, explained in a short address, were Russians, but are now unhyphenated Canadians. Dancers also took part in this program, and in the middle of the evening Mrs. Paraskeva Clark, of Toronto, gave a brief account of the progress of painting and other arts in Soviet Russia.

The Glinka Choir, which is directed by Bernard Wexler, is a very well trained group of singers, and it has the smartness and precision which seem to be usual with Russian choirs. The men's voices were the best, but good singing was also done by the female voices alone; and in everything that was sung the sureness of the attack and the solidity of the chords made a stirring effect. The songs were all recent ones, and among them the March of the Red Tank Corps, the March of the Soviet WACs and a Red Army song, "From border to border," were specially successful. In some of them solos were well sung by Alice Zalougnaya, Hilda Popovich, Nadya Savich and Anna Didushko.

The dancing was begun by a group of younger dancers, four girls and four boys, who were directed by Alice Zalougnaya. They did folk dances cleverly and with much spirit, and the boys gave some of the surprising athletic steps which are characteristic of Russian folk dancing. After them two older dancers, Lyena Komenda and Mary Rochutzevich, danced with grace and life, first in a Mazurka and then to the popular song "Katyusha," sung by the choir.

This was the first evening of its kind at the Art Association of Montreal, and the exhibition of Soviet posters made a fitting background to the singers and dancers.

Gazette March 7th 1944

G. P. Luden, Consul-General of the Netherlands, will give a short address on the coming loan exhibition of great paintings, Five Centuries of Dutch Art, at the monthly meeting of the Women's Guild of the Church of St. Andrew and St. Paul this afternoon at half-past three at Kildonan Hall. Mrs. Gregor Barclay will preside over the meeting. Mrs. Rocke Robertson and Mrs. Miller Ryde will preside at the tea table, assisted by Mrs. Ross McMaster, jr., Mrs. Alan Byers, Mrs. Donald Byers, Mrs. David MacKenzie, jr., Mrs. Ormiston Dawes and Mrs. William Carsley.

Mr. A. Rombout van Riemsdijk, of the Netherlands Information Bureau, New York, is arriving in Montreal on Thursday to attend the opening that evening of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the galleries of the Art Association of Montreal, by His Excellency the Governor-General and Her Royal Highness the Princess Alice.



# A GENTLEMAN OF THE THEATRE

## Mstislav Valerianovitch Dubujinsky Brings His Designs to Montreal

Gazette February 5th, 1944  
By HERBERT WHITTAKER.

The theatre personality of the week is certainly the distinguished Mstislav Dubujinsky, in town for the exhibition of his stage designs and drawings which opens at the Art Association Gallery this afternoon.

Mr. Dubujinsky is far removed from the hectic and blatant personalities that spangle the theatrical world of today. He is a representative of that dignity attained by the theatre in the 19th century after its centuries of vagabondage, and seemingly let slip again.

Tall, white-headed and courtly, Mstislav Dubujinsky speaks hesitatingly of the glories of the theatre he has served so distinctively.

Queried about Stanislavsky, the founder of the celebrated Moscow Art Theatre, he would contribute no more than the fact that he was a very close friend. "I was at St. Petersburg then (he was a professor at the Academy of Art there) and when I went to Moscow to work with him I lived at his home."

For Stanislavsky, Dubujinsky worked eight years, from 1909 to 1918, three of them after the outbreak of revolution. His first work with the Moscow Art Theatre was perhaps his best-known, the spacious airy designs for Turgenev's *A Month in the Country*. Those designs are not included in the present exhibition. Only one of them remains—and that Mrs. Dubujinsky has at their home in New York.

Included in the showing here, however, is the setting for Alexander Blok's play, *The Rose and Crown*. That drama never saw life on the stage. For two years Dubujinsky and Stanislavsky worked on it, while around them the revolutionary factions howled for the suppression of "the theatre of the bourgeoisie."

"Those were black days," Dubujinsky recalls. "It was a heavy time." The cast was changed and recharged, as various players fell foul of the new regime or were absorbed by it. Stanislavsky fell ill. There was a dress rehearsal, but there was no production.

The *Rose and Crown* ended Dubujinsky's association with Stanislavsky and the famous Moscow Theatre. Just before that time he had executed the designs for Merz-kovsky's *There Will Be Joy* and the

Village Stepanchikovo by Dostoevsky. They were the only new productions by the Moscow Art between 1915 and 1918.

But despite the close association with that famous theatre group, Dubujinsky was individualist enough to have worked with others of widely differing aims. He worked with Yevreinoff and his theatre of the Monodrama, and with Meyerhold and his Theatre Theatrical, and with Russia's Duse, Vera Komisarjevsky. By Yevreinoff he was chosen to supervise and edit the five volumes of illustrations of Russian Theatrical Decorative Art.

No longer able to work in a country torn by revolution, Dubujinsky went to Paris. From there he went, on invitation, to the famous theatres of Europe. To Dresden, Amsterdam, Brussels, Dusseldorf, Prague, the Lithuanian State Theatre at Kaunas and the Sadler's Wells Theatre in London the famous Russian designer brought his talents. Since he has been in America, Dubujinsky has worked for the Guild Theatre, the Metropolitan Opera and the Chekov Theatre. For this last group, run by Michael Chekov, nephew of the writer of *The Cherry Orchard*, he designed a small, ingenious and intensely atmospheric production of Dostoevsky's *The Possessed*.

His latest work was the settings and design for the ballet by Leonide Massine, *Mademoiselle Angot*, presented last year at the Metropolitan Opera. The light and lively costumes for this, each a character sketch of the character depicted, are highlights of the show here. Dubujinsky has had wide experience in creating the designs for ballet. In Paris he worked with Diaghilev, as he did for the Anna Pavlova Ballet and the Ballet Russes de Monte Carlo. The list of ballets he has adorned include *Papillon*, *La Fee des Poupées*, the *Polovetsian Dances*, *Sleeping Beauty*, *Aurora's Wedding*, *Les Sylphides* and *Coppelia*.

Montrealers have an opportunity to know some of his work in the original designs. Some of them may crown that experience with a meeting of their distinguished creator. They will find him as impressive in person as in record—a gentleman of the theatre, but no amateur.

# RUSSIAN DESIGNER HERE



Mstislav Dubujinsky was drawn for The Gazette by Grant MacDonald on the arrival in town of the celebrated Russian stage-designer for the exhibition of his work at the Art Association Galleries. It opens this afternoon.

# Theatre Designs Here

The exhibition of paintings and drawings of Mstislav Dubujinsky, celebrated Russian scene-designer, will be on view at the Art Association Gallery on Sherbrooke street, starting tomorrow. A former professor of art in St. Petersburg, Dubujinsky has designed for such famous theatrical regisseurs as Stanislavsky and Meyerhold, for such theatres as the Moscow Art, the Vera Komisarjevsky, the Dresden Opera, National Theatre in Prague, Sadler's Wells in London and the Metropolitan Opera in New York. He has also designed for the Diaghilev Ballets and the Chauve Souris. His most recent work was the settings and costumes for Massine's *Mademoiselle Angot* at the Metropolitan Opera House.

Feb. 11, 1944 Star

# Famous Paintings To Be on Exhibit

Two famous paintings, Rembrandt's "Christ with Folded Arms" and "The Music Lesson", by Terborch, will be shown at the Art Association's Loan Exhibition of Great Paintings for the benefit of the children of Great Britain and the Netherlands and other occupied countries. The exhibition will be held from March 9 to April 9 at the gallery of the Art Association.

The two masterpieces were among the art treasures of the Russian Czars and may be recalled by Canadians who visited the Hermitage, the old St. Petersburg's museum, in the early part of the century. They were among the finest on the walls of the famous museum. They were sold later by the Russian Government to help finance the five-year plan of that country and were bought by collectors in the United States who have kindly consented to lend them for the forthcoming exhibition here.

Star, February 5th, 1944

# Russian Pictures And Stage Design

An exhibition of work by a distinguished Russian artist, Mr. M. V. Dubujinsky, is opened today at the Art Association of Montreal. Mr. Dubujinsky, who was formerly Professor in the Academy of Art at St. Petersburg, is particularly famed for his design for stage settings and costumes, made for the Moscow Art Theatre and the Diaghileff Ballet and, more recently for the Sadler's Wells Theatre in London, and the Metropolitan Opera in New York. Many such designs are to be seen in the present exhibition, and they are fine pictures as well as admirable backgrounds for actors and singers. A number of those which are shown here, and some of the most effective, are for operas by Tchaikovsky, "Pique Dame" and "Eugene Onegin." With these are some scenery and dresses, full of fantasy, for ballets, and a set of costume designs for a production, not yet given, of Lecoq's "Madame Angot," which have beauty of colour with

a touch of humorous exaggeration which suits the opera.

Many other pictures and drawings by Mr. Dubujinsky are in the exhibition, some in water colour and gouache, like the stage designs, some portrait studies in pencil and crayon and a number of black and white brush drawings, which show admirable craftsmanship with breadth of imagination. Illustrations to stories, pictures of Russian scenes and ornamental details make together with the theatrical drawings, an unusually interesting collection.

In the Lecture Room of the Art Gallery a collection of Russian war posters is being shown. Most of these are caricatures, often very pointed in their humour, of Germans; and it is to be noticed that there are many which do honour to the British and American alliance.

A collection, in one of the upper galleries, of silk screen prints shows good examples, from Canada and from the United States, of pictures reproduced by this process, and an explanation of the method by which the prints are made.

# Russian Evening Of Song and Dance

The art and music of Russia were attractively presented on Monday evening to an audience which more than filled the lecture room of the Art Association. Music made up the greater part of the evening's program, and this was given by the Glinka Choir, a body whose members, as one of them, Miss Hilda Popovich, explained in a short address, were Russians but are now unhyphenated Canadians. Dancers also took part in this program, and in the middle of the evening Mrs. Paraskeva Clark, of Toronto, gave a brief account of the progress of painting and other arts in Soviet Russia.

The Glinka Choir, which is directed by Bernard Wexler, is a very well trained group of singers, and it has the smartness and precision which seem to be usual with Russian choirs. The men's voices were the best, but good singing was also done by the female voices alone; and in everything that was sung the sureness of the attack and the solidity of the chords made a stirring effect. The songs were all recent ones, and among them the March of the Red Tank Corps, the March of the Soviet WACS and a Red Army song, "From border to border," were specially successful. In some of them solos were well sung by Alice Zaloug-naya, Hilda Popovich, Nadya Savich and Anna Didushko.

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This was the first evening of its kind at the Art Association of Montreal, and the exhibition of Soviet posters made a fitting background to the singers and dancers.

# Russian Art

A panoramic view of the history of Russian art was given by Mrs. Paraskeva Clark of Toronto speaking to the Women's Art Society in Tudor Hall yesterday, as she reviewed it from the ninth century to the present day.

The history of Russian art, she said, is the continuous succession of various foreign influences. There were some brilliant artists who produced works of a national character. They never reached the plastic arts the technical heights of great western European schools, perhaps because they never really pursued the idea of "Art for Art's sake," and because the influence of social and religious movements.

While art has played a vital part in Russian culture through the centuries, it has never been such an integral part of every day life as today, the speaker stated. "There is a great expansion of means of self expression in the masses, especially in music and the arts. In the factories, the Army and collective farm clubs there are hundreds of circles where workers, soldiers and farmers meet to draw, paint and model. These circles present not only the means of fusion between professional artists and the working classes but are also the inexhaustible source of new talent for Russia," Clark explained.

# HOLD CLASS AT DEPOT Children Artists Meet at Central Station

The drawing class for children sponsored by the Art Association of Montreal forsook its annual classroom Saturday morning, when it met for a lesson at the Canadian National Central Station under the temporary tutelage of John C. Webber, stationmaster. The class curriculum is a project on communication, and seeking a better perspective for her twenty eleven-year-old pupils, Mrs. Leibovitch sought for and obtained permission to hold a session at the new and up-to-date station.

Trains moving in and out of the terminal, a visit to the various levels, explanation of signal control, a study of the murals at both ends of the concourse, as well as other up-to-date features, were explained to the young scholars by Mr. Webber.

# Art Association Class Visits New CNR Station

The drawing class for children, sponsored by the Art Association of Montreal, forsook its usual classroom Saturday when it met for a lesson at the Canadian National Central Station under the temporary tutelage of John C. Webber, stationmaster. The class curriculum is a project on communication.

Star, Feb. 17, 1944

# Songs and Piano In Sunday Series

The Alouette Quartet, which has spread its fame over Europe as well as America by its singing of old French Canadian songs, and the Canadian pianist, Gordon Manley, will be heard in the concert of the War Services Sunday Series at the Art Association of Montreal next Sunday afternoon at 3.15. Mr. Manley, whose art is already known here, is coming from New York specially for this concert.

The Sunday concerts will be discontinued during March, on account of the Loan Exhibition of Five Centuries of Dutch Art, which will be at the Art Gallery in that month. They will begin again early in April.

Soviet artists are playing a fine part in the war effort, the speaker declared. "Many of them have been at the front actually participating in battles, others making sketches at the front lines, in ruined villages and deserted farmlands. The artists' work in this regard is documentary evidence of the war, and the hardships the Russian people have undergone."

The speaker was introduced by Mrs. S. B. Farie, first vice-president, who was in the chair.

Star February 5th 1944

# Russian Pictures And Stage Design

An exhibition of work by a distinguished Russian artist, Mr. M. V. Dubujinsky, is opened today at the Art Association of Montreal. Mr. Dubujinsky, who was formerly Professor in the Academy of Art at St. Petersburg, is particularly famed for his design for stage settings and costumes, made for the Moscow Art Theatre and the Diaghileff Ballet and, more recently for the Sadler's Wells Theatre in London, and the Metropolitan Opera in New York. Many such designs are to be seen in the present exhibition, and they are fine pictures as well as admirable backgrounds for actors and singers. A number of those which are shown here, and some of the most effective, are for operas by Tchaikovsky, "Pique Dame" and "Eugene Onegin." With these are some scenery and dresses, full of fantasy, for ballets, and a set of costume designs for a production, not yet given, of Lecoq's "Madame Angot," which have beauty of colour with

Star Feb. 18/1944

# Russian Exhibit Closes Monday

The current exhibition of Russian posters at the Art Association of Montreal will close next Monday with a Russian evening, featuring a talk by Mrs. Paraskeva Clark on Soviet art and a display of folk dancing and singing. The program will begin at 8.30 p.m.

The 50-voice Glinka Choir will sing the new Soviet National Anthem as well as a number of folk songs reported popular with the Red Army. Young boys and girls of the school conducted by the Federation of Russian-Canadians will perform folk dances in national costumes.

A few posters, received from Moscow since the opening of the exhibit, will go on view tomorrow and Sunday.

# Songs and Piano In Sunday Series

The Alouette Quartet, which has spread its fame over Europe as well as America by its singing of old French Canadian songs, and the Canadian pianist, Gordon Manley, will be heard in the concert of the War Services Sunday Series at the Art Association of Montreal next Sunday afternoon at 3.15. Mr. Manley, whose art is already known here, is coming from New York specially for this concert.

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Sunday Feb. 27

Star, March 14, 1944

Professor A. P. A. Voren Kamp, distinguished Dutch art expert, and Professor of History of Art, Smith College, Northampton, Mass., is arriving in the city on Thursday morning, March 16, to speak on "Light and Shadow of Childhood in Dutch Painting" at the Art Association that night. He will be a guest at the Windsor Hotel.



# Women In The War

BY HELEN MURPHY

One of the most important groups working in connection with the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9th to April 9th, is the Industrial Committee.

This Committee which will shortly be in touch with business and industrial firms throughout the city, has been formed so that special privileges offered to young men and women engaged in business during daytime gallery hours may be explained to them.

"Two years ago when the Loan Exhibition was organized for the benefit of the men of the allied merchant navy this method of reaching industrial centres was used. Booklets containing twenty tickets were printed and sold on application by firms or organizations for Two Dollars. The tickets were distributed to employees who visited the Exhibition singly or in groups after business hours or during the week-end. Special evenings were arranged for large organizations at their request when guides and lecturers were in attendance. One of the most successful of such evenings was that chosen by the City Hall when over one thousand employees visited the Galleries.

The Exhibition being organized this year for the benefit of the children of Great Britain, the Netherlands, France and other occupied countries, will be the most important exposition of Dutch art ever held on this Continent.

The Dutch Government is releasing pictures which were sent out in 1939 for exhibition at the New York World's Fair, and the San Francisco Exposition, and upon the declaration of war, placed for safe-keeping in Museums in the United States. To these will be added many pictures lent by the great museums and world-famous collectors of the Continent.

The Exhibition will include the works of the Primitives of the Fifteenth Century and continue with examples of the great era of Dutch art during the following centuries, to the end of the Nineteenth when the genius of van Gogh added to its glory.

The object for which this Loan Exhibition is being formed, the welfare of the children of war-torn Europe who have been the innocent victims of Nazi ruthlessness, is near to the hearts of everyone at this moment. The great humanitarian organizations of the world are already occupied with plans to carry relief to the suffering countries.

Committees which include in all over 500 persons are at work under the Honorary Secretary of the Loan Exhibition, Mrs. Norman Bohn, who held the same position for the Loan Exhibition of Masterpieces of Paintings two years ago.

Mrs. Bohn pays great tribute to the work being done by the Committees, and states that the success of all such enterprises depends on the enthusiasm of Committees.

Star Feb. 16: 1944

## Clubs Hear Talks On Dutch Art

The Clubs' Committee organized in connection with the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Art Association, March 9 to April 9, for the benefit of the children of Great Britain and of The Netherlands and other occupied countries, is engaged in arranging for lecturers who will speak at club meetings on the forthcoming exhibition. Through the three chairmen of this committee, Mrs. J. Cecil McDougall, Mrs. Edouard Dupuis and Mrs. Benjamin Robinson, the English, French and Jewish groups are being reached.

Every Tuesday afternoon until the exhibition opens a special study course open to members of the Art Association, teachers of schools and all group leaders of societies is in progress in the Art Gallery. The course comprises a series of illustrated talks on the background, artists and paintings of the Dutch School.

Women who are active club workers are aware of the artistic importance of the coming great exhibition. They also know of the appalling conditions which exist in the distressed countries of Europe, and have shown a generous willingness to respond to the appeal. Special rates are issued to members of all clubs who obtain tickets through their presidents and secretaries.

Donations are being received at the office of the Loan Exhibition from private individuals and from organizations. A donation of \$100 was made at the last meeting of the Montreal Women's Club from the war work fund, and one of \$25 from the Notre Dame de Grace Women's Club war services committee.

## Aids Art Benefit

Herald: Feb: 11/44



Mrs. Pierre Casgrain, joint chairman of the Industrial Committee, Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, being held in Gallery of Art Association, March 9 to April 9, for benefit of children of Great Britain, the Netherlands, France and other occupied countries.

Herald: Feb. 17/44

## Art Loan Exhibit

The Clubs' Committee organized in connection with the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9th to April 9th, for the benefit of the children of Great Britain, the Netherlands and other occupied countries, is actively engaged in arranging for lecturers who will speak on the forthcoming exhibition at club meetings.

Through the three chairmen of this Committee, Mrs. J. Cecil McDougall, Mrs. Edouard Dupuis and Mrs. Benjamin Robinson, the English, French and Jewish groups are being reached. At the request of the club presidents, addresses have been given by Mr. G. P. Luden, Consul-General of the Netherlands, Arthur Lismer, A.R.C.A., L.L.D., and Jean Boggs, B.A., Educational Secretary of the Art Association.

Every Tuesday afternoon until the Exhibition opens a special study course, open to members of the Art Association, teachers of schools and all group leaders and members of societies is in progress, in the Gallery. The course comprises a series of illustrated talks on the background, artists and paintings of the Dutch School.

Women who are active club workers are well aware of the artistic and aesthetic importance of the coming great exhibition. They also know of the appalling conditions which exist in the distressed countries of Europe, and have shown a generous willingness to respond to the appeal. Special rates are issued to members of all clubs who obtain tickets through their presidents or secretaries.

Donations are being received daily at the office of the Loan

Exhibition, from private individuals and from organizations. Among the Women's Clubs, a donation of \$100.00 was made at the last meeting of the Montreal Women's Club War Work Fund, and one of \$25.00 from the Notre Dame de Grace Women's Club War Services' Committee.

Mrs. Victor Whitehead and Mrs. Geoffrey Porteous are entertaining this evening at nine o'clock, at Mrs. Whitehead's residence, 3484 Peel street, when Miss Frances James, of Toronto, noted soprano, will give a recital in aid of the War Services Sunday Series of concerts, being held in the Galleries of the Art Association of Montreal this season, for all members of the armed forces. Star: Feb: 16: 1944



AT LOAN EXHIBITION: "Dutch Family", painted by Frans Hals, 1585-1666, a merry family group, which will be shown in the Loan Exhibition "Five Centuries of Dutch Art," to be held for the benefit of the children of Great Britain, the Netherlands and other occupied countries, from March 9 to April 9 in the gallery of the Art Association. This is one of the most famous works of Frans Hals and is being lent by the Cincinnati Museum.



Star February 16th, 1944

**LOAN EXHIBITION WORKERS:** The Ladies' Committee for Occupied Countries in Europe organized in behalf of the Loan Exhibition of Great Paintings to be held in the Gallery of the Art Association, March 9th to April 9th, for the benefit of the children of Great Britain, the Netherlands and other Occupied Countries, is international in character. Members of the Committee who are fully aware of the urgency of the cause are earnest workers. They are here seen at the Art Gallery, photographed in front of a 17th century Dutch old master. Standing, Mrs. G. P. Luden, president of the Committee, wife of the consul-general for the Netherlands, reading left around the table, Mrs. P. Cabric, wife of the consul-general of Yugoslavia; Mrs. H. W. Bethune, Norwegian; Mrs. A. Jaskiewicz, Polish; Mrs. W. Poznanska, Polish; Mrs. W. T. Anderson, Dutch; Mrs. D. Coulourides, wife of the Secretary of the Greek Consulate; Mrs. E. Hollander, Dutch; Mrs. J. de Geuleneer, wife of the Secretary of the Belgian Legation, and Mrs. R. Weiniger-Lorje, Dutch.

## Gazette Feb. 22/44 Dutch Show Includes Rembrandt Portrait

One of the most interesting pictures in the one hundred and fifty splendid examples of Dutch Art to be seen in the unique exhibition which opens in the Gallery of the Art Association on March 9th, is Rembrandt's "Portrait of a Young Woman."

This magnificent portrait, one of the great master's finest works, belonged to the permanent collection of the Museum in Colmar, Alsace-Lorraine, from the year 1842 to 1917.

Five centuries of Dutch art, from the primitives of the fifteenth century to Van Gogh to the nineteenth, will be shown at the Gallery in this exhibition for the benefit of the children of Great Britain, the Netherlands and other countries.

OTTAWA CVC JOURNAL, 6th. MARCH 6/44

Mr. G. Boissevain, Secretary of The Netherlands Legation in Ottawa, will be in Montreal for the opening of the loan exhibition of great paintings at the Montreal Art Gallery on Thursday next. While in Montreal, he will be the guest of The Netherlands Consul General in Montreal and Mrs. G. P. Luden.





**PORTRAIT OF ANDRIES VAN der HORN** by Frans Hals, which will be one of the examples by this master at the Five Centuries of Dutch Art exhibition to be opened in the galleries of the Art Association of Montreal by the Governor-General and Princess Alice on March 9.

## Variety Is Promised In Dutch Art Exhibit

Hals and the Great Masters  
Being Supplemented by  
Many Van Gogh's

There promises to be variety in the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—which will open in the galleries of the Art Association of Montreal next month for the benefit of the children of Great Britain, the Netherlands and other Occupied Countries. Two fine examples by Frans Hals are among the offerings, one of them being the dignified portrait reproduced above. This work, painted with breadth and force, is, in the modelling of face, the treatment of the ruff and the drawing of the hands, marked by the crisp and confident brushwork which makes the performance of this master a source of constant wonder and pleasure to lovers of sound authoritative painting.

Works by a long line of famous Dutch artists are to be shown, there will be a good offering of the primitives and coming down to the relative present there will be a good showing of the art of Van Gogh loaned by the Netherlands Government.

From this source will come "Potatoes", Garden of Daubigny, "Farm in Summer", "Vineyard's House in Arles", "Wheatfield with Skylark", "Evening", "Vue de Ste. Marie", a marine, "Reaper", "Landscape with Rabbits", "Field Under Stormy Sky", "Self-Portrait", 1887; "Cypresses", "Thistles and Wild Carnations" and "Almond Blossoms" while from private collections come "Man with Scythe", drawing, "Arlesienne", "Lemons", "Harvest in Provence", "Vue de Ste. Marie", drawing, "House at Auvers", "Sunflowers", "Stairways at Auvers", "River Bridge", "The Weaver", "Rain", "Town Hall at Auvers (14th of July)", "Dr. Gachet", and a canal scene called "La roubine du Roi".

Assembled also by the Netherlands Government is a group of modern Dutch paintings which includes "Hammocks Elephants" by the accomplished colorist, Prof. J. H. Jurrens; "Women of Scheveningen",

by Prof. W. van Berg; a good study of a girl by Pol Dom, a decoratively treated work called "Farmer Harrowing" by W. van Konynenburg, and "Winter Landscape" by Arnout Colnot, to mention a few.

3↓

## Dutch Exhibition At Art Gallery Herald Mar. 1/44 First Pictures Have Arrived

Today the upper halls of the Art Association Galleries are crowded with huge packing-cases. The first pictures of the great Dutch Exhibition have arrived. The upstairs Galleries which have been renovated, with new picture rails and other equipment added for the big show, are closed to the public.

The unpacking of these official-looking cases is no ordinary affair. So valuable are the pictures that the ordinary staff must be supplemented. There are many formalities to be observed when the covers are finally raised from the boxes. Present at the unpacking must be members of the Art Association Committee representatives of the insurance company, customs officials and one neutral art expert. This procedure is taken to insure the safe delivery of these famous pictures, many of which are national treasures of the Dutch Government. Others at present arriving are from the great private collections of the United States and Canada.

Star Feb. 28 - 1944 4↓

"MONTREAL and Dutch Art" will be discussed by G. P. Luden at a meeting of the Progress Club at 12:30 p.m. tomorrow at the Windsor Hotel.

## Star March 3: 1944 Dutch Masters Arrive Here

Many formalities must be observed following the arrival today of the first pictures of the great Dutch Exhibition at the Art Association galleries, Sherbrooke street west, officials declared. The unpacking of the pictures is no ordinary affair and the staff must be supplemented. Present at the unpacking must be members of the Art Association committees, representatives of the insurance companies, customs officials and one neutral art expert.

This procedure is taken to insure the safe delivery of these famous pictures, many of which are national treasures of the Dutch Government. Others are from famous private collections in Canada and the United States.

The exhibition will be opened by His Excellency the Governor-General and Her Royal Highness the Princess Alice on Thursday evening and will be held for one month. It is in aid of the children of Great Britain, the Netherlands and Occupied countries.



Top—Italian Prisoners of War Go Aboard a Tank Landing Craft. First group of prisoners taken by the 1st Canadian Division, near Pachino, Sicily, June, 1943. Pen and wash drawing.

Middle—Night Shoot—25 Pounder Guns Firing on Leonforte, Sicily. A field regiment, Royal Canadian Artillery, 1st Canadian Division, July, 1943. Pen and wash drawing.

Bottom—Prisoner Type (autographed by prisoner). 1st Canadian Division near Pachino, Sicily, July, 1943. Pen and watercolor sketch. All above pictorial war records are by Capt. W. A. Ogilvie, formerly of Montreal.

## MONTREALER PAINTS WAR.

Something of what Capt. W. A. Ogilvie has been doing overseas is revealed in the accompanying drawings reproduced from Canadian Army photographs.

In these works, which are marked by skilled employment of pen and ink line, Will Ogilvie shows his usual flair for seizing on effective material and displaying ability in composition. The free, summary treatment does not ignore the variety of types, nor is the dramatic overlooked in artillery active at night. There is, too, plenty of individuality in his drawing of a war prisoner.



CAPT. W. A. OGILVIE.

Will Ogilvie, before his departure on service, directed the commercial art courses of the Art Association of Montreal, besides assisting in other classes. He was born in South Africa, studied his profession there, in London and at the Art Students' League, New York. Coming to Canada in 1925 he worked with Brigdens Limited in Toronto, and also executed a mural decoration for the chapel of Hart House, University of Toronto. African Day, a watercolor, represents him in the permanent collection of the National Gallery of Canada, Ottawa.

## Dutch Art Exhibit Opens on March 9

Star Feb. 22: 1944  
One of the most interesting pictures among the 150 examples of Dutch art to be seen in the exhibition, which opens at the Art Association on March 9, is Rembrandt's "Portrait of a Young Woman."

This portrait, one of the great master's finest works, belonged to the permanent collection of the museum at Colmar, Alsace-Lorraine, from 1842 to 1917, when the artistic treasures of the town were safely hidden before the arrival of the German Army.

After the war, the town needed funds for reconstruction work and Rembrandt's painting was one of a number of canvasses sold to raise needed funds. A Swedish collector first purchased the portrait and then it went to Frank P. Wood, of Toronto.

Five centuries of Dutch art, from the primitives of the 15th century to Van Gogh of the 19th, will be on display until April 9. The exhibition is being presented for the benefit of the children of Great Britain, the Netherlands and other occupied countries.

1944  
16. Herald - Mar.

Invitations have been issued by the president and members of the Loan Exhibition of Two Centuries of Dutch Art, being held in the Galleries of the Art Association of Montreal, from March 9 to April 9, to the Minister of The Netherlands, the members of honorary committee of the Exhibition and to lenders of pictures, to be present at the opening, by His Excellency the Governor-General, the Earl of Athlone, and Her Royal Highness the Princess Alice, on Thursday evening, March 9, at nine o'clock. Members are reminded that blue subscription tickets only, which are limited in number, will give admission to the Galleries on the opening evening. As is customary in war time dress will be informal (black ties).





Gazette January 4th, 1944



LADY ALLAN, president of the English Section and MRS. F. PHILIPPE BRAIS, president of the French Section of the ladies' subscription committee of the loan exhibition of great paintings, to be held in the Gallery of the Art Association, March 9 to April 9, for the benefit of the children of Great Britain, The Netherlands and other occupied countries.



Star: Feb. 19, 1944  
**ACTIVE IN BENEFIT:** Miss Helen Buzzell, chairman of the English Educational Committee of the Loan Exhibition of Great Paintings. Five Centuries of Dutch Art, to be held in the Gallery of the Art Association, March 9th to April 9th, in aid of the children of Great Britain, and of The Netherlands and other occupied countries.

### Consul Lauds Art Show Goal

Apart from the humanitarian aspect of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which opens at the Montreal Art Association March 9 "it will be good for our souls and spirits to see these great works of art," G. P. Luden, Consul-General of the Netherlands said in an address to the Progress Club in the Windsor Hotel yesterday. Proceeds of the exhibit will go for relief of European children.

Stressing the importance of liberal public support for the exhibit, Mr. Luden recalled the words of Prime Minister Churchill when he said, "blood, sweat and tears" adding that Canadians had suffered none of these things in a degree comparable to the sufferings of the people of Europe, where he said many children were too weak, mentally and physically, due to malnutrition, to attend school, even if they had adequate clothing, which the majority had not.

The speaker was introduced by the club president, H. G. McGregor, and thanked by Norman Romer.

## ART ASSOCIATION HAS ACTIVE YEAR

Increased Interest, Larger Enrolments, More Exhibitions Noted at Annual Meeting

The greatest development in all phases of activity of the Art Association of Montreal since its organization was reported by Dr. Charles F. Martin, president, at the annual meeting held yesterday in the galleries of the association, 1379 Sherbrooke street west.

Harry A. Norton was named honorary president. Officers elected were: Dr. Charles F. Martin, president; J. W. A. Hickson and Arthur Browning, vice-presidents; R. P. Jellett, honorary treasurer; and Mostyn Lewis, assistant honorary treasurer.



A. SIDNEY DAWES

A. Sidney Dawes was elected councillor for the two-year term, and C. W. Colby, T. S. Gillespie, E. B. Hosmer, J. W. McConnell, F. Cleveland Morgan, Maj.-Gen. E. de B. Panet, C.M.G., D.S.O., and David Morrice, reelected for the three-year term.

Dr. Martin noted approximately 100,000 visitors to the gallery and museum during the year; increased enrolments in the various lectures, gallery talks and studio classes; twice as many exhibitions as in the previous year; and the establishment of new art centres in the vicinity of Montreal.

He also mentioned that free access to the galleries had been granted members of the armed forces and several concerts provided for them.

He stated that loans of pictures and reproduction from the galleries had been made to more than 20 institutions and also to units in the armed forces. Special exhibitions were held in the newly-established members' room where various forms of entertainment were offered especially for members on Wednesday afternoons throughout the season, he said.

Increased interest of the French-speaking citizens in the gallery, more friendly relations with l'Ecole des Beaux Arts, and frequent visits to the gallery by the French children's organization of Les Amis de l'Art, were noted by the president.

The donation of a unique additional collection of ancient glass by H. A. Norton and more than 50 paintings from the collection of the late W. J. Morrice were mentioned by Dr. Martin.

The work involved in collecting the pictures for the Dutch Exhibition to be held in galleries from March 9, was stressed by Dr. Martin. He pointed out that three collections will be represented in the exhibition: one of 15th century primitives sent from Detroit, one of 17th century painting from Holland which were brought over to the United States before the war for exhibition at the World's Fair, and 30 paintings by Van Gogh recently shown as a single exhibit in New York.

R. P. Jellett noted revenue for the year from all different sources amounting to \$46,134 with disbursements of approximately \$50,000. He expressed the hope that the grants received by the gallery from the province, city, corporations and general public will continue so that the association's activities may be kept up.

Reporting on the association's School of Art Design, A. Lismer, A.R.C.A., noted the reestablishment of the art school with 400 adults enrolled in the practical and lecture courses. He also noted there were 300 children attending classes. He said the future opportunities for growth of the association's educational work lies in more effective equipment and organization.

## Art Association Had Busy Year

Activities, Outlined At Annual Meeting

Last year was the most active in the history of the Art Association of Montreal with visitors to the gallery and museum exceeding that of any year but one, and more than 700 persons enrolled for various lectures, gallery talks and studio classes as compared with about 50 six years ago, Dr. Charles F. Martin, president, stated at the association's annual meeting in the Art Gallery last night.

There were more than twice as many exhibitions held, the speaker said, and the demand for space from would-be exhibitors far exceeded the capacity of the gallery. New art centres were established in outlying districts and loans of pictures and reproductions from the galleries were made to more than 20 institutions, and also to units of the armed forces.

Dr. Martin pointed out that the armed forces were served in many ways, and were admitted free to the gallery on all occasions. Several concerts were arranged for them. He also noted that the increased interest of French-speaking citizens in the gallery was very encouraging.

The speaker acknowledged grants from the province, the city and many corporations and citizens and declared that without these it would have been difficult for the association to have carried on. Special mention was made of a unique collection of ancient glass given by Harry A. Norton and a gift of more than 50 paintings, including old masters, from the late W. J. Morrice.

### Curator Needed

It was emphasized that the magnitude of the work of the gallery has increased to such an extent that a director or professional curator is urgently needed.

The president spoke of the Dutch Exhibition to be opened in the gallery on March 9 by the Governor-General and explained that it will consist of 165 paintings representing five centuries of Dutch art. These include a magnificent collection of primitives collected and exhibited at Detroit and which are being sent on to appear in the local gallery.

The financial statement read by R. P. Jellett, honorary treasurer, showed that the assets of the association were \$1,998,808.54, the total being made up roughly by works of art, \$1,653,000; and investment securities, \$340,000. Total revenue was \$46,100 and total expenditures \$50,850 giving an overall deficit for the year.

The executive board and councillors were reappointed to office as follows: Honorary president, Harry A. Norton; president, Dr. Charles F. Martin; vice-presidents, J. W. A. Hickson and Arthur Browning; honorary treasurer, R. P. Jellett; assistant to Mr. Jellett, Mostyn Lewis; councillors, C. W. Colby, T. S. Gillespie, E. B. Hosmer, J. W. McConnell, F. Cleveland Morgan, Major-Gen. E. de B. Panet, David Morrice. The one new appointment was that of Sidney Dawes as councillor for a two-year term.



**NEW COUNCILLOR:** A. Sidney Dawes, who was elected councillor of the Art Association of Montreal for a two-year term at the annual meeting of the association at the Art Gallery last night.

## Fischer Series Ends Fourth Season

A capacity audience was present last night for the closing concert in the current series offered by Sarah Fischer at the Art Association, marking the conclusion of the fourth year of this valuable attempt to introduce new musical talent to the public.

Jose Forgues, a young and promising soprano, was the chief participant of the evening. Miss Forgues revealed a decided talent in a choice of songs which could be accepted as a genuine test of her capabilities.

The soprano sings with a great deal of personal charm, although the voice is as yet neither fully matured nor fully trained. But her rendering of Handel's O Sleep, Why Dost Thou Leave Me would have done honor to many an older and far more experienced singer. Miss Forgues approaches Handel's music intelligently and with taste. She can phrase it with musical feeling and she treats both florid and sustained passages with obvious understanding.

The same, although not quite to so high a degree, could be said of her singing of Cherubino's Non So Piu from Mozart's Figaro. The vocalizing might have been better perhaps, but the presentation was directly appealing. Bach's Bist du bei mir was simply sung, the soprano wisely refraining from any attempt to search for its deeper meaning. Scarlatti's La Violetta was likewise treated with lightness and with as much vocal quality as Miss Forgues would be able to lend it just now. Duparc's Chanson Triste and excerpts from Manon and Madame Butterfly were also given.

Mary Jean MacNab offered Kreisler's Praeludium and Allegro and the second and third movements of Mendelssohn's Violin Concerto. Roger Charbonneau played two groups of string bass solos, affording an opportunity to hear a rare solo instrument. Judith Carinov contributed a group of piano solos by Schubert, Chopin and Rachmaninoff.

Marie Therese Paquin was the accompanist. Jean C. Lallemant addressed the audience briefly, congratulating Miss Fischer on the success of the series.

## Gallery Prepares For Loan Exhibit

Although the Loan Exhibition of Great Paintings — five centuries of Dutch art — to be held by the Montreal Art Association for the benefit of the children of Great Britain, the Netherlands and other occupied countries will be opened by the Governor-General as far off as March 9th, the Art Gallery is already full of activity.

Plans are being made to receive over a hundred paintings, the walls of the galleries are being renovated, schedules drawn up for lectures, and committees at work are in contact with schools, women's clubs, and industrial centres.

The exhibition will be the most important presentation of Dutch art ever held on this continent, and will cover the period between the fifteenth and nineteenth centuries, from the primitives to the modern Vincent van Gogh of the late nineteenth century. The pictures come from the Dutch Government, the New York Metropolitan, and most of the important museums of the United States as well as from private collectors in many parts of the continent.

One of the most interesting will be a picture loaned by His Majesty, George VI, from the private collection of Windsor Castle. This picture, Domestic Scene, by Jan Steen, was lent at the request of the Dutch Government for an Exhibition of Dutch 17th century art in New York. It was flown over by the Transport Command. This was the first time the picture had been exhibited publicly, and the first time any British royal picture has been lent for exhibition on this continent.

Star 2, 1944 March

## Invitations Are Issued

Viceregal Party to Officiate at Opening

THE president and members of the committee of the Loan Exhibition of Five Centuries of Dutch Painting have issued invitations to the opening of the exhibition by His Excellency the Governor-General of Canada the Earl of Athlone and Her Royal Highness the Princess Alice, Countess of Athlone, on Thursday evening, March 9, at nine o'clock, in the Museum of Fine Arts of Montreal, 1379 Sherbrooke street west.

Members are reminded that blue subscription tickets only, which are limited in number, will give admission to the Galleries on the opening evening. As is customary in war time dress will be informal (black ties).

L'exposition d'art hollandais commencent le 9 prochain. Les membres et leurs amis qui desireront voir cette magnifique collection de toiles a la Galerie des Arts, doivent se presser de donner leurs noms dans les institutions qu'ils frequentent, car les groupes se forment et le temps est limite. — (Communiqué).



# Presents Dutch Art Over Five Centuries

## Coming Exhibit Aids Children Of Great Britain and the Netherlands

Montrealers have always been sympathetic to Dutch art and works by members of this school have occupied high place in the private collections of discerning citizens with the means to acquire. The simple, wholesome subjects and the sincerity of the painters have never failed to appeal. Next month in the galleries of the Art Association of Montreal picture-lovers will have the opportunity of viewing pictures representing Five Centuries of Dutch Art in a Loan Exhibition of Great Paintings, from various sources presented on a scale hitherto unknown here, in aid of the children of Great Britain, the Netherlands and other occupied countries. There will be two works by Vermeer, one a portrait and the other that entirely satisfying gem "The Milkmaid," that never lacked spectators when it was shown in these galleries before, which is being loaned by the Netherlands Government.

The scope of this collection is wide with a group of Primitives—the subjects here inclining to religious subjects and portraits—which include works by Hieronymus Bosch, Dirk Bouts, Lucas van Leyden and Jan van Scorel to mention a few. Of the Seventeenth Century the offering is larger, some of the names being Ferdinand Bol, Jan ver de Capelle, Cuyp, Gerard Dou, Carel Fabritius, Jan van Goyen, Frans Hals, with ten works; van der Helst, Hobbema, Judith Leyster, Maes, Gabriel Metsu, Frans van Mieris, Ochtervelt, Rembrandt represented by ten; Jacob van Ruysdael, Jan van Steen, Terborch, van der Velde and Wouvermann.

Cornelius Troost represents the Eighteenth Century, while of the Nineteenth Century are Josef Israels, with a self-portrait; Jongkind, and Van Gogh with over thirty works which will be hung in a gallery by themselves.

There will be slightly over 150 works including 31 examples of modern Dutch art which have been assembled by the Netherlands Government.

Reproduced above is The Standard Bearer by Rembrandt, while

larger work of city buildings under snow with distant churches against a grey sky. Of a warmer season is the painting of buildings, in a nice range of reds and pinks, gardens, massive tree and a glimpse of the distant mountain. Good in arrangement and direct in handling is the portrait of Roland Leduc, the cellist, in a blond coat and brown tie. Another good study is of a young man playing the mado-lin. In this work the flowing tie is green and the background red. There is also a good still-life of a red tray with white cup and saucer, blue spotted sugar bowl, lemons and provender. There is, too, an effective painting of a woman apparently preparing a meal with incidental white bowl and an arrangement of grapes and peaches. Among the still-lives, generally of moderate size, is one in which well placed grapes, pears and a basket are the pictorial elements. Denyse Gadbois is also partial to still-life subjects—flowers in a vase and pears and grapes meeting her requirements. She also shows a woman with a baby in her arms near a cradle and reveals more striking color in her painting of a girl in a striped blue and white blouse seated at a table reading. In another work a girl is eating what seems to be rolls, while a striking study of young womanhood shows the subject dressed in blue with one foot in a pan of water and the other resting on a towel.

among the works from the brush of this master will be "portrait of a Young Woman," also popularly known as "Lady with Dog," about which painting the following is recorded. This portrait belonged to the permanent collection of the Museum in Colmar, Alsace-Lorraine, from the year 1842 to 1917. When the Germans marched through Alsace-Lorraine in the Great War they destroyed everything in the city of Colmar. Before the arrival of the German army, however, the artist's treasures of the town had been safely hidden. When the town fathers were once again in possession of their ruined city, their first problem was to raise funds for its reconstruction. One of the most certain means of doing so was to sell those works of art which would bring large sums of money. Rembrandt's portrait was one of these pictures sold, and the money used to begin construction of Colmar. A collector in Sweden first purchased the portrait. It is now the property of Frank P. Wood, of Toronto.

The opening of the exhibition on March 9 will be marked by the presence of the Governor-General and H.R.H. Princess Alice. It will close April 9.



**THE STANDARD BEARER** by Rembrandt is one of 10 examples of this master's work which will be among the treasures at the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—to be held in the galleries of the Art Association of Montreal, March 9 till April 9, for the benefit of the children of Great Britain, the Netherlands and other occupied countries. Titles of the other works are "Head of Christ," "The Philosopher," "Self-Portrait," "Christ with Folded Arms," "Lady with Dog," "Saskia," "Rabbi," "Man with Beard" and "Portrait."



**ON LOAN EXHIBITION COMMITTEE:** Mrs. Daniel Steen, wife of the Norwegian Minister to Canada, vice-president of the ladies' committee for occupied countries in Europe, organized in connection with the Loan Exhibition of Great Paintings Five Centuries of Dutch Art, to be opened next Thursday evening, by His Excellency the Governor-General, the Earl of Athlone, and H.R.H. the Princess Alice, to continue until April 9th for the benefit of the children of Great Britain, The Netherlands and occupied countries of Europe.

THE MONTREAL DAILY STAR, MONDAY, FEBRUARY 28, 1944



**FROM ROYAL COLLECTION:** One of the masterpieces which will be on display in the Gallery of the Art Association for a month, beginning March 9, is "Domestic Scene", by Jan Steen, which comes from the private collection of His Majesty, King George VI. The art show is in aid of children of Britain, France, The Netherlands and other occupied countries. The picture was brought from Britain by the R.A.F. Ferry Command.

## Netherlands Art Exhibition To Aid Allied Children

Monitor — 2.3.44

The most important exhibition of Netherlands art ever held on this continent will be opened by the Governor-General in the Gallery of the Art Association in Montreal next Thursday. This exhibition which will cover five centuries of Dutch art, is to be held for the benefit of the children of Great Britain, The Netherlands, France and other occupied countries, and will be open to the public for one month.

This Exhibition will include those national treasures of Holland which were placed for safe-keeping in the United States for the duration of the war. A magnificent Jan Steen which belongs to the private collection of Windsor Castle will be shown. This picture which was never before shown in public exhibition was lent by His Majesty, George VI for an Exhibition of Dutch masters in the United States, on the request of the Dutch Government-in-Exile. The picture was flown over by the R.A.F. Transport Command. Museums and private collectors in the United States and Canada are sending their masterpieces to the Gallery for the Exhibition. In all over a hundred pictures will be shown.

The five centuries of Dutch art begin with the Primitives of the fifteenth century. The golden era of Dutch art which followed this period is represented by the works of Frans Hals, Rembrandt, Fabritius, Cuyp, de Hooch, Vermeer and others. One Gallery will be set aside for the nineteenth century van Gogh. Thirty-one of his unique works will be shown. These will show the progress of his art from his earliest paintings until a few days before his tragic death when he painted the famous "Fourteenth of July", which will also be included.

The object for which the Exhibition is being organized, the welfare of children who have suffered from the horrors of war, is one which is close to the hearts of everyone today. It is now generally known that it has been Hitler's policy to produce by malnutrition an unfit generation, and in the case of the children, he has succeeded. With invasion near at hand, it becomes all the more evident that supplies of food, clothing and medicines must follow our armies. The International Red Cross and other great humanitarian organizations are already making plans for this great work.

1944  
Gazette Feb. 26.

### Poster Show Nears End

Sunday will be the last opportunity of viewing the collection of Russian posters which have occupied the walls of the Lecture Hall of the Art Association of Montreal for the past few weeks. The galleries of the association are at present being made ready for the Loan Exhibition of Great Paintings which is due to open on March 9.

### Salon of Photographs Will Open on May 13

The Montreal Camera Club, in co-operation with the Art Association of Montreal, will present the third international salon of photography at the Sherbrooke street west association from May 13 to June 4.

The prints to be displayed will be selected by a group of American and Canadian experts and will represent the best work of the leading photographers of Canada, the United States and several other countries.



FEBRUARY

1944

"The Musicians," by Judith Leyster, which will be seen in the Loan Exhibition, "Five Centuries of Dutch Art," at the Art Gallery from March 9th to April 9th. Judith Leyster, who was a pupil of Frans Hals and a close friend of Rembrandt, is one of the few Dutch artists of the female sex whose works have survived. They are now very rare and are becoming increasingly sought after.



As previously announced, the Loan Exhibition of Great Paintings, "Five Centuries of Dutch Art," will be held in the Galleries of the Art Association from March 9th to April 9th, for the benefit of the children of Great Britain and of the Netherlands and other occupied countries. Many who enjoyed the Loan Exhibition of two years back will be glad to know that Vermeer's "Milkmaid," which was the sensation of that show, is to make a return visit. This picture is one of the greatest treasures of the Dutch Government, and will return to the Rijksmuseum in Amsterdam when the war is over. Painted about 1655, this masterpiece has been described in glowing terms by Sir Joshua Reynolds in his diary, "Journey to Holland," and in modern times by E. V. Lucas in his "Old Lamps for New."

One of the most interesting pictures in the forthcoming show will be Jan Steen's "Domestic Scene," which comes from the private collection of Windsor Castle. King George VI, at the request of the Netherlands Government-in-Exile,

agreed to lend the picture to an exhibition of 17th century Dutch art held in New York in 1942. It was flown over by Ferry Command—and that was the first time that any British royal painting had ever been lent for exhibition in America. His Majesty has graciously given permission for the picture to come to Montreal for exhibition before being returned.

The largest canvas in the show, "The Regents," by de Bray, will hang at the head of the great stairway. It depicts the guardians of the Children's Charity Home in Haarlem. Such group paintings of the board of guardians or trustees of charitable organizations are characteristic of 17th century Dutch taste, and there are many in Holland. This, which belongs to the Frans Hals Museum in Haarlem, is the first of the type to be exhibited in America. It was sent to the United States for the San Francisco Exhibition in 1939 and on the declaration of war was placed in a museum vault in the United States for safe-keeping. It will be returned to Holland when the war is over.

Rembrandt's "Christ with Folded Arms," and "The Music Lesson" by Terborch, two internationally famous paintings once owned by the Hermitage in St. Petersburg, the most famous museum of Old Russia, will be included in the show. To help finance the five-year plan they were sold to American collectors, who are sending them up for the Exhibition.

The most modern element will be a group of thirty-two Van Goghs, which will be hung in a gallery by themselves. They represent the work of this mystical genius from his earliest period, the Dutch Period, right up to his last painting, done just two weeks before his tragic suicide. Van Gogh, who never sold a painting in his lifetime, would probably be amazed to hear that last year one of his works sold for \$60,000.00—more money than he ever spent in his life.

## EXTOLS ART EXHIBIT

Bazette Mar. 1./44  
G. P. Luden Says Great Works 'Good for Our Souls'

Montrealers should welcome the opportunity of seeing the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which opens on March 9, at the Art Association of Montreal, declared G. P. Luden, Consul-General of the Netherlands, speaking to the Canadian Progress Club yesterday. "Quite apart from the humanitarian aspect of this enterprise—the proceeds being for relief of European children, undernourished and without sufficient clothing—it is good for our souls and spirits to see these great works of art," he said.

Mr. Luden recalled the words of Churchill, "blood, toil and tears," stating that Canadians had experienced none of these in a degree comparable to the sufferings of the occupied countries of Europe, where he said many children were too weak, physically and mentally, due to malnutrition, to attend school, even if they had adequate clothing.

He appealed to his hearers to show their appreciation of art, and at the same time demonstrate their sympathy for the unfortunate young victims of Nazi aggression by subscribing liberally to this worthy cause.

H. G. McGregor, club president, introduced the speaker, who was thanked by Norman Romer. Booster for the day was Charles Dumas, while the guests were introduced by Charlie Abbott.

Gazette March 4th, 1944



PORTRAIT OF MARIA van der HORN by Frans Hals whose art will be represented by 10 works at the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—to be opened in the galleries of the Art Association of Montreal on Thursday night, March 9, for the benefit of the children of Great Britain, the Netherlands and other occupied countries. The other works are "Portrait of Andreus van der Horn," "Self-Portrait," "Portrait of a Lady," two other portraits and "Two Fisher Boys," "Swalmius," "Dutch Family Group" and "Laughing Boy."

## Dutch Art Exhibit Opening Next Week

Governor General and H.R.H. Princess Alice to Inaugurate Loan Collection

Next Thursday evening the Governor General and H.R.H. Princess Alice will attend the Art Association of Montreal to formally open the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—being held to aid the children of Great Britain, the Netherlands and other occupied countries. Hitherto no single school of painting has been presented here on so lavish and comprehensive a scale and records in attendance should be made. What is to be shown in the galleries has been well publicized—the offerings stretching from the Primitives to Van Gogh and later—but to many of the paintings there are interesting sidelights.

The "Domestic Scene," by Jan Steen, comes from the private collection of Windsor Castle. King George VI, on the request of the Netherlands Government-in-Exile, agreed to lend the picture to an exhibition of the 17th century Dutch Art held in New York in 1942. It was flown over by Ferry Command—the first time any British royal picture had ever been lent for exhibition in America. His Majesty has graciously given permission for the picture to come to Montreal for exhibition.

The largest, "The Regents," by de Bray, will hang at the head of the great stairway. It depicts the guardians of the Children's Charity Home in Haarlem. Such group paintings of the board of guardians or trustees of charitable organizations are characteristic of 17th century Dutch taste, and there are many in Holland. It belongs to the Frans Hals Museum in Haarlem, and was sent to the United States for the San Francisco Exhibition in 1939, and on the declaration of war, placed in a museum vault in the United States for safe-keeping.

Internationally famous are two paintings, Rembrandt's "Christ with Folded Arms," and "The Music Lesson" by Terborch. They were the property of the Hermitage, the most famous Museum of Old Russia in St. Petersburg, and sold to finance the five-year plan. They were bought by American collectors.

The most unusual is "The Musicians" by Judith Leyster, one of the few Dutch artists of the female sex, whose works have survived. Judith Leyster was a pupil of Frans Hals, and a close friend of Rembrandt. Her works are rare.

"The Milkmaid" is coming back—Vermeer's masterpiece which was the sensation of the Exhibition of Masterpieces two years ago. This picture is one of the greatest treasures of the Netherlands Govern-

ment. Painted about 1655 this picture has been described in glowing terms by writers from Sir Joshua Reynolds in his diary "A Journey to Holland," to modern times when E. V. Lucas in his "Old Lamps for New" wrote of it with admiration amounting to awe.

## DUTCH PICTURES ARRIVE

Star Mar. 1:1944  
Upstairs Galleries of Art Association Closed to Public

The upstairs galleries of the Art Association of Montreal are now closed to the public due to the arrival of the first pictures of the Dutch Exhibition, which will open on Thursday, March 9.

So valuable are the pictures that there are many formalities to be observed when the pictures are unpacked. To insure the safe delivery of these national treasures of the Dutch Government, members of the Art Association committee, insurance representatives, customs officials and one neutral must be present at the unpacking.

Following the official opening on Thursday by His Excellency the Governor-General, and Her Royal Highness, the Princess Alice, the exhibition will be held for one month in aid of the children of Great Britain, the Netherlands and occupied countries.

Wednesday, February 23rd, 1944

## What's in the Wind

The Art Association of Montreal is an organization that has wide and deep influence in the cultural life of the City and far beyond. They have, if anything, intensified their work during these war years. Instructive, entertaining and stimulating activities are conducted throughout the year both for members and the general public. Hundreds of pupils attend classes and lectures each week. Thousands visit the galleries and museum throughout the year.

To the armed forces, men and women, recreation and instruction are offered freely. Paintings and reproductions go out to camps, hostels, mess rooms. Exhibitions of art of allied countries, and the technique and incident of modern battle, are frequently shown. Children, evacuees, teachers, parents, are given opportunities for study and training.

**Sunday Concerts**  
In December a committee under the chairmanship of Mrs. Sydney Dobson was formed with the object of providing Sunday afternoon concerts of good music for the boys and girls in the War Service. A different organization sponsors the concert each Sunday afternoon in the Gallery of the Art Association. The very best musicians in the country appear on these programs.

Tickets for the concerts may be obtained at the Art Gallery—free of charge—by anyone in uniform, and each ticket permits the holder to one guest (not in uniform) to accompany him or her. Tickets are also obtainable at various military centres. At 4:30, refreshments are served to uniformed members and guests in the Members' Room by the ladies who have organized the concerts, and a committee of young girls.

Throughout the year there are frequent small exhibitions from the Modern Museum of Art, in New York, of Housing, Architecture, Art in Industry, etc.

Scattered in between are one-man shows by Canadian artists of note.

**Study Groups and Classes**

On Tuesday afternoons classes deal with art of the home—furniture, fabrics, pottery, glass, pots, pans, kitchens and gardens.

On Thursday mornings there are informal illustrated talks on the Arts of Painting, Architecture, Sculpture and the Graphic Arts. On Friday mornings there is a practical course in painting, drawing, modelling or design. These are all open to members for a term of 12 weeks at a fee of \$5.00. On Friday afternoons there is no charge for the Gallery Talks, usually concerned with current exhibitions.

**Children's Classes**

From October to May, for a fee of only \$4.00, members' children from 3 to 8 years of age may attend a class from 3 to 5 P.M. Saturday morning at 9:30 there is a class for children from 9 to 13 years. There is also a Junior Course at the same time for young people from 14 to 17 years. This is a course leading to the regular classes in the Art School.

**History of Art and Art Appreciation**

A series of illustrated talks are given on Friday evenings by the Educational staff, on the Story of Art in the growth of man from primitive times to modern painting. These are sponsored by the Department of Extension of McGill University.

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I have not quoted the above just to fill up the column with something or other. The purpose was to emphasize the difference in the educational opportunities for both children and adults between country and city life.

Now, the establishment of Consolidated Schools and modern development in transportation and communication were all supposed to bridge, in part, this great division.

It takes an organization of the citizens themselves, however, to work with the instructors and artists and to stimulate interest. Our Consolidated Schools should become centres of instruction in art, music, dancing and social intercourse.

When are we going to wake up and take advantage of geography? Only fifty miles from the largest city in Canada—Montreal—that is becoming an international centre for art and music. But for all the good it does the children growing up in our community, they might as well be natives of Fort Churchill.



## Viceregal Activities

Star March 9: 1944  
His Excellency  
Lunches at Club

HIS EXCELLENCY the Governor-General attended by Sir Shuldham Redfern and Lieut. E. Chatfield, R.N., honored with his presence a luncheon which Mr. Morris W. Wilson, Chancellor of McGill University, gave at the Mount Royal Club today.

The guests included: Dr. F. Cyril James, Mr. W. M. Birks, Mr. Huntly R. Drummond, Mr. J. W. McConnell, Dr. W. W. Chipman, Mr. Arthur B. Wood, Mr. Paul F. Sise, Col. A. A. Magee, Dr. C. W. Colby, Mr. Walter Molson, Dr. George Stephens, Mr. H. A. C. Embie, Mr. S. G. Blaylock, Mr. C. Mc L. Pitts, Mr. G. W. Spinney, Mr. D. C. Coleman, Mr. G. Gordon Gule and Mr. John C. Newman.

This morning Her Royal Highness the Princess Alice visited the Salvation Army Red Shield Hostess House at 640 Cathcart street, later lunching at the Ritz-Carlton, when Miss Winnifred Kydd, C.B.E., Chief Commissioner for Girl Guides of Canada, was her guest.

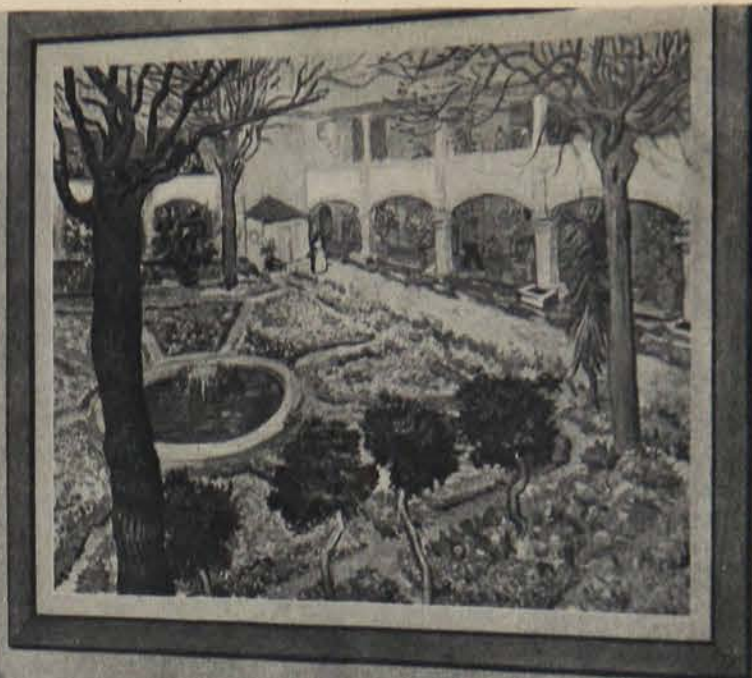
His Excellency and Her Royal Highness will this evening attend the reception being held by the governors of the Royal Victoria Hospital and the auxiliary board of governors of the Royal Victoria Montreal Maternity Hospital to celebrate the Golden Jubilee of the hospital and the Centenary of the Montreal Maternity Hospital. His Excellency is the Visitor to the hospital and the Princess Alice is honorary president of the auxiliary board of governors of the Royal Victoria Montreal Maternity Hospital.

Dr. W. W. Chipman, president of the Board of Governors of the Royal Victoria Hospital, and Lady Meredith, president of the Auxiliary Board of the Royal Victoria Montreal Maternity Hospital, will receive.

Tomorrow the Vice-regal party will lunch at the Ritz-Carlton. In the afternoon, Her Royal Highness will visit the R.C.A.F. (W.D.) at No. 1 Wireless School and will dine with His Excellency at the Ritz-Carlton before proceeding to the Art Gallery, where they will open the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—being held for the benefit of the children of Great Britain and The Netherlands and occupied countries of Europe. On Friday morning the Vice-regal party will leave on their return to Ottawa.



Sir Montagu Allan and Mrs. J. W. McConnell view one of the notable paintings by the Dutch modernist, van Gogh



## DUTCH TREAT

by Nancy Rankin

The Dutch Government in exile, in co-operation with the Art Gallery of Montreal, has arranged this extraordinary show of their national art. These treasures, happily, were first released for the New York World's Fair and the San Francisco Exposition. That explains how they happened to be on this continent when war broke over Europe; and why they have been retained here for safekeeping.

ACTUALLY this Dutch collection has never previously been shown intact in any one gallery. There are, for instance, two masterpieces which for more than 100 years belonged to the museum in St. Petersburg but were sold to U. S. collectors by Lenin to help finance his Five-Year Plan. Also there is the famous Jan Steen painting which His Majesty King George VI, at the request of Queen Wilhelmina, sent in 1942 to the Dutch Exhibition of 17th Century Paintings in New York. This is from the Windsor Castle collection and was never shown to the public until two years ago. It was flown to this continent by Ferry Command and will be returned to Windsor Castle after the war.

More than 100 paintings will be hung at this show. Among them: seven primitives; eleven Franz Hals, ten Rembrandts, two Vermeers (out of a world total of 39) and 32 van Goghs. These latter will represent van Gogh's work from the early [See also page 46]

1944  
Gazette March 6th

### PAINTINGS ARRIVE

#### 'Refugee' Pictures Here for Dutch Art Exhibition

"Refugee" pictures, the property of individuals fortunate enough to get works of art away from their native Holland before the German invasion, arrived in Montreal Saturday in charge of the Canadian National Railways Express, coming by train from Detroit.

These examples of Dutch art came here for inclusion in the display which opens on Thursday at the Art Association galleries under the patronage of the Governor-General and H.R.H. Princess Alice.

Some of the pictures had been shown at the World's Fair in New York and were held in America after the outbreak of war in 1939. They were taken to Detroit and placed there in the Institute of Arts from the galleries of which they now come to Montreal. The consignment of previous works was eased in 13 parcels.

The principal works include a portrait of Rembrandt by Fabritius and one of Rembrandt's wife by Rembrandt himself. There is a set of three primitives, painted on wooden panels in the 15th Century by Outwater, Peuniz and Kunst.

Other works include: View of Arnheim by Van Goyen; Swalmius and portraits by Frans Hals; Landscape by Hobbema; Delft Courtyard by de Hoogho; and Still Life by Kals.

ECCLESIASTICAL pageantry of the 15th century... the mystical genius of van Gogh in the 19th century... high, low and bourgeois lives of the years between... placid ladies with folded hands... lusty gentlemen with knowing eyes looking down over absurdly exquisite ruffles... gay young sparks carousing with merry companions... Admiral van Tromp, whose habit it was to annoy the British Navy with a broom tied to the ship's mast, brooding silently aloof... regents of a charity home in Haarlem... happy, fun-loving children, their rosy cheeks bursting with health, being fondled by loving parents.

These are the substance of a collection of five centuries of Dutch art which will go on exhibition in the Art Gallery of Montreal, March 9. It's significant that this assemblage from the golden era in Dutch history should be gathered together in the 20th century to raise funds for Holland's underfed children, victims of a modern war.

Who but the ingenious Dutch could evoke five centuries of national history, its spirit transmuted by a language more potent than the spoken word and understood in a country like Canada, whose very existence must have been questioned by those early craftsmen who now speak eloquently to us, centuries after their tools have been laid aside?

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days of dark canvases through the period of glowing colors to his last work, painted two weeks prior to his tragic suicide.

Here then will be an exhibition of paintings which conservative Art Association officials, always reluctant to assess the money value of art, admit will represent \$3,000,000—this however not including the Dutch national paintings, which are priceless.

But Canadians do not fall for catch words! You might tell them this would be the most thrilling exhibition of Dutch art ever to be assembled; whether they would believe it would depend upon who told them. So, substantiating committees were formed in Montreal. Dr. Charles F. Martin, president of the Art Association, is chairman of organization. Mrs. Norman Bohn, Chevalier de la Legion d'Honneur and Chevalier de l'Ordre de la Couronne de Belgique, is honorary secretary and administrator for the exhibition. Mrs. Bohn two years ago determined to do something in the way of war effort to repay Montreal for offering her and her young daughter sanctuary; thus she organized a loan exhibition which realized \$18,000 for the Merchant Navy.

The Guarantor's Committee is headed by Sir Montagu Allan and includes well-known financiers and business executives. The ladies' subscription committee has for presidents, Lady Allan and Madame F. Philippe Brais with Mrs. J. W. McConnell and Madame J. E. Perrault as co-chairmen. The school committees: Madame Hector Perrier and Miss Helen Buzzell. Industrial committee: Madame Pierre Casgrain, Mr. Gerald A. Birks, Dr. C. W. Colby and Mr. T. Anderson. Mrs. G. P. Luden, wife of the Consul-General for the Netherlands is president of the committee for the occupied countries.

Five hundred members of these various working committees are now at work spreading the news that a "Dutch Treat" is in preparation for Montrealers—such a treat as this generation has never known.

MONTREAL LA PRESSE, QUE. L'ASSOCIATION CATHOLIQUE D'ART  
MARCH 1/44

20,000 étudiants à l'exposition d'art

(De notre édition finale d'hier)

Grâce à un plan établi par l'Association des amis de l'art, dont Mme Hector Perrier est la présidente, 12,000 élèves de la Commission des écoles catholiques de Montréal et 8,000 étudiants de l'université de Montréal, des collèges, couvents et écoles spéciales de la ville, visiteront la grande exposition de peinture hollandaise qui aura lieu, à la Galerie des arts, du 9 mars au 9 avril.

Des professeurs de l'Ecole des beaux-arts et de la commission scolaire guideront les élèves et leur donneront les explications requises pour que la visite soit véritablement profitable.

Outre Mme Perrier, les organisateurs de ces visites sont Mme J.-Hervé Roy, M. Charles Maillard, directeur de l'Ecole des beaux-arts, M. L. P. Lussier, directeur adjoint des études à la commission et M. Maurice LeBel, directeur de l'enseignement du dessin.

L'Association des Amis de l'Art

Grâce à l'initiative de l'Association des Amis de l'Art, sous la direction de Mme Hector Perrier, quelque 20,000 étudiants de la métropole, comprenant des écoliers et écolières, des élèves des collèges et des couvents ainsi que des écoles spécialisées, et des étudiants d'universités, auront l'occasion de voir les chefs-d'œuvre des maîtres hollandais qui seront exposés à la Galerie des Arts du 9 mars au 9 avril. Des professeurs de l'Ecole des Beaux-Arts de Montréal seront en charge des jeunes visiteurs et donneront les explications nécessaires à une parfaite compréhension de ces peintures, qui comprennent cinq siècles d'art hollandais.

On espère que le même avantage sera offert aux écoliers de notre cité.

MONTREAL LA PRESSE, QUE.  
MARCH 24/44

#### A la Galerie des Arts

—Lundi après-midi, à quatre heures et demie, à la Galerie des Arts, M. René Chicoline prononcera une causerie sur Van Gogh, ses origines hollandaises et l'influence de l'Ecole française sur ses peintures. L'admission à la visite de l'exposition donne droit à la conférence.



ATHLONES TO OPEN  
DUTCH ART EXHIBITRecord Attendance Expected  
Tomorrow Night; Almost  
All Tickets Sold

Officials of the Art Association expect a record attendance at the gallery on Thursday evening, when His Excellency the Governor-General, the Earl of Athlone, and Her Royal Highness, the Princess Alice, open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art. Application has been made for almost all the blue subscription tickets, which alone give admittance to the gallery on the opening evening.

His Excellency and Her Royal Highness will arrive at the gallery at 8.45, and guests are requested to be in the upper galleries by that time.

After a short reception in the library, the royal party will proceed to the galleries. Cadets will line the grand stairway, and in front of this line, children dressed in the national costumes of the Allied countries of Europe will curtsy after the manner of their respective countries, as His Excellency and Her Royal Highness mount the stairway. Three children, one representing Britannia, one a Highlander, and one the International Red Cross, will meet the party at the head of the stairway.

Loud speakers have been installed so that the address of His Excellency will be heard throughout the gallery. The band of the Royal Canadian Air Force will play during the evening, and refreshments will be served in the members' room and in the upper hall.

The exhibition, which marks the first attempt on this side of the ocean to give a complete survey of development of Dutch painting from its beginning in the fifteenth century, will continue for one month for the benefit of the children of Great Britain the Netherlands and occupied countries of Europe. Educationally as well as artistically the exhibition promises to be one of the greatest importance. Already 35,000 school children of the city have made application to see the pictures. They will be escorted through the galleries in groups by guide lecturers.



A lusty Dutch gentleman with glowing eyes looks down over exquisite ruffles—a Nicolaes Maes in the Five Centuries of Dutch Art exhibition to be shown in Montreal during March. Looking on: Dr. C. F. Martin, Mr. Rombout van Riemsdijk, Mrs. G. P. Luden and (at extreme right) Mrs. C. F. Martin



A colorful marine of the 17th Century by W. van Velde. Spectators: Miss Helen Buzzell and Madame Pierre Casgrain



The famous Laying the Cloth painting by Jan Steen from Windsor Castle collection. Pictured: Mrs. Arthur Hartog, Toronto. Below: Mr. W. van Tets, Ottawa, views a painting attributed to Gerard Dou



A 17th Century Dutch interior, painted by Emanuel de Witte to be hung in the Art Gallery in Montreal next month. Viewing the picture in advance: Madame D. Coulourides, Madame Pierre Philippon and Mr. G. P. Luden, Consul-General for the Netherlands

TORONTO DAILY STAR  
2 MARCH 15/44PAINTINGS EXHIBIT  
DRAWS 1,505 DAILY

An average daily attendance at the loan exhibition of Great Paintings of 1,505 brought the grand total for the period Feb. 4 to March 12 to 57,199. The average weekly attendance was 10,535. The highest single days were Sunday, Feb. 27, with 3,686, and last Sunday with 3,315.

"We are all gratified with these figures," said John M. Lyle, president of the Art Gallery of Toronto, this morning, "and when the financial results are known in a few days it is our hope that a goodly sum will have been realized for our Allied merchant seamen on whose behalf the exhibition was held."

TORONTO GLOBE AND MAIL  
3 MARCH 14/44Art Exhibition  
Visited by 57,179

A total of 57,199 persons visited the Art Gallery's loan exhibition of great paintings which concluded Sunday. Under joint auspices of the Art Gallery and the Navy League of Canada, all proceeds went to the League to Aid Allied Merchant Seamen.

On Sunday 3,315 people crowded the gallery, a daily attendance only exceeded Feb. 27, when visitors numbered 3,686. John M. Lyle, Art Gallery president, and David H. Gibson, president of the Navy League, yesterday expressed pleasure at the response of Toronto and other centres to the efforts put forth to obtain the exhibition.

PAGE SIXTEEN

THE EXAMINER, FRIDAY, MARCH 3, 1944

Exhibition To Aid  
Allied Children

The most important exhibition of Netherlands art ever held on

this continent will be opened by the Governor-General in the Gallery of the Art Association in Montreal next Thursday. This exhibition which will cover five centuries of Dutch art, is to be held for the benefit of the children of Great Britain, The Netherlands, France and other occupied countries, and will be open to the pub-

lic for one month.

This Exhibition will include those national treasures of Holland which were placed for safekeeping in the United States for the duration of the war. A magnificent Jan Steen which belongs to the private collection of Windsor Castle will be shown. This picture which was never before

shown in public exhibition was lent by His Majesty, George VI for an Exhibition of Dutch masters in the United States, on the request of the Dutch Government-in-Exile. The picture was flown over by the R.A.F. Transport Command. Museums and private collectors in the United States and Canada are sending their masterpieces to the Gallery for the

Exhibition. In all over a hundred pictures will be shown.



# 190 Exhibit Planned Here Of Dutch Art Masterpieces

Said To Be Largest  
Collection Assembled  
In North America

The most important exhibition of Dutch art ever to be assembled on this continent — more representative, it is said, than can be found even in the largest European museums — will be opened in the galleries of the Art Association of Montreal on Thursday evening next by the Governor-General and the Princess Alice. It will continue for a month, and is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe.

The exhibition actually comprises the most outstanding pictures from four recent exhibitions in the United States — the "Exhibition of Primitives" shown earlier this year in Detroit, the "Great Dutch Masters Exhibition" at the Art Institute of Chicago in December, 1942, the "Loan Exhibition of Works of Vincent van Gogh" in New York last autumn, and the "Exhibition of Contemporary Dutch Art" shown in Cincinnati earlier this year.

Dr. W. R. Valentiner, Director of the Detroit Institute of Art, in a foreword to the catalogue says: "The present exhibition is the first attempt on this side of the ocean to give a complete survey of the development of Dutch paintings from its beginning in the fifteenth century. Only once has a similar attempt been made — in the great exhibition of Dutch art at Burlington House in 1929. Not even in the largest European museums where Dutch paintings are splendidly represented, is it possible to view the whole development through five centuries."

## 15TH AND 16TH CENTURIES — THE PRIMITIVES

Basch, Hieronymus, Mocking of Christ.

Bouts, Dirk, Virgin and Child.

Aelbert van Ouwater, The Crucifixion.

Cornelis Buys, The Virgin and Two Saints.

Jacob Cornelis van Oostzaanen, The Adoration of the Kings.

Cornelis Teunisz, Portrait of a Man.

Lucas Cornelisz Kunst, Lot and His Daughters.

Jan van Scorel, The Adoration of the Kings, Portrait of a Pilgrim, Virgin and Child, Baptism of Christ.

Jan Vermeyen, Portrait of a Man, Portrait of a Man, Portrait of Queen Mary of Hungary.

## 17TH CENTURY

The 17th century saw the great flowering of Dutch Art.

Holland had been at war for eighty years with Spain. Dutch artists left the painting of legendary subjects, and turned to the things which had suddenly become dear to them, the interior of their homes, children at play, women at work. The artists of that period have never been equalled for the skill in which they portrayed the inner beauty of simple objects. Sixty-seven examples of the art of seventeenth century Holland will be seen at the Exhibition. Among them will be the following famous masterpieces:

Burch, Hendrik van der, The Terrace.

Bray, Jan de, The Regents.

Cuyt, Albert, Pasture near Dordrecht.

Fabritius, Carel, Portrait of Rembrandt.

Flinck Govaert, Saskia.

Goyen, Jan van, View of Arnhem, Traffic on The Ice.

Hals, Frans, Portrait of Andrius van de Horn, Portrait of Marie van der Horn, Portrait, Self-Portrait, Portrait, Two Fisher Boys, Swalmius Portrait of a Lady, Dutch Family Group, Laughing Boy.

Hobbema, Landscape with Mill, Kalf, William, Still Life.

Maes, N., Lady at Fountain, Ochtervelt, The Musicians.

Rembrandt, Head of Christ, A Drawing, Self-Portrait, Christ with Folded Arms, Lady with Dog, Standard Bearer, Saskia, Rabbi, Man with Beard, Portrait.

Ruysdael, Jacob van, Landscape, Mill near Canal, Panoramic View with Church.

Ruysdael, Salomon van, Landscape, Judith, Musicians.

Vermeer, The Milk-maid, Par-trait.

Steen, Jan, Peasants before Inn, Twelfth Night Feast, Domestic Scene.

Terboech, G., Music Lesson, Sleeping Cavalier Love Letter.

The decline of Dutch world power brought with it a decline on art. At the end of this epoch and in the eighteenth century, Dutch art followed French influences. After the consolidation of the Dutch Republic a new revival was expressed in the art of the painters of the Hague School, who are well known in America, particularly in Canada. These, however, are only precursors of one of the greatest of all modern painters Vincent van Gogh.

## 18th CENTURY

Troos, Cornelius, Fishing Party.

## 19th CENTURY

Among the thirty-two Van Goghs which will be hung in the Gallery of the Art Association, will be the following, which were shown at the Van Gogh Exhibition in New York last autumn.

Still Life, (Potatoes), Garden of Daubigny, Wheatfield With Sky-lark, Farm In Summer, Evening (after Millet), Van Gogh's House in Arles, Vue de Stes. Maries, The Reaper, Landscape With Rabbits, Field Under Stormy Sky, Vincent Himself, Cypresses, Thistles and Carnations, Almond Blossoms. Added to this list are sixteen important works from private collections: Arlesienne, Man With Scythe, Citrons, Bridge at Asnières, Harvests in Provence, Vue de Saintes Maries, Houses at Auvers, La Roubine du Rol, Dr. Auvers, Sunflowers, Stairway of Gachet, Trinquetaille Bridge, Garden of Daubigny, The Weaver, The Olive Trees, Town Hall at Auvers.

## HAGUE SCHOOL

Twenty pictures of the Hague School include works by Matthijs Maris, Johannes Bosboom, J. H. Maris, Josef Israels, Anton Mauve, J. H. Weissenbruch, T. H. de Bock.

## MODERN DUTCH ART

A splendid Exhibition of Contemporary Dutch Art has been assembled by the Netherlands Government and will occupy the Gallery of the Art Association. These pictures include:

Altena, Maria van Rechteren, The Owl.

Ansing, Lizzie, Old Dutch Kitchen.

Berg, Prof. W. van den, Women of Scheveningen.

Bolding, Cees, Netmenders.

Colnot, Arnout, Winter Landscape.

Dom, Pol, Girl.

Filarski, D. H. W., Flowers.

Frank, Frederic, Landscape.

Gestel, eLo Circus Motif.

Herwijnen, Jan van, Cactus.

Hoowij, Jan, Portrait of Noelle de Mosa.

Hordijk, Gerard, Olive Trees.

Jurres, Prof. J. H., Hannen's Elephants.

Kamerlingh-Onnes H. H., Still Life.

Ket, D., Still Life with Pieta.

Kenynenburg, W. van, Harrowing Farmer.

Leyden, Ernst van, Portrait of Diana Barrymore.

Leyden, Karin van, Portrait of Mrs. Betty Finan.

Loon, Hendrik Willem van, "I am only an artist" Hitler.

Maks, C. J. Suburb of Amsterdam.

Mondriaan, Piet, Composition.

Nicolas, Joep, Premonition of Evil.

Nicolas Joep, Portrait of Hendrik Willem van Loon.

Ritsema, Coba, Still Life.

Tiel, Quirijn van, Brabant Night Landscape.

Toorop Mrs. Charley, Self Portrait.

Toorop, Mrs. Charley, Workman's Home.

Wiegman, Mathieu, Dutch Landscape.

Wiegman, Mathieu, Flowers.

Wiegman, Piet, Black Goat.

Wouters W., Girl of Volendam.

## DUTCH PICTURES ARRIVE

Upstairs Galleries of Art Association Closed to Public

The upstairs galleries of the Art Association of Montreal are now closed to the public due to the arrival of the first pictures of the Dutch Exhibition, which will open on Thursday, March 9.

So valuable are the pictures that there are many formalities to be observed when the pictures are unpacked. To insure the safe delivery of these national treasures of the Dutch Government, members of the Art Association committee, insurance representatives, customs officials and one neutral must be present at the unpacking.

Following the official opening on Thursday by His Excellency, the Governor-General, and Her Royal Highness, the Princess Alice, the exhibition will be held for one month in aid of the children of Great Britain, the Netherlands and occupied countries.

LA PRESSE, MONTREAL

SAMEDI 4 MARS 1944

Portrait de la mère de Rembrandt



Cette toile appartenant à M. N. Van Tets, est attribuée à Gérard Dou, élève du graveur Bartholomeus Dolendo, ensuite, du maître-verrier Koninghoven et enfin, de Rembrandt. C'est le portrait de la mère de Rembrandt lisant la Bible. On pourra voir, dans notre section de rotogravure, le portrait de la sœur de Rembrandt. Ces toiles seront à l'exposition intitulée: "Cinq siècles de peinture hollandaise", dont le vernissage aura lieu jeudi soir prochain, 9 mars, à la Galerie des Arts, sous la présidence du comte d'Athlone, gouverneur général du Canada et de la princesse Alice. Il s'agira de la plus grande exposition de peinture hollandaise jamais tenue en Amérique.



Portrait of MARIA van der HORN by Frans Hals whose art will be represented by 10 works at the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art—to be opened in the galleries of the Art Association of Montreal on Thursday night, March 9, for the benefit of the children of Great Britain, the Netherlands and other occupied countries. The other works are "Portrait of Andrius van der Horn," "Self-Portrait," "Portrait of a Lady," two other portraits and "Two Fisher Boys," "Swalmius," "Dutch Family Group" and "Laughing Boy."

## Les maîtres de la peinture hollandaise

Les toiles arrivent pour l'exposition — A la Galerie des Arts

C'est à Montréal qu'aura lieu une très importante exposition des maîtres hollandais, peut-être la plus importante qui ait jamais été tenue en Amérique. A n'en pas douter, ceci est un événement dans notre monde artistique. C'est même ce que la jeune génération aura vu de plus substantiel dans le domaine de la peinture.

Ce matin a commencé l'ouverture des caisses provenant des diverses musées américains, où sont actuellement plusieurs toiles confiées par le gouvernement hollandais pour la durée de la guerre, provenant aussi de certains musées canadiens et surtout de riches collections particulières. Cette cérémonie est loin d'être une chose banale. Elle se tient devant le conseil exécutif de la Galerie des Arts, un agent des douanes, un représentant des compagnies d'assurances et un dernier personnage officiel qui s'étiquette "neutral man" et que j'hésite à nommer: homme neutre. On procède avec des précautions infinies et la moindre égratignure alerte tous ces gens.

Parmi les oeuvres qu'il nous a été donné de voir, notons le "Christ aux mains croisées", de Rembrandt. On connaît peut-être la petite histoire de ce chef-d'oeuvre. Il appartenait autrefois au grand musée des Tsars de Saint-Petersbourg. Pour financer le plan quinquennal, la Russie nouvelle le vendit. C'est ainsi qu'il devint la propriété de cette riche collectionneuse américaine, Madame Louis-F. Heyde. Cette toile n'est pas la seule qu'on pourra voir du maître. On en admirera neuf autres.

Un des éléments les plus surprenants de la présente exposition est sans contredit Van Gogh. Non pas quelques pièces accidentellement de passage au pays, mais bel et bien trente toiles, et des meilleures. Entre autres, le très célèbre portrait du peintre d'une technique si personnelle, que tous ont vu une quantité illimitée de fois en reproduction. Ce sera une joie de voir enfin l'original. Il est un peu triste de penser qu'aujourd'hui la moindre "tartine" de Van Gogh se vend au moins soixante mille piastres et que de son vivant il ne parvint pas à vendre une seule toile.

En plus de Rembrandt et Van Gogh, voici quelques noms qui réjouiront les amateurs; des XVe et XVIe siècles, Van Scorel, Jacob Cornelisz. Du XVIIe siècle, Van Goyen, Dou, Gyp, Fabritius, Capelle, Jean Steen, Nicholas Maes, Vermeer. Du XVIIIe, fort influencé par la peinture française, peu de choses. Du XIXe siècle, Bosboom, Tzraels. Plusieurs oeuvres de notre siècle que nous avons bien hâte de voir.

Au total, une exposition formidable d'une valeur monétaire de vingt-cinq ou trente millions et d'une valeur artistique sans aucun doute plus grande.

Eloi de GRANDMONT

## PAINTINGS ARRIVE

'Refugee' Pictures Here for Dutch Art Exhibition

"Refugee" pictures, the property of individuals fortunate enough to get works of art away from their native Holland before the German invasion, arrived in Montreal Saturday in charge of the Canadian National Railways Express, coming by train from Detroit.

These examples of Dutch art came here for inclusion in the display which opens on Thursday at the Art Association galleries under the patronage of the Governor-General and H.R.H. Princess Alice.

Some of the pictures had been shown at the World's Fair in New York and were held in America after the outbreak of war in 1939. They were taken to Detroit and placed there in the Institute of Arts from the galleries of which they now come to Montreal. The consignment of previous works was cased in 13 parcels.

The principal works include a portrait of Rembrandt by Fabritius and one of Rembrandt's wife by Rembrandt himself. There is a set of three primitives, painted on wooden panels in the 15th Century by Outwater, Peuniz and Kunst.

Other works include: View of Arnhem by Van Goyen; Swalmius and portraits by Frans Hals; Landscape by Hobbema; Delft Courtyard by de Hoogho; and Still Life by Kals.

MONTREAL STAR, JUN.  
MARCH 14/44

Professor A. P. A. Voren Kamp, distinguished Dutch art expert, and Professor of History of Art, Smith College, Northampton, Mass., is arriving in the city on Thursday morning, March 16, to speak on "Light and Shadow of Childhood in Dutch Painting" at the Art Association that night. He will be a guest at the Windsor Hotel.





**ACTIVE IN LOAN EXHIBITION:** Mrs. Jan van Stappen, member of the committee actively engaged in the organization of the Loan Exhibition of Great Paintings to be opened tomorrow evening by His Excellency the Governor-General and Her Royal Highness Princess Alice. Mrs. van Stappen is the wife of the director of The Netherlands Information Bureau.

## Plans for Art Opening

Admittance by Blue Tickets Only

At the opening to-morrow evening of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the galleries of the Art Association, by the Governor-General and Princess Alice, Dr. C. F. Martin, president of the Art Association, and Mrs. Martin, with Mrs. Norman Bohn, honorary secretary of the exhibition, and Dr. J. W. A. Hickson and Miss Mabel Hickson will meet His Excellency and Her Royal Highness at the door of entrance.

The Viceregal party will arrive at a quarter to nine o'clock and subscribers are requested to be in the upper galleries before that time, doors opening at eight o'clock. The band of the Royal Canadian Air Force will play during the evening.

Cadets and children dressed in the native costumes of the allied countries will line the great stairway leading from the entrance hall.

Blue subscription tickets only give admittance on the opening evening, which will be informal as is the custom in war time, (black tie.)

The following, many of them in costume representing their native countries, will sell catalogues: Miss Marie Bay, Miss Virginia Beatty, Mrs. Guy Beaudet, Miss Helene Berrard, Miss Solange Bibaud, Miss Monique Bohn, Miss Louise Brats, Miss Renee Casgrain, Miss Jeanne Cote, Miss Joan Daniels, Miss Trinitte Daniels, Miss Virginia Dobson, Mrs. Jacques Dussault, Miss Yolande Frankovska, Miss Lysa Formagle, Miss Olga Gardavsky, Miss Andree Garlepy, Miss Sophie Glezos, Miss Cynthia Gordon, Miss Grace Gibbs, Miss Marie Gravel, Miss Myriam Heyne, Miss Helen Jacob, Miss Athena Kipuros, Miss Yvette Langevin, Miss Marjolaine Lasalle, Miss Regine de Liniere, Miss Louise Myette, Miss Elsie Nielsen, Miss Nicole Panet Raymond, Miss Hanna Pawlikowska, Miss Jacqueline Perron, Miss Joan Philpott, Miss Ela Popov, Miss Madeleine Poznanska, Miss Beth Rankin, Miss Zita Rasmussen, Miss Francoise Robert, Miss Francoise Roumefort, Miss Lillian Savage, Miss Stephanie Sigmund, Miss Jeanne Steen, Miss Madeleine Steen, Miss Annette Stevenson, Miss Marie-Louise Svenningsson and Miss Antia Tenzer.

The exhibition is to continue until April 9, and is in aid of the children of Great Britain, The Netherlands and occupied countries of Europe.



**MRS. G. P. LUDEN**, wife of the Consul-General of the Netherlands, President of the Ladies' Committee for Occupied Countries in Europe organized in connection with the Loan Exhibition of Great Paintings to be opened tomorrow evening by His Excellency, the Earl of Athlone and Her Royal Highness the Princess Alice, and which will continue until April 9 for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe.

## Many Expected At Art Exhibit

Officials of the Art Association expect a record attendance at the Art Gallery on Thursday evening when His Excellency the Governor-General, the Earl of Athlone, and Her Royal Highness, the Princess Alice open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art. Application has been made for almost all the blue subscription tickets which alone give admittance to the gallery on the opening evening.

His Excellency and Her Royal Highness will arrive at the Gallery at 8:45 p.m., and guests are requested to be in the upper galleries by that time. A guard of honor will be provided by the Royal Canadian Mounted Police.

After a short reception in the library, the Vice-Regal party will proceed to the galleries. Cadets will line the grand stairway, and in front of this line, children dressed in the national costumes of the Allied countries of Europe will curtsy after the manner of their respective countries, as His Excellency and her Royal Highness mount the stairway. Three children one representing Britannia, one a Highlander, and one the International Red Cross will meet the party at the head of the stairway.

The band of the Royal Canadian Air Force will play during the evening, and refreshments will be served in the members' room and in the upper hall.

The exhibition, which marks the first attempt on this side of the ocean to give a complete survey of development of Dutch painting from its beginning in the fifteenth century, will continue for one month for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe. Educationally as well as artistically, the exhibition promises to be one of the greatest importance. Already 35,000 school children of the city have made application to see the pictures. They will be escorted through the galleries in groups by guide-lecturers.



—Photo by Notman.

**SELLING CATALOGUES:** Miss Monique Bohn, daughter of Mrs. Norman Bohn, honorary secretary of the Loan Exhibition of Great Paintings, who will sell catalogues at the opening of the exhibition by His Excellency the Earl of Athlone and Her Royal Highness Princess Alice tomorrow evening at the Art Gallery. She will present catalogues to His Excellency and Her Royal Highness.

MONTREAL LA PRESSE  
QUE. MARCH 6/44

## Peintures arrivées

Des peintures de maîtres appartenant à des collectionneurs assez heureux pour les soustraire aux horreurs allemandes lors de l'invasion de la Hollande, sont arrivées, samedi, de Detroit, Mich., à bord d'un train du Canadien National. Ces chefs-d'œuvre d'art hollandais seront exposés à la Galerie des Arts à Montréal, à partir de jeudi prochain à l'exposition qui s'ouvrira sous le haut patronage du gouverneur général du Canada et de la princesse Alice.

Quelques-unes de ces peintures ont été montrées à New-York lors de l'exposition mondiale et après l'ouverture des hostilités en 1939, elles furent gardées aux Etats-Unis. Cette précieuse consignment se composait de treize caisses transportées à bord d'un wagon-express du Canadien National et des leur arrivées à Montréal, elles furent transportées à la Galerie des Arts, rue Sherbrooke.

Parmi ces chefs-d'œuvre, l'on remarque un portrait de Rembrandt peint par Fabritius et une peinture de M. Rembrandt, peinte par l'artiste lui-même, trois tableaux de primitifs datant du 15ème siècle, des œuvres de Van Goyen, de Frans Hals, de Hobbema et de Hoogh.

## ATHLONES TO OPEN DUTCH ART EXHIBIT

Record Attendance Expected Tomorrow Night; Almost All Tickets Sold

Officials of the Art Association expect a record attendance at the gallery on Thursday evening, when His Excellency the Governor-General, the Earl of Athlone, and Her Royal Highness, the Princess Alice, open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art. Application has been made for almost all the blue subscription tickets, which alone give admittance to the gallery on the opening evening.

His Excellency and Her Royal Highness will arrive at the gallery at 8:45, and guests are requested to be in the upper galleries by that time.

After a short reception in the library, the royal party will proceed to the galleries. Cadets will line the grand stairway, and in front of this line, children dressed in the national costumes of the Allied countries of Europe will curtsy after the manner of their respective countries, as His Excellency and Her Royal Highness mount the stairway. Three children, one representing Britannia, one a Highlander, and one the International Red Cross, will meet the party at the head of the stairway.

Loud speakers have been installed so that the address of His Excellency will be heard throughout the gallery. The band of the Royal Canadian Air Force will play during the evening, and refreshments will be served in the members' room and in the upper hall.

The exhibition, which marks the first attempt on this side of the ocean to give a complete survey of development of Dutch painting from its beginning in the fifteenth century will continue for one month for the benefit of the children of Great Britain the Netherlands and occupied countries of Europe. Educationally as well as artistically the exhibition promises to be one of the greatest importance. Already 35,000 school children of the city have made application to see the pictures. They will be escorted through the galleries in groups by guide-lecturers.

## The Magic Carpet

NEW BOOKS FOR JUVENILES AT WESTMOUNT LIBRARY

The world is indeed so full of things, lovely things, nature, art, music, to mention a few of its treasures.

We are doubly fortunate in being able to see in our own city some of the world's greatest treasures, through the kindness of the Dutch Government. We will be able to see the masterpieces of names famous through the ages and in all countries, for language is no barrier to art; Rembrandt, Van Eyck, Rubens, Van Dyck, Frans Hals, only to mention a few.

There have been several interesting and colourful books written for boys and girls on the art treasures of the world. Katharine Gibson has edited a book called "Pictures to grow up with." It is one of the most satisfactory art books for the younger generation, as it is composed almost entirely of illustrations.

"Stories of the painters" by Steedman, as well as being beautifully illustrated contains brief biographies of the artists. Then there is a series called the World's Masterpieces in which the artists of each country are grouped together.

These are only a few of the books that may be read and enjoyed at the Westmount Library by the boys and girls before they visit the Art Exhibition of the

Dutch Government which is now on view at the art gallery. After the exhibition is closed they will want to re-read about their best-loved picture and the artist.

Robert Louis Stevenson once wrote:

"The world is so full of a number of things

We all ought to be as happy as kings."

MONTREAL STAR, QUE.  
FEB. 25/44

## Many Visit Art Gallery

Association Reports Successful Year

Great development in all phases of activity was shown in the annual report of the Art Association of Montreal read yesterday by Dr. Charles F. Martin, president, at its annual meeting held at 1379 Sherbrooke street west.

Named honorary president was Harry A. Norton, while officers elected were: — Dr. Charles F. Martin, president; J. W. A. Hickson, and Arthur Browning, vice-presidents; R. P. Jellet, honorary treasurer; and Mostyn Lewis, assistant honorary treasurer.

Elected councillor for the two-year term was A. Sidney Dawes. Re-elected for the three-year term were: J. W. McConnell, C. W. Colby, T. S. Gillespie, E. B. Hosmer, F. Cleveland Morgan, Maj.-Gen. E. deB. Panet, C.M.G., D.S.O., and David Morrice.

The report revealed that approximately 100,000 visitors had entered the gallery during the year, while enrolment in the various courses showed an increase. Holding of twice as many exhibitions as last year was noted, as well as the establishment of many new art centres.

Dr. Martin's report also showed that loans of pictures and reproductions from the galleries had been made to more than a score of institutions and also to units in the armed forces. Increased interest of French-speaking citizens in the gallery was noted.

An additional donation of ancient glass by H. A. Norton and more than 50 paintings from the collection of the late W. J. Morrice were mentioned by Dr. Martin.

A. Lismer, A.R.C.A., reporting on the School of Art Design, noted the reestablishment of the art school with 400 adults enrolled in the practical and lecture courses.

## Committee Star Members 1944

Will Help in Loan Exhibition

Madame Joseph Edouard Perault and Mrs. J. W. McConnell have consented to act as joint honorary chairmen of the ladies' subscription committee of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which will be held in the Gallery of the Art Association from March 9th to April 9th.

The committee of the English section is as follows: president, Lady Allan; vice-president, Mrs. C. F. Martin; hon. secretaries, Mrs. Algernon Lucas and Miss Phoebe Campbell; hon. treasurer, Mrs. W. Durie McLennan.

The committee of the French section is as follows: president, Madame Philippe Brats; vice-president, Madame Paul Bienvenu; hon. secretary, Madame Louis Gellinas; hon. treasurer, Mrs. Gerald Ryan.

The exhibition will be held for the benefit of the children of Great Britain and of The Netherlands and other occupied countries.

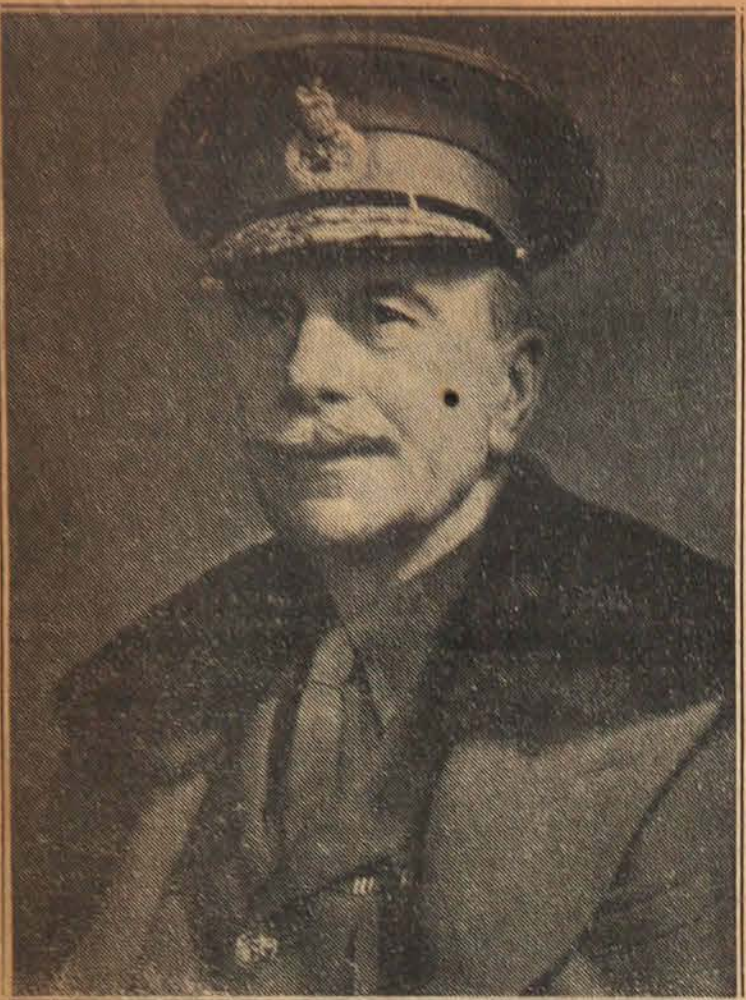
OTTAWA EVE CITIZEN, OTTAWA  
MARCH 6/44

Mr. G. W. Boissevain, chargé d'affaires of The Netherlands legation entertained late Saturday afternoon in honor of his guest, Lieut. Comm. N. Guillonard from Jackson, Miss. Guests were air force officials, including Air Marshal Robert Leckie.

Princess Juliana will attend a dinner being given by The Netherlands Consul-General in Montreal and Mrs. G. P. Luden at the Mount Royal Club, Wednesday, March 22, in honor of those in charge of arrangements for the loan exhibition of Dutch art.

Mr. G. W. Boissevain, chargé d'affaires of The Netherlands Legation in Ottawa, will be in Montreal for the opening of the loan exhibition "Five Centuries of Dutch Art" at the Montreal Art Gallery, Thursday. While there, he will be the guest of The Netherlands Consul-General in Montreal and Mrs. G. P. Luden.





HIS EXCELLENCY THE GOVERNOR-GENERAL OF CANADA, THE RT. HON. THE EARL OF ATHLONE, K.G., P.C., G.C.B., G.C.M.G., G.C.V.O., D.S.O., LL.D., and HER ROYAL HIGHNESS THE PRINCESS ALICE, COUNTESS OF ATHLONE, who will open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the Galleries of the Art Association of Montreal, this evening, being held to aid the children of Great Britain and The Netherlands and occupied countries of Europe.



## Lectures Arranged For Dutch Art Show

First Is Set for Thursday—  
Many Lent Paintings to  
Exhibition

Gazette Mar 11: 1944

In connection with the Five Centuries of Dutch Art exhibition, formally opened on Thursday night in the galleries of the Art Association of Montreal, the following lectures have been arranged:

On March 16 at 8.30 p.m., Prof. A. D. A. Vorenkamp, professor of history of Art at Smith College, Northampton, Mass., will speak on Light and Shadow of Childhood in Dutch Painting.

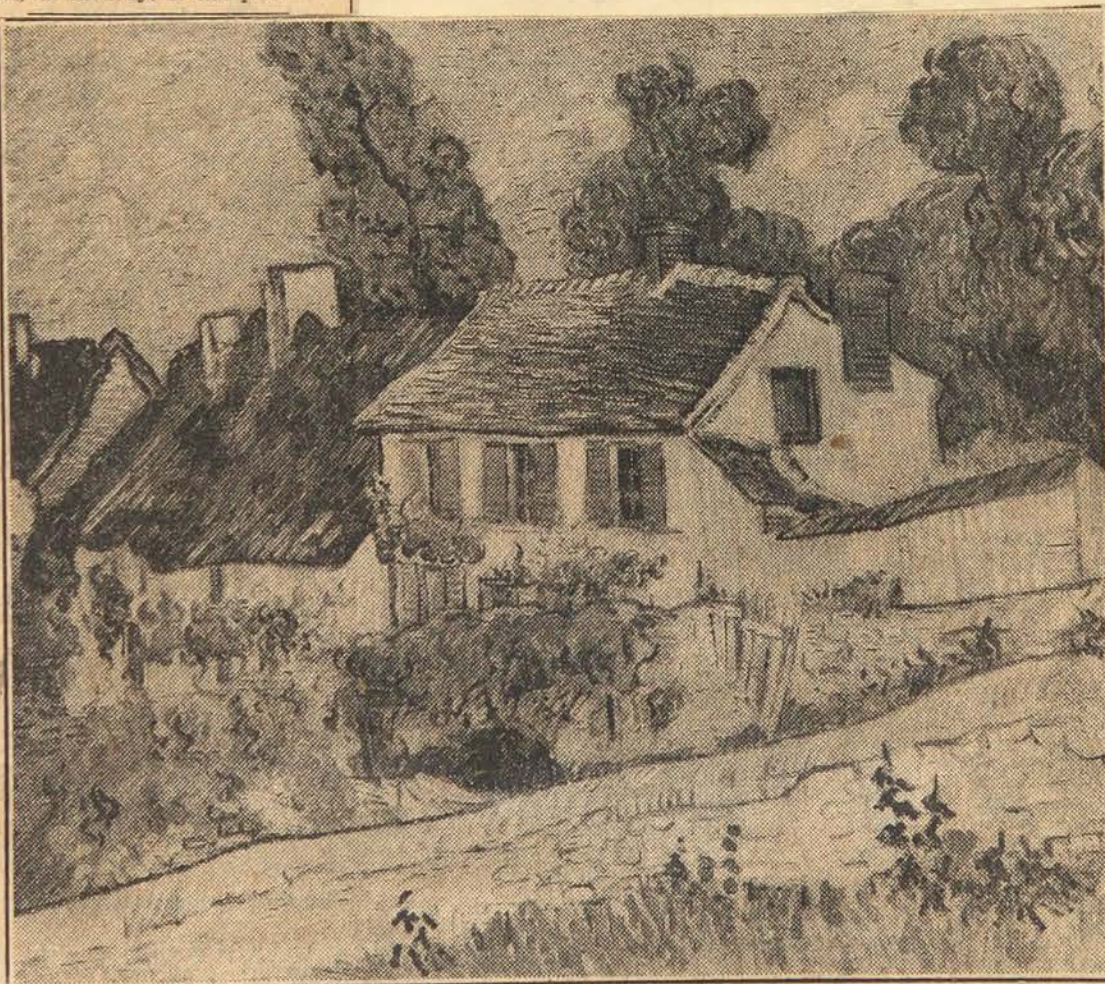
The title has yet to be announced for the lecture which Prof. Frits Lugt, professor of art, Oberlin College, Ohio, will give on March 30, at 8.30 p.m.

On April 3, at the same hour, Baron van der Elst, counsellor, Belgian Legation in New York, will take as his subject Comparisons between Bosch and Bruegel.

Those who lent works for exhibition are His Majesty the King, Albright Art Gallery, Buffalo, Art Association of Montreal, Art Institute of Chicago, estate of C. J. K. van Aalst, Holland, Jules S. Bache, New York, A. R. Ball, New York, Baltimore Museum of Art, Dr. and Mrs. Harry Bakwin, New York, Mr. and Mrs. D. Birnbaum, New York, Mr. and Mrs. Paul M. Byk, Museum of Fine Arts, Boston, Cincinnati Art Museum, Cleveland Museum of Art, Cranbrook Academy of Art, Bloomfield Hills, Mich., Detroit Institute of Arts, Duveen Bros. Inc., New York, Baron Joseph van der Elst, New York, French Art Galleries, New York, Government of the Netherlands, Mr. and Mrs. S. R. Guggenheim, New York, Frans Hals Museum, Haarlem, Holland, Mrs. J. C. Hartogs, Arnhem, Holland, Jacob H. Heilmann, New York, Jacob Hirschland, New York, Richard Hirschland, New York, Mrs. Louis F. Hyde, Glens Falls, N.Y., D. Katz, Dieren, Holland, M. Knoedler & Co., New York, Koetser Gallery, New York, A. L. Koppel, Toronto, Siegfried Kramarsky, New York, Metropolitan Museum of Art, New York, Hugo L. Moser, New York, Museum of Art, Providence, R.I., National Gallery of Canada, Ottawa, William Rockhill Nelson Gallery of Art, Kansas City, Mrs. R. McD. Paterson, Westmount, Jules Roos, Westmount, Paul Rosenberg & Co., New York, City Art Museum of St. Louis, Miss. San Francisco Museum of Art, Shaeffer Galleries, New York, Dr. Ernst Schwarz, New York, Arnold Seligmann Rey & Co., New York, Jacques Seligmann & Co., New York, Silberman Galleries, New York, Smith College Museum of Art, Northampton, Mass., Frederick A. Stern, New York, Taft Museum, Cincinnati, O. H. E. Ten Cate, Alamo, Holland, Dr. van Tets, Ottawa, J. K. Tannhauser, New York, Toledo Museum of Art, Art Gallery of Toronto, estate of the late Sir William Van Horne, Montreal, Wadsworth Atheneum, Hartford, Conn., Julius Weitzner, New York, Wildenstein & Co., New York, Frank P. Wood, Toronto, Worcester Art Museum, M. H. de Young Memorial, San Francisco; others from Montreal Mrs. Graham Drinkwater, Mrs. F. M. G. Johnson, W. F. Angus, A. Chevalier and Dr. W. W. Chipman.

Robert Elie, secretary, Louis Muhlstock, treasurer.

It is announced that the first event of the society's new program will be a lecture by the Rev. Father M. A. Couturier, French painter and writer, who is already well known to Montreal art lovers. Father Couturier's lecture on the contemporary situation in art will be held at the Hermitage, Cote des Neiges road, on Monday, at 8.30 p.m.



HOUSES AT AUVERS, painted by Van Gogh in June 1890, which is one of the 30 works by this artist, covering the period from 1884 till his death in 1890, given prominent place in the Five Centuries of Dutch Art exhibition being held in the galleries of the Art Association of Montreal. W. R. Valentiner in the foreword to the catalog refers to Vincent Van Gogh as "... one of the greatest of all modern painters ... with whom a new epoch of art began, not only in Holland but in all Europe."

Gazette March 9, 1944

Mr. H. O. McCurry, director of the National Gallery of Ottawa, and Mrs. McCurry, will attend the opening of the Loan Exhibition of Great Paintings by His Excellency and Her Royal Highness, at the Art Gallery this evening.

Star March 8, 1944

SIR MONTAGU AND LADY ALLAN are entertaining at dinner on Thursday evening and later will accompany their guests to the opening of the Loan Exhibition at the Art Gallery by His Excellency the Governor-General and Her Royal Highness Princess Alice.

Star March 8, 1944

Mr. Martin Baldwin, Curator of the Art Gallery of Toronto, and Mrs. Baldwin will be in Montreal tomorrow to attend the opening of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the galleries of the Art Association of Montreal, by His Excellency the Governor-General and Her Royal Highness the Princess Alice.

Star March 8, 1944

Mrs. Allan Bronfman, who is spending a holiday at Lac Beauport, will come to town for the opening of the Loan Exhibition by His Excellency the Earl of Athlone and Her Royal Highness the Princess Alice in the galleries of the Art Association of Montreal tomorrow evening. Mrs. Bronfman will return to Lac Beauport on Friday.

## THE EXHIBITION OF DUTCH ART.

This evening His Excellency the Governor-General, the Earl of Athlone, and H.R.H. the Princess Alice will open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, at the gallery of the Art Association of Montreal.

From the educational and artistic points of view this exhibition is an event in the history of Montreal. It represents the first attempt on this continent to give a complete survey of the development of Dutch painting from the beginning of the fifteenth century. The combination of several outstanding collections, it forms a more comprehensive display of Dutch art than is to be found in the permanent collection of any gallery in the world. Its unique educational value has already been realized by the Montreal schools, which have arranged to have groups of children, numbering over 35,000, conducted through the exhibition by guide lecturers. For the Montreal public, generally, it offers a rare and enriching experience.

There is, too, something singularly fitting about the fact that an exhibition of work of Dutch painters should be held at this time to raise funds that will relieve the hardships of the children of the Netherlands and its Allies. In their work is preserved the atmosphere of that gentle scenery and domestic content that had come to make the Netherlands almost a symbol of peace. More than this, the kindred response now felt before these centuries-old canvasses serves to bring to mind with exceptional realism how the human spirit is one and continuing, with a sound integrity and a quiet persistence that guarantee its triumph.

1944  
Star March 16:

## Dutch Painters' Masterpieces Draw Crowds to Art Gallery

ART ASSOCIATION officials report that attendance has set a new pace at the gallery on Sherbrooke street west since the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, was opened by the Governor-General and the Princess Alice last Thursday evening. Montreal has been quick to appreciate the fact that with the most important exhibition of Dutch art ever held on the continent has come an opportunity which will probably never be repeated in this generation to see some of the great masterpieces of the world at very little expense. The exhibition, which is being held for the benefit of the children of Great Britain, The Netherlands and occupied countries of Europe, will continue until April 9.

### 3,141 On Sunday

The attendance on opening night last Thursday was 1,850. On Sunday, 3,141 persons passed through the galleries. Groups of school children are daily conducted by guide lecturers who give short talks explaining the different schools of painting, their influence and significance. Dr. Arthur Lismer, director of the educational department of the Art Association, and his staff, accompany the English groups; Charles Maillard, director of L'Ecole des Beaux Arts, with teachers of his staff and those of the Catholic School Commission, accompany French-speaking visitors. Already the schools of Montreal have made application for the admittance of over 35,000 young students. Tours are arranged between 9:30 a.m. and 4:30 p.m. except Saturday afternoon, Sunday and Monday. Thirty schools, averaging 1,600 pupils in all, may be shown the pictures daily.

Galleries are open on week days until 7 p.m., and Tuesday and Thursday evenings from 8 to 10 o'clock. These hours are for the convenience of office and industrial workers for whom special tickets have been issued. Six hundred city employees have made application for an evening's visit, when guide lecturers will be provided for them.

### Group Tours Scheduled

An organization has been formed and is working smoothly in guarding the exhibition. Pictures have been lent by museums, world-famous private collectors of art, and The Netherlands Government, which has sent those pictures, at present placed for safe-keeping in the United States for the duration of the war. A schedule for group tours which will not inconvenience other visitors to the Gallery has been planned.

Gallery talks are held in the rooms where the pictures are shown. The first evening lecture will be given tomorrow at 8:30 p.m. by Dr. A. P. A. Vorenkamp, expert on Dutch art, professor of art at Smith College, Northampton, Mass. Subscription tickets or general admission to the loan exhibition give admission to all lectures.

### Gallery Talk on Exhibition

A general review of the Loan Exhibition of Five Centuries of Dutch Art will be given in the gallery talk at the Art Association of Montreal this afternoon at 4.30 o'clock by Dr. Arthur Lismer, A.R.C.A., and Miss Jean Boggs, B.A., of the educational department of the association.



# Rare Dutch Primitives Feature Current Show

By Arthur Lismer, A.R.C.A.



Jacob Cornelisz, "Adoration of the Kings"  
(From Koetser Galleries, New York)



Adriaen van Ostade, "After the Day's Work"  
(From Schaeffer Galleries, New York)



Lucas van Leyden, "Portrait of a Man"  
(From Hamilton Palace Collection, London)



Vincent van Gogh, "His House in Arles"  
(Property of the Netherlands Government)



Cornelis Engelbrechtsz, "Crucifixion"  
(From Schaeffer Galleries, New York)



Jan van Scorel, "Adoration of the Kings"  
(From Koetser Galleries, New York)



Rembrandt, "Christ with Folde"  
(Loaned by Mrs. Louis F. Hyde, Glendale)

THE great exhibition "FIVE CENTURIES OF DUTCH ART" for the benefit of suffering children in Britain, in Holland and in other occupied countries, opens shortly at the Museum of Fine Arts in Montreal. His Excellency, the Governor-General and Her Royal Highness, the Princess Alice will graciously perform the opening ceremony on March 9.

The art galleries of the United States, private collectors in the United States and Canada, the Netherlands Government from its exiled collection of paintings from the Rijksmuseum and other galleries and collectors in Holland—all these have generously loaned to the exhibition such a collection of Dutch art as has never been seen on this Continent before.

Among these are ten Frans Hals, about the same number of Rembrandts, "The Milkmaid", by Vermeer and two other works of that great artist. Jan Steen, van Ostade, Terborch, Ruysdael, Hobbema are well represented.

Several paintings shown in this exhibition belong to the collection of Mr. H. E. ten Cate in Almelo, Holland who sent the paintings to the United States in 1939, to be shown at the New York World's Fair. When war broke out and the canvases could not be returned to Holland they were transferred to the custody of the Netherlands Government in the U.S. These paintings have not been shown in Canada before.

Naturally the great and popular art of the Dutch people of the seventeenth century is more largely represented than any other century in range and character, in distinguished men and craftsmanship. In patriotic fervour, this was the supreme age, the flowering of a nation's art. This was the result of a new freedom, the firm establishment of a new faith and independence as a nation.

True enough that the 18th and 19th centuries saw the decadence of Dutch painting. But the exhibition has a glowing finale to its five centuries. Vincent van Gogh, represented by more than thirty canvases, many of them new to Canadian artists and public, defies the accusation of decadence by its outburst of colour and design.

In the last ten years of the 19th century the Dutchman, who started his painful journey through life with greyiness of subject and of colour in Holland and who went out in madness and glory in a sunny south amid the clashes of tradition and revolt of styles and schools in France, is often associated with French art. Whatever his connection with French art may be, Van Gogh is still a great Hollander.

Although much of the interest in

the Exhibition will centre around the better known masters of portraiture of genre of the 17th century, it may be that it will be the so-called Primitives of the 15th and 16th centuries that may capture the show. Most of these have rarely been seen outside the great galleries of Europe.

It has always been difficult to distinguish Dutch Primitives from those of Belgium. Painters born in Holland travelled south and brought a new, more vigorous life to painting in the Belgian cities they visited. It had been suggested that the van Eycks were from Holland or from the southern German provinces. And the van Eycks with their Ghent altar pieces were the first most brilliant evidence that northern European painting had bridged the gap between the middle ages and the Renaissance. Other painters we know to be Dutch travelled to the south. Jan van Scorel travelled as far afield as Italy, where he was, for a time, surveyor of the papal art collections. Then he returned to Utrecht, where he reigned as a man of prestige, because of his former position in Rome.

SOME Dutch painters stayed in Holland. Hieronymus Bosch, one of whose works is included in the Exhibition, worked on his weird fantasies in a town with the wonderful name of 's Hertogenbosch (Bois le Duc). Jacob Cornelisz was active in Amsterdam, and van Leyden, an infant prodigy who painted prolifically and well at fourteen, worked in the town whose name he bore.

The Dutch primitive tradition is not a meagre one. Painters like Dirk Bouts reveal the same affection for light which fills the canvases of Vermeer. The van Eycks, themselves, express the same concern with space which is so much part of the work of de Hooch. And that love of the material in Dutch art, a love of flowers and jewels and clothes, we can find in Cornelis, as we can find later in the paintings of Metsu. That delicious, rather wicked humour is as much part of the works of Bosch as it is of Frans Hals. Among the Primitives themselves, there is a development from the fine, jewelled style of the van Eycks to the breadth and simplicity of handling which we find in the works of van Leyden and van Scorel.

But the Primitives must not be regarded as curiosities to be examined in the light of the great masters which are to follow, but as paintings of great charm and dignity which will enthrall everyone with their precise detail and glowing colours, and it is as such that they may very well steal the show in the Exhibition of Five Centuries of Dutch Art.





"THE MOCKING OF CHRIST", a 24 by 30 inch panel painted by Hieronymus Bosch, a 15th-16th century primitive. Exaggeration of

human relationships appears for the first time in religious setting characteristic of the period. Bosch's work foretells today's Salvador Dali.

## ***Five Centuries of Dutch Art***

***More than 150 Paintings Express A Country's Spirit***



"PORTRAIT OF REMBRANDT", is by 17th century Carel Fabritius, a Rembrandt student.

PRESAGED BY LECTURES, POSTERS AND press releases and backed by painstaking cataloguing and authentic checks, a great Dutch loan exhibition assembled by the Art Association of Montreal hangs on the gallery walls. Scheduled to remain from March 9 to April 9; the show is presented for the benefit of the children of France, the Netherlands and other occupied countries, and of Great Britain. Parts of the immense collection have appeared at galleries on this continent as separate shows. Others are on loan from the Netherlands government, from private citizens, and from museums. Among those sent from Great Britain and Europe is 17th century Jan Van Steen's "Laying the Cloth," owned by King George VI.

Dutch art, in the five centuries, showed the ecclesiastical pageantry of Bosch; progressed through national consciousness to the people's art of the prosperous 17th century's Rembrandt, Frans Hals, de Hooch and Jan Steen; mimicked, in the 18th century, the rococo elegance of France; claimed Van Gogh's brilliance; finally resulted in the 20th century's cold portraits and abstracts. The current collection covers the entire field. Some of the work included is shown here.



"SELF PORTRAIT" shows the tragedy of Van Gogh's life. His style excited the 19th century.





"ST. PETER'S FLIGHT FROM PRISON" (above), a dramatic study by Carel Fabritius, shows how great this artist, who died young, could be. His fascination for strongly accented light is typical of Dutch art. "Brabant Night Landscape" (below) by a modern artist, Quirijn van Tiel, is an imaginative scene done with fantastic gusto.



"THE STANDARD BEARER" (above) by Rembrandt dates from the artist's mature work, stresses characterization. From the Bache collection.



"FISHING PARTY" by Cornelius Troost (above) is Dutch art under 18th century influence. "Still Life" (below) is by H. H. Kammerlingh-Onnes.





## Cinq siècles d'art hollandais

La Galerie des Arts de Montréal a reçu les chefs-d'œuvre des "Cinq Siècles d'Art Hollandais". Les profits de l'exposition qui aura lieu du 9 mars au 9 avril, seront versés aux enfants de Grande-Bretagne, de Hollande et des pays occupés.

Ces peintures précieuses sont contenues dans près de deux douzaines de caisses de formes et de dimensions variées. Les tableaux viennent de diverses villes des Etats-Unis où ils se trouvaient dans des musées ou des collections privées.

L'ensemble des toiles constitue un véritable trésor. Ce n'est que peu dire que d'affirmer qu'il vaut plusieurs millions. La valeur exacte ne sera pas publiée. Inutile de dire que lors de l'ouverture des caisses, on prit un ensemble de précautions faciles à comprendre. Etaient présents le président et les membres du comité exécutif de l'exposition, les représentants des compagnies d'assurance qui avaient pris le risque du transport, des représentants des douanes, etc.

### EVENEMENT UNIQUE

Cette exposition sera unique en Amérique. Un certain nombre de tableaux ont été exposés par groupes dans diverses villes; mais jamais ils n'ont été exposés tous ensemble. Montréal a ce privilège préférentiel à toutes les villes du continent.

Voici un aperçu qui permet de juger de la valeur des tableaux qui seront exposés. Ceux de Van Gogh ne sont jamais vendus en bas de \$60,000. Il y a 32 de ces tableaux à la Galerie des Arts. A part cette série, il y en a une centaine d'autres, dont la plupart ne valent pas moins.

Il y a de tout à la Galerie pour la circonstance, les "primitifs" y sont représentés tout comme les maîtres modernes. Ceux du XVIe siècle sont au nombre de près d'une dizaine. Les plus modernes dominent. Le tout présente un épanouissement de talents tel que nous n'en avons jamais vu. Les artistes, les étudiants et les simples profanes qui veulent voir un spectacle unique, se doivent de visiter cette exposition.

OTTAWA EVE JOURNAL, ONT.  
MARCH 6/44

Princess Juliana will be present at a dinner which is being given by The Netherlands Consul General in Montreal and Mrs. G. P. Luden, at the Mount Royal Club on Wednesday, March 22. Among the guests at the dinner will be those who have been active in the arrangements for the loan exhibition "Five Centuries of Dutch Art" which is being opened by the Governor General and Princess Alice at the Art Association on Thursday, March 9.

MONTREAL LA PATRIE, QUE.  
MARCH 8/44

## A la Galerie des Arts

Son Excellence le gouverneur général et Son Altesse Royale la princesse Alice rehausseront de leur présence l'ouverture de l'exposition des chefs-d'œuvre de la peinture hollandaise qui aura lieu à la Galerie des Arts de Montréal, le jeudi soir 9 mars, à 9 heures. Des invitations ont été lancées par le président et les membres de l'exposition au ministre des Pays-Bas, aux membres du comité honoraire de l'exposition ainsi qu'aux personnes qui ont prêté des tableaux d'assister à cette soirée d'ouverture. L'exposition se poursuivra jusqu'au 9 avril.

MONTREAL STAR, QUE.  
MARCH 4/44

SIR MONTAGU AND LADY ALLAN are entertaining at dinner on Thursday evening and later will accompany their guests to the opening of the Loan Exhibition at the Art Gallery by His Excellency the Governor-General and Her Royal Highness Princess Alice.

## POST-WAR TASKS CITED BY ATHLONE

Stresses Restoration of European Culture in Opening Dutch Art Exhibition

NEARLY 2,000 PRESENT

Viceregal Party Greeted by Group of Children Dressed in Picturesque Costumes of Allied Countries

About two thousand guests were present last evening in the galleries of the Art Association of Montreal when His Excellency the Governor General and Her Royal Highness the Princess Alice were present to open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, being held in aid of the children of Great Britain, and The Netherlands and of the occupied countries of Europe.

His Excellency and Her Royal Highness, attended by Sir Shuldham Redfern, Miss Vera Grenfell and Lt. the Hon. Ernie Chatfield, R.N.V.R., A.D.C., were received upon their arrival at the east door by Dr. C. F. Martin, president of the Art Association of Montreal, and Mrs. Martin; Mrs. Norman Bohn, administrator of the organizing committee for the exhibition; Dr. J. W. A. Hickson, and Miss Mabel Hickson, who escorted them to the library where members of the committee were present.

Cadets and children dressed in native costume of the Allied countries lined the grand staircase by which the vice-regal party ascended to the upper galleries where His Excellency and the Princess mounted the dais. Master Louis Hollander presented a bouquet to Her Royal Highness on behalf of the children of Holland.

Her Royal Highness wore a gown of cyclamen net embroidered with paillets of the same color and pearl and diamond ornaments. Miss Grenfell was in a frock of white satin brocade in gold and trimmed with touches of green velvet.

Mrs. Martin was gowned in black crepe having a trimming of turquoise embroidery on the bodice. Mrs. Bohn was in a gown of white crepe and she wore jewelled miniatures of the Legion of Honor and the Crown of Belgium. Miss Hickson wore a gown of grey crepe.

Following Dr. Martin's address of welcome His Excellency formally declared the exhibition open in the following words:

It gives Princess Alice and me great pleasure to be here to open this fine exhibition of Dutch masterpieces. I think we owe a great debt of gratitude to all those who have made this exhibition possible by so generously loaning their pictures. The occasion is a particularly important one, because I understand that the proceeds of this exhibition are to be devoted to providing food for the children of Great Britain, the Netherlands and other occupied countries. Of the many tasks that will confront us after the war, none will be more urgent or more important than the relief of starvation in Europe. I am glad to see that a beginning is now being made to build up reserves of cash and food which will help to allay the tragic plight of those now living in countries occupied by the enemy. The hopes of the future will largely depend on the capacity of the next generation to solve the problem of world peace. These hopes will be frustrated if they are built on a basis of starvation and disease.

MONTREAL STAR, QUE.  
MARCH 4/44

## Dinner Party Arranged

Princess Juliana to Grace Montreal Event

HER ROYAL HIGHNESS JULIANA, Princess of The Netherlands, will grace with her presence a dinner which is being given by The Netherlands Consul-General in Montreal and Mrs. G. P. Luden, on Wednesday, March 22, at the Mount Royal Club.

Among the guests at the dinner will be those who have been active in the arrangements for the Loan Exhibition—Five Centuries of Dutch Art—which is being opened by His Excellency the Governor-General and Her Royal Highness Princess Alice at the Art Association on Thursday, March 9. Following the dinner Princess Juliana will honor the exhibition with her presence.

It is, I think, an interesting and significant fact that when an outstanding exhibition of art is held anywhere on this continent, the pictures originate in one or more of the countries of Europe. In this case they come from Holland, a country less than half the size of New Brunswick but, nevertheless, a country from which in the past the art of painting has shone forth to the farthest corners of the world.

An exhibition such as this is a sharp reminder that that small extension of Asia which we call Europe, torn and wrecked by wars and hates and corroding passions, helpless and struggling and starving, is nevertheless the fountain-head of all that is best in our civilization. How slight is our knowledge of that continent now. Odd bits of news sometimes slip out. A Netherlander or a Frenchman or a Czech emerges from behind the dark barrier and tells something of what he has seen by the light of his little torch. But these fragments hardly give us a comprehensive picture. We lack the living presence of Europe, its vibrant influence. All we have is a starving and emaciated body. But we believe and we know that it contains the promise of new life and that by patience and care that promise will once more be fulfilled. That is a task and a responsibility which the world in general and we on this side of the Atlantic in particular cannot and dare not ignore. But we must realize that when Europe is liberated, she may perhaps be envious of freedom as we know it. It does not follow, however, that she will want to play the game of life in the British or American way. She may have her own ideas of self-government, but they may bear no resemblance to the American Constitution or the British Parliamentary system. Of course, it may be argued that Europe is no more than a geographical unit. I think it is in reality much more than that. It is a condition of thought, and this exhibition is vital evidence of that fact. The notion of European coherence has always been present in the human mind, and even though it has never been attained, we do well every now and then to stimulate that notion as we are doing here now.

When the war is over, the victorious nations will have to recognize the fact that many responsibilities have been placed on their shoulders. First, as victors in a great war, they will have to protect the interests of their own people and see that all potential aggressors everywhere are deprived of the means of aggression. But among their other responsibilities they will have to act as trustees for the recovery of European civilization, and not dictators to Europe of her way of life. To reconcile these two duties and preserve a judicial distinction between them will require an extraordinary exercise of imaginative statesmanship.

And so, when we look around at the works of art on these walls, let us understand the force of the symbolism which they represent. Let us pledge ourselves that the inspiration which lay behind these works shall be revived and refreshed so that the gentle and enduring arts of peace may emerge from the furnace of war with even greater strength. The old continent from which these works come is like a house that is old and rambling and inconvenient. The paint is peeling off the walls and the roof leaks in a dozen places. It is dark and unhealthy and expensive to keep up, and weeds have grown in the garden. It obviously wants taking in hand, and drastic restoration work is necessary. But, for Heaven's sake, don't let us pull it all down and put up a factory and then say we have rationalized it. We must devote the same care and sympathy to the restoration of European culture as we would to the restoration of one of these pictures. That will be one of our great tasks and one of our great privileges.

The Vice-Regal party accompanied by members of the committee then proceeded to view the pictures.

The band of the Royal Canadian Air Force played during the evening. Among those present were: Sir Montagu and Lady Allan, Mr. and Mrs. Gerald A. Birks, Mr. W. B. Blackader, Mr. John Bland, Mr. Arthur Browning, the Hon. and Mrs. F. Philippe Brails, Mr. and Mrs. T. Brzezinska, Miss Helen M. Buzzel, Mr. and Mrs. P. Cabrie, the Hon. Mr. Justice and Mrs. Pierre Casgrain, Mr. and Mrs. De Ceulener, Mr. and Mrs. Murray R. Chipman, Mr. Edouard Cholette, Dr. and Mrs. C. W. Colby, Dr. and Mrs. Victor Dore, Mr. Huntly R. Drummond, Mr. and Mrs. P. Dupont, M. and Mme. D. Edouard Dupuis, Mr. Guy Fregault, Mrs. Alan M. Griffiths, Mr. David H. Gibson, C.B.E., Mr. and Mrs. Gardavsky, Mr. and Mrs. T. S. Gillespie, G. B. Holler, Consul-General for Denmark, Mr. Elwood B. Hosmer, Mr. and Mrs. R. P. Jellett, Mr. Richard O.

Johnson, Mr. and Mrs. Mostyn Lewis, Dr. and Mrs. Arthur Lismer, Dr. G. R. Lomer, Consul-General for the Netherlands and Mrs. G. P. Luden.

Mr. Gordon W. MacDougall, K.C., and Mrs. MacDougall, Dr. and Mrs. R. G. McCall, Mr. and Mrs. J. W. McConnell, Mr. and Mrs. J. Cecil McDougall, Mr. and Mrs. Ross H. McMaster, Mr. Charles Maillard, Mr. and Mrs. Cleveland Morgan, Mr. H. W. Molson, Mr. and Mrs. G. A. Morris, Mr. and Mrs. Howard Murray, Mr. Harry A. Norton, Brig. and Mrs. E. de B. Panet, Dr. W. P. Percival, Hon. and Mrs. J. Edouard Perrault, Hon. and Mrs. Hector Perrier, Mr. R. van Riemsdijk, of New York, Mr. and Mrs. Benjamin Robinson, the Minister for Norway and Mrs. Steen, Rev. Dr. Harry Stern, Mr. and Mrs. Morris W. Wilson, the Minister of Sweden and Mrs. Wykman, Mr. G. W. Boissevain, Charge d'Affaires of the Netherlands Government, Ottawa, Mr. and Mrs. J. van Slagpen.

Mrs. J. Arthur Mathewson, Mr. C. A. de Lotbinière Harwood, K.C., Mr. and Mrs. H. E. Rawlings, Mr. Justice Gregor Barclay, Mr. Jackson Dodds, O.B.E., and Mrs. Dodds, Mrs. H. B. Yates, Mrs. A. D. MacTier, Mr. and Mrs. Alan Broufman, Mr. and Mrs. G. W. Spinney, Dr. and Mrs. C. A. Peters, Mr. and Mrs. C. H. Peters, Mrs. W. S. M. MacTier, Mrs. Edward B. Savage, Miss Marion Savage, Mr. and Mrs. C. Hesty-White, Mr. and Mrs. J. Colin Kemp, Mr. and Mrs. N. M. Yule, Lt.-Col. and Mrs. Andrew Fleming, Mrs. Colin Sutherland, Dr. and Mrs. G. R. Brown, Mrs. Ross Hutchison, Mrs. Thomas Earle, Mrs. A. F. Riley, Mrs. John Colby, Mrs. William McMurray, Miss Lillian Snowball, Mrs. L. M. Hart, Jr., Mrs. Alan MacDougall, Miss Margot Sutherland, Mr. Geoffrey Maynard, Mrs. W. A. Black, Jr., Mrs. R. Schwartz, Mrs. J. L. Greenspon, Mr. and Mrs. T. W. Anderson.

Mrs. Hugh Bethune, Mr. E. A. Tobias, Mr. and Mrs. S. G. Dobson, Miss Virginia Dobson, Mr. and Mrs. C. Hugh Hanson, Mr. Robert Mitchell, the Rev. and Mrs. George H. Donald, Dr. and Mrs. Lionel Lindsay, Mr. and Mrs. Bernard Coghlin, Mr. and Mrs. Frederick Bindoff, Mrs. Drurie MacLennan, Mr. and Mrs. Sidney Dawes, Mrs. John Bourne, Mr. and Mrs. Thomas Fergie, Miss Mary Fergie, Mr. and Mrs. P. S. Gregory, Miss Elspeth Stephen, Mr. Terrasatouff, Miss Marjorie Card, Mrs. L. Robert, Mrs. L. de Munguia, Mr. and Mrs. Henri Julien, Miss Ida Brody, Mrs. B. H. Rubin, Mrs. Harry Tarshis, Mrs. Harold Teakle, Mr. and Mrs. M. Raymond, Mrs. W. D. Lighthall, Miss Alice Lighthall, Mrs. Robert Lightstone, Miss May Lightstone, Miss Alice Sharburg, Mrs. Irving Smith, Mr. and Mrs. M. Brown, Miss F. Genest, Mrs. L. Boucher, Miss W. Juge, Miss Gertrude Randall, Miss Mona Elliott, Miss Marguerite Routh, Mrs. E. H. Carter, Mrs. F. H. Davies, Mrs. Reginald Holland, Mrs. Seymour Dunn, Lady Stavert, Mr. and Mrs. Arthur Lyman, Capt. Stanley Rogers and Mrs. Rogers (Florence Easton), Mrs. J. A. Marion, Miss Frances Sweeney, Miss F. J. Mackenzie, Miss Martha Marlin, Mr. and Mrs. F. P. Jennings, Mrs. J. Van Gilder, Mrs. R. E. Bennett, Prof. and Mrs. P. E. Nobbs, F.O. K. Wilson, R.A.F. Mr. and Mrs. Gordon Giasco, Mr. and Mrs. Louis Randall, Mrs. Florian Leduc, Mrs. Stanley Johnson, Mrs. P. H. Sproule, Miss Vernon Ross, Mrs. George D. Woods, Mrs. Allan Magee, Mrs. L. H. Grier,

Mr. and Mrs. Harold Soper, Mrs. Warren Soper, Mrs. Mackenzie Campbell, Mrs. Curzon Dobell, Mrs. J. R. McDougall, Mr. and Mrs. Eric Reford, Miss Estelle Holland, Mrs. de Jersey White, Col. and Mrs. Biggiam Leggat, Mr. and Mrs. William Bird, Mr. Stanley Lindsay, Dr. and Mrs. Lionel Lindsay, Mrs. A. D. Durnford, Mr. and Mrs. John U. McConnell, Mrs. J. Leslie Hodges, Miss Margaret Worcester, Mrs. Alan Byers, Mrs. Ross Newman, Mrs. Louis Cochand, Miss Eleanor Morrice, Mrs. Sidney Dobell, Mrs. Wellington Dixon, Mrs. Huntly Duff, Lt.-Col. and Mrs. Gerald Hanson, Miss Mona Prentice, Dr. and Mrs. H. P. Wright, Mrs. A. E. D. Tremaine, Col. Gilbert Stairs, Mr. C. G. Greenhields, Dr. and Mrs. Graham Ross, Prince and Princess Kossalkine-Rostoffsky, Col. E. G. M. Cape, Lt.-Col. and Mrs. G. L. Ogilvie.

Mrs. J. C. Heriot, Mrs. G. R. Caverhill, Miss Marjorie Caverhill, Dr. and Mrs. W. G. Turner, Mrs. F. A. C. Scrimger, Mr. and Mrs. Michael Hackett, Miss Marguerite Terroux, Mrs. Geoffrey Hodges, Mrs. Geoffrey Porteous, Mrs. George Younger, of Ottawa; Miss Kathleen Shackleton, Mr. and Mrs. R. R. Boronow, Mr. Gerald Bogert, Mrs. Nelson McKim, Mr. Anson McKim, Mr. Lindsay Hall, Mr. Fred Cowans, Mr. and Mrs. Reginald Trenholme, Miss Jean Bovey, Miss Phoebe Campbell, Mrs. Algernon Lucas, Mr. and Mrs. Harold McMaster, Mr. and Mrs. Tudor Hart, of Quebec; Mr. George Campbell, K.C. and Mrs. Campbell, Miss Marguerite Dutton-Pegran, Miss T. Daniels, Mrs. R. LeBlanc, Mrs. J. C. E. Trudeau, Mrs. H. Langevin, Miss J. Melchers, Miss C. Leggat, Mrs. W. H. Hobbs, Mr. and Mrs. T. B. Earle, Mr. and Mrs. A. Tetreault, Mrs. N. O'Shea, Mrs. C. Desbaillets, Mrs. Dermott Parsons, of Stanstead; Mr. and Mrs. W. F. Angus, Mrs. H. Stevenson, Mrs. C. Budge, Miss M. Macdonald, Mrs. Honore Parent.

Mr. and Mrs. B. Couvrette, Mr. and Mrs. J. Dupre, Miss F. Abbott-Smith, Mrs. C. F. Furs, Mrs. O. Baudoin, Mrs. M. Pasquin, Mrs. P. Baby, Mrs. A. T. Mongenais, Maj. and Mrs. T. W. Anderson, Miss M. A. Young, Miss E. M. Ross, Mrs. J. Bailey, Mrs. Gerald Markham, Miss R. S. Todd, Miss Alice Johansen, Miss Haidee Fiddes, Miss S. Jobin, Miss M. Archambault, Miss L. Marine, Miss Betty McNab, Miss Jean McNab, Mr. and Mrs. W. H. Hobbs, Mr. and Mrs. A. A. Munster, of Sherbrooke; Col. and Mrs. W. H. Owen, Mrs. C. R. McCort, Mrs. J. C. Stewart, Miss A. C. Reynolds, Mrs. C. P. Liebig, Miss E. Liebig, Miss M. Cahn, Miss Camille Coutiere, Mrs. Louis Casaubon, Miss Louise Shore, Miss E. Golden, Miss G. Golden, Mrs. Paul Bienvenu, Mrs. Louis Gelinas, Mrs. G. Ryan, Mrs. P. Brails, Mrs. D. Longpre, Mrs. Julius Griffith, Mr. Alfred Evans, Miss Mabel Evans, Mrs. J. O'N. Gallery, Mrs. Robert Adair, Mrs. Ian Adair, Mrs. Norman Rankin, Mr. and Mrs. Martin Baldwin, of Toronto.

Dr. and Mrs. O. C. Gruner, Mrs. J. E. Binet, Mrs. Allan Griffiths, Miss Olive Le Boutillier, Miss Ethel Pinkerton, Miss H. Puls, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. Jean Lalemand, Mr. and Mrs. M. H. Galt, Mrs. A. Thiraway, Mr. and Mrs. Leslie F. Skelton, Miss Margaret Stearns, Mr. Steen Buch, Mrs. C. A. Harrison, Miss Ethel Hecht, Mr. and Mrs. Hugh Griffith Jones, Mrs. John Cape, Mrs. W. R. Chenoweth, Mr. and Mrs. G. W. McKimmie, Mr. and Mrs. S. C. Norsworthy, Dr. and Mrs. Stuart Ramsey, Mr. and Mrs. Andrew

Gazette March 9, 1944

## Exhibition Opening

Many to Attend Event At Art Gallery Tonight

OVER two thousand guests are expected to attend the opening of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, at the Art Association this evening by the Governor-General of Canada and Princess Alice.

Attending His Excellency and Her Royal Highness are Sir Shuldham Redfern, Lieut. the Hon. Ernie Chatfield, R.N.V.R., A.D.C., and Miss Vera Grenfell, lady-in-waiting.

Members of the committee will be presented to the Earl of Athlone and Princess Alice in the library, upon the arrival of the Vice-regal party, at a quarter to nine o'clock.

Cadets and children dressed in the native costumes of the Allied countries will line the grand staircase leading from the entrance hall. The first Dutch child in line will present Princess Alice with a bouquet of flowers as Her Royal Highness ascends to the galleries.

Pictures will be on view in all the upper galleries at the Art Association. This superb collection of masterpieces will never be seen again in Canada. The paintings come from public, national, and private collections from all over the continent, from Canada, and from The Netherlands Government, brought together in the common cause of art and in aid of the victims of war. It will continue until April 9.

The doors of the Art Gallery will open at eight o'clock tonight.

MONTREAL HERALD, QUE.  
MARCH 9/44

## At Art Exhibit

The following young ladies, many of them in costume representing their native countries, will sell catalogues at the opening of the Loan Exhibition of Great Paintings by His Excellency the Governor-General and Her Royal Highness, The Princess Alice, at the Gallery of the Art Association of Montreal this evening:

Miss Marie Bay, Miss Virginia Beatty, Mrs. Guy Beaudet, Miss Helene Berard, Miss Solange Bibaud, Miss Monique Bohn, Miss Louise Brails, Miss Renee Casgrain, Miss Jeanne Cote, Miss Joan Daniels, Miss Trinetta Daniels, Miss Virginia Dobson, Mrs. Jacques Dussault, Miss Yolanta Frankovska, Miss Lysa Formagie, Miss Olga Gardavsky, Miss Andree Gariepy, Miss Sophie Glezos, Miss Cynthia Gordon, Miss Grace Gibbs, Miss Marie Gravel, Miss Myriam Heyne, Miss Helen Jacob and Miss Athena Kipuros;

Miss Yvette Langevin, Miss Marjolaine Lallie, Miss Regine de Linere, Miss Louise Myette, Miss Elsie Nielson, Miss Nicole Panet Raymond, Miss Hanna Pawlikowska, Miss Jacqueline Perron, Miss Joan Philpott, Miss Ela Popov, Miss Madeleine Poznanska, Miss Beth Rankin, Miss Zita Rasmussen, Miss Francoise Robert, Miss Francoise Roumeort, Miss Lilian Savage, Miss Stephanie Sigmund, Miss Jeanne Steen, Miss Madeleine Steen, Miss Annette Stevenson, Miss Marie-Louise Svenningsson and Miss Anita Tenzer.



# DUTCH ART EXHIBIT COVERS 5 CENTURIES

Great Masters' Work in  
Loan Collection at Art  
Association

## AIDS CHILDREN ABROAD

Primitives, Hals, Rembrandt,  
Vermeer, 30 Van Goghs  
And Moderns Are In-  
cluded in Offering

Five centuries of Dutch art presented on a scale hitherto not attempted in this city embellish the walls of the galleries of the Art Association of Montreal, the comprehensive loan exhibition, formally opened last night by the Governor-General, being for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe. Discerning local picture-lovers and collectors have always been sympathetic to painters of the Dutch School and the present occasion offers them a feast of good things ranging from a gallery full of Primitives through the 17th and 18th centuries to 30 works by Van Gogh and 31 examples by painters of today. In all the catalog lists 176 items and in this loan collection there should be ample to satisfy widely varying tastes. Whether or not the modern trends hold promise of developing painting on a plane comparable with the performances of the great days of this country's art must be a question of personal conviction, but a cursory survey suggests that the final group seems lacking in the purely national flavor and authority of the masters.

The 22 Primitives are from every angle interesting from the "Portrait of a Young Man," a silver point on prepared white paper, and "The Virgin and Child" by Dirck Bouts (1420-1475) to "The Crucifixion" by Dutch (Leiden?) painter about 1530. In the massing of figures these works are masterly and the fresh, glowing color makes it clear that these artists knew what tones to select and how to put them on. Many of these paintings are full of incident and thorough enjoyment of them comes with careful inspection. Religious subjects predominate here, though there is impressive work in portraiture by Lucas van Leyden, Cornelis Teuniz and Jan Vermeyen.

Painters of the 17th century are generously represented with Frans Hals (1587-1666) in the van. "A Dutch Family"—a standing man, seated woman and two children nearby, goblet on table, and house and trees beyond is a striking performance in low tones, while looser brushwork and higher color mark "The Laughing Boy," a long-haired, ruddy-cheeked youngster. "Portrait of a Man Seated," the subject, clothed in black resting an arm on the back of a red chair and holding a spray of holly, glows with health. "Two Fisher Boys," an earlier work, shows the youngsters with baskets on their backs against rising sandy ground, houses and the spire of a church beyond the ridge. "Portrait of Swalmius," bearded, wearing a skull cap and holding a book, is a small panel with all the breadth and fire of the larger canvases. "Portrait of Dorothea Berck, wife of Lord of Eruchem and Nieuwaal," with long curly hair and an elaborate transparent collar is the essence of dignity, and "Portrait of a Lady," is an almost full length painting of a young woman against a dark landscape background. Making a striking pair are Andreis van der Horn and Maria Olycan van der Horn, the former in black, with a marvellously brushed-in collar, and deftly painted fawn gloves and the latter, with a lace collar of intricate pattern and pearl bracelets, holding a fan, are direct in treatment and lovely in value. From the estate of the late Sir William Van Horne come "Portrait of a Dutch Gentleman" and "Portrait of a Dutch Lady," dressed in black and both holding a glove.

Three landscapes represent Jan van Goyen—"View of Arnhem on the Rhine," "View of Ryndland" and "Traffic on the Ice," while Judith Leyster, the best pupil of Frans Hals, has a self-portrait in the group of three figures called "Music Piece." Salomon van Ruisdael's skill with landscape is evident in "Scene on a Dutch River," with water pouring over rocks, house on a rocky bank and a distant ship under sail. By Aernout van der Neer is "Landscape with Figures."

### MANY BY REMBRANDT

Rembrandt is strongly represented, an impressive work being "The Standard Bearer" a man with black plumed hat and gold embroidered sash grasping the staff of a flag. Broader in treatment is a self-portrait, while greater refinement marks the handling of "Magdalena van Loo," with long curly hair, wearing red dress, a pendant and pearl necklace and holding a small dog. Typically lighted is the painting entitled "Christ," which when shown in Chicago was cataloged as "Christ with Folded Arms." "Man with a Beard," dressed in brown and wearing a black hat and white collar with cords and tassels, is characteristic in treatment, while in such the same tones are "The Head of Christ" and "The Young Rabbi," the last named, lent by the estate

THE GAZETTE, MONTREAL, FRIDAY, MARCH 10, 1944.

## 2 ATHLONES OPEN DUTCH ART SHOW



HIS EXCELLENCY, THE GOVERNOR-GENERAL OF CANADA AND HER ROYAL HIGHNESS THE PRINCESS ALICE are shown seated on the dais in the upper gallery of the Art Association of Montreal, while DR. C. F. MARTIN, president of the association, welcomes them. His Excellency declared the Exhibition of Five Centuries of Dutch Art formally open last night. Her Royal Highness was presented with the bouquet by Master Louis Hollander. Dr. Martin, His Excellency and Her Royal Highness are shown commenting upon the pictures in the lower photo.

### TWO WORKS BY VERMEER

Vermeer's masterpiece "The Milkmaid" is back and as lovely as ever. The colors still glow in the yellow blouse and blue apron and this placid figure pouring milk into a bowl is certain to again excite the admiration of picture-lovers. "Portrait of a Young Girl," with white lace-edged collar and yellow dress, is another lovely work of small dimensions.

By Nicolaes Maes is "At The Fountain," this accomplished artist at the last big loan exhibition here being represented by a work of beautiful color—an old woman at a spinning wheel. Two marines represent Willem van de Velde, one being "Flagship and Frigates of the fleet of Admiral Van Wassenaer." There are two fine works by Jacob Ochtervelt—"The Dancing Dog" and "The Musicians" and Frans van Mieris is represented by a small work called "Lady with a Parrot." By Hendrik van der Burch is "The Terrace," with two figures as seen from an open window.

The only representative of the 18th century is Cornelis Troost with "The Fishing Party."

Better known to Montrealers are many of the men of the 19th century, the permanent collection of the Art Association and other local private collections being rich in them. There are four interiors by Bosboom, a shipping scene by Jongkind, the striking "Storm, Coast of Zealand" with beached ship, horses and carts and a massive cloud above wind-driven sea in which there is a distant sail, by Weissenbruch; a self-portrait by Josef Israels and his large watercolor "Crossing the Stream"; a good group by J. H. Maris; an example by Tholen, four by Mauve, two fine examples by Matthys Maris "He is Coming" and "The Christening" and a landscape by T. H. De Bock.

The east gallery is occupied by the works of Van Gogh which include early examples like "The Weaver," "Potatoes" and "Lemons." Thistles and carnations are the sub-

jects of one flower piece, while in his later manner is the small "Almond-tree Branch." "Wheatfield with Skylark" well suggests the flight of the bird and the play of wind in the wheat. There is a self-portrait in a soft hat and sunflowers have not been overlooked. Two pen and inks are "Harvest in Provence" and "View at Saintes Maries," a marine in oils being based on the latter. "Man with Scythe" is a black pencil drawing, and other works in pencil include "La Roubine du Roi," a canal scene with bridge; "Vincent's House at Arles," with figures in the street and viaduct with railroad train passing over it; "Trinquetaille Bridge" with figures on the flight of steps; "Landscape with Rabbits," "The Olive Trees, with blue shadows on sunlit ground; "Cypresses," near which two figures walk; "The Bridge at Asnières"; "House at Auvers," "Evening," an interior with baby in cradle, a woman sewing and a man weaving a basket; "Arlesienne," a gaunt woman seated at a table—a work after a drawing by Paul Gauguin; "Garden of Daubigny" with distant houses, trees with clumps of blue blooms at their base and a flower bed in the foreground; "Stairway at Auvers," with figures; "The Farm in Summer"; a portrait of Dr. Gachet; "Field under a Stormy Sky" and "Town Hall at Auvers (July 14th)."

Those exhibiting in the modern section are Altena, Ansing, van der Berg, Bolding, Colnot, Dom, Filariski, Franck, Gestel, van Herwijnen, Hooij, Hordijk, Jurrens, Kannerlingh-Onnes, Ket, van Konynenburg, Ernst van Leyden, Karin van Leyden, van Loon, Maks, Mondriaan, Nicolas, Ritsema, van Tiel, Toorop, Wiegman and Wouters.

### 3 Dutch Artist to Give Gallery Talk Monday Gazette Mar. 18:1944 Joep Nicolas, Exhibitor at Show, Coming to Art Asso- ciation From New York

Joep Nicolas, one of the young Dutch artists whose work is shown in the Contemporary Art section, which occupies one gallery of the exhibition "Five Centuries of Dutch Art," being held at the Art Association, will come from New York to give a Gallery Talk on Monday at 3.30 p.m. He will speak in French. Mr. Nicolas left Holland early in 1939, closing his large workshop where with ten apprentices he turned out stained glass windows for churches and assembly halls.

The last painting he made before leaving Holland is his "Premonition of Evil," an allegory. This painting, as well as an interesting portrait of the late Hendrik Willem van Loon, is shown in the current exhibition which is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe.

In New York, where he lives at present, Joep Nicolas has already made a name for himself as a designer of stained glass and as a painter. For Fortune Magazine he did a Christmas cover, and the magazine Life reproduced in color the modern windows he made recently for a church in Detroit.

Gallery Talks in connection with the Loan Exhibition are open to all visitors to the galleries.

MONTREAL HERALD, VOL. 4  
MARCH 8/44

### 4 Handicapped Totals To See Art Show

The Province of Quebec Society for Crippled Children has arranged to take sixty crippled children to see the exhibition of famous Dutch art works on exhibition at the Art Association of Montreal between March 9 and April 9. The children selected are those who have shown an aptitude and interest in art. Twenty are from the School for Crippled Children, twenty from the Victor Dore School and twenty are wards of the Society.

During the month of February, the Society conducted 170 clinics, 18 applications for orthopaedic braces and boots were received and acted upon and two crippled wards of the Society were placed in good positions.



## CINQ SIÈCLES DE PEINTURE HOLLANDAISE



Au haut de cette double page on peut voir quatre photographies de toiles de peintres hollandais appartenant à des genres bien différents. A l'extrême gauche, "L'Adoration des Mages" de Jacob d'Amsterdam avec les effets de perspective si chers aux Hollandais et aux Flamands; l'original doit évoquer les peintres de Venise par son riche coloris. C'est une toile à contempler longuement. Au centre gauche, portrait de Lisbeth Rembrandt par son frère, l'une des figures les plus vivantes de ce grand peintre; puis "La branche d'amandier" de Van Gogh, bien moderne par le dépouillé du sujet et de la technique. A l'extrême droite "Les musiciens" de Jacob Ochtervelt, scène d'intimité popularisée par l'image.



1a



1b





La maison de Van Gogh à Arles, pays de lumière et de vent, est une toile d'un coloris intense dont la photo ne peut que donner une vague idée. On verra plusieurs toiles de ce peintre à l'Exposition de Cinq siècles de peinture hollandaise, tenue à la Galerie des Arts de Montréal, du 9 mars au 9 avril.



Willem van de Velde a bien décrit son tableau en le nommant "Bateaux de pêche au large, par un temps calme". Sous un vaste ciel les voiles s'élèvent avec une légèreté aérienne. Les profits de l'Exposition seront versés à l'Aide aux enfants de Hollande, de Grande-Bretagne et des autres pays victimes de la guerre.

## Dutch Art Exhibition Being Well Attended

Reported That 26,090 Visited Art Gallery in First Eleven Days

Gazette Mar. 25/44

Attendance at the loan exhibition—Five Centuries of Dutch Art—which is gracing the galleries of the Art Association of Montreal has been distinctly encouraging, those viewing the works on Sunday, March 19, being 5,026 while the visitors to the galleries during the first eleven days is reported as 26,090.

The following activities have been arranged for the coming week:

On Monday afternoon at 3.30 o'clock, Rene Chicoine will give a Gallery Talk in French on "Van Gogh—Dutch Origin, French Influence".

On Wednesday evening at 9 o'clock a reception to Her Royal Highness, Juliana, Princess of The Netherlands, will be held. Because of preparations for the reception, the galleries, which are open every evening until 7 o'clock, except Tuesdays and Thursdays when hours are extended to 10 p.m., will be closed at 4.15 on Wednesday afternoon. At the request of Her Royal Highness the reception will be informal, and open to all those holding season tickets, or paying general admission at the door.

On Thursday evening at 8.30 o'clock, Professor Frits Lugt, of the Department of Fine Arts of Oberlin College, Oberlin, Ohio, will speak in the Lecture Room on "Distinction in Dutch 17th Century Painting." His lecture will be illustrated with slides. Mr. Lugt, who is an Officier de la Legion d'Honneur, was born at Amsterdam, Holland, and at the age of fifteen wrote a complete biography of Rembrandt, partly illustrated by himself. He has since written many books on art, and did various volumes of the critical catalogue of the Louvre Museum in Paris when, from 1922 to 1939, he lived in that city. He came to the United States in 1941.

On Thursday evening, Mrs. Pierre Casgrain and R. O. Johnson, joint chairmen of the Industrial Committee of the Loan Exhibition, will receive some 600 municipal employees headed by Mayor Adhemar Raynault, chairman of the honorary committee. Guide-lecturers will be in attendance.

On Friday afternoon at 4.30 o'clock, Arthur Lismer, A.R.C.A., will give a Gallery Talk on Vincent van Gogh, whose work occupies one entire gallery.

## 2 Dr. Max Stern to Speak On Dutch Paintings

Dr. Max Stern will speak on "Introduction to Dutch Painting," at 4.30 o'clock tomorrow afternoon as part of the lecture schedule in connection with the Loan Exhibition of Great Paintings. Five Centuries of Dutch Art, being held in the Gallery of the Art Association until April 9.

Dr. Stern was born in the Rhineland and studied in Paris and Vienna. He specialized in Flemish, Dutch and 19th century periods of Art, obtaining his degree in the History of Art in 1928. After travelling extensively in Europe, he became manager of West's Galleries in London, and since coming to Montreal a year ago, has joined the Dominion Gallery of Fine Art.

Gallery talks during the Loan Exhibition are free to all visitors to the Gallery.

Star Mar. 23:1944

SAULT STE. MARIE STAR, MONT. MARCH 10/44

## Netherlands Art Exhibit At Montreal

MONTREAL, March 10. —A Loan Exhibition of Great Paintings, covering five centuries of Netherlands art, opened last night at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands.

MONTREAL GAZETTE, QUE. MARCH 24/44

### FROM QUEBEC SCHOOL

#### Party to View Dutch Paintings This Afternoon

This afternoon the loan exhibition of Dutch Art in the galleries of the Art Association of Montreal will be viewed by a party from l'Ecole des Beaux Arts of Quebec, accompanied by its director J. B. Soucy and Simone Hudon and Irene Baudouin instructors at the school. They will be received here by Louis Carrier, president of the "Masse" of l'Ecole des Beaux Arts of Montreal, who will be accompanied by J. Maurice Dube, secretary of the "Masse," Paul Favreau, treasurer, and Madeleine Doyon.

MAYFAIR MAGAZINE, MONTREAL, QUE. MARCH 1944

### ART GALLERIES

March 9-April 9—Art Gallery of Montreal. Loan exhibition of great paintings of five centuries of Dutch art. In aid of the children of Great Britain, The Netherlands and other occupied countries. Patrons: His Excellency, the Earl of Athlone, Governor-General of Canada, and H.R.H. Princess Juliana of The Netherlands, who have consented to open the exhibition and to be present on the night of Thursday, March 9.

TO SEE DUTCH ART  
Gazette Mar. 27/44  
Junior Commerce Chamber to Visit Exhibition

Mayor Adhemar Raynault, G. P. Luden, Consul General of the Netherlands, and Mrs. Hector Perrier, wife of the Provincial Secretary, will accompany members of the Junior Chamber of Commerce when they visit the exhibition of Dutch art at the Art Gallery, 1379 Sherbrooke street, west, tomorrow night at 8 o'clock.

The visit of the members of the progressive Junior Chamber has been arranged by Jean Morin, chairman of its visits committee. The members, their wives and friends will be accompanied also by professors of the School of Fine Arts, who will act as guides.

Gazette

March 27th, 1944

Because of the reception being held for Her Royal Highness Juliana, Princess of the Netherlands, on Wednesday evening at nine o'clock, in the galleries of the Art Association of Montreal, the Loan Exhibition of Great Paintings, open daily until seven o'clock, and on Tuesday and Thursday until ten o'clock, will be closed at a quarter-past four o'clock that afternoon. At the request of Her Royal Highness the reception will be informal and those paying general admission and holders of all tickets admitting to the exhibition (except group ticket holders) may attend this function.





Le portrait de Maria Olycao van der Horn par le célèbre peintre Franz Hals fera partie de l'incomparable collection de peintures groupées à la Galerie des Arts, du 9 mars au 9 avril, sous le fier titre de "Cinq siècles de peinture hollandaise". On sait que les profits de la visite à cette exposition seront versés à l'Aide aux enfants de Hollande, de Grande-Bretagne et des autres pays d'Europe. (Photographie en couleurs fournie gracieusement par le Bureau d'Information des Pays-Bas à New-York).

## A GREAT EXHIBITION

THE story of five centuries of Dutch art will be told in the remarkable exhibition of Dutch paintings to be opened at the galleries of the Art Association tonight by His Excellency the Governor-General, the Earl of Athlone, and Her Royal Highness the Princess Alice. The people of the Netherlands are intensely proud of their painters, and well they may be, for the great artists of Holland have always ranked among the highest in the world of art. The creations of Rembrandt, Franz Hals, Vermeer, van Goyen, de Hooch, van der Neer, Hobbema and Ochtervelt are a priceless inheritance for any nation.

These artists will be represented by an imposing collection which embraces some of their very finest achievements. One of the most important canvases has been loaned by His Majesty King George. An exhibition which includes ten Rembrandts and thirteen Franz Hals is not to be missed by any art lover. An outstanding feature of this exhibition will be some thirty paintings from the brush of van Gogh, representative of his best work. Those who admire this extraordinary painter will have ample opportunity to indulge their artistic appreciation to the limit.

One of the great beauties of Dutch paintings is that they are a perfect expression of the spirit of the people of the Netherlands, and so it is peculiarly fitting that we should have an opportunity today of seeing perhaps the very finest collection of Dutch paintings that has ever been assembled for one exhibition. It will serve to recall to us—though that should not be necessary—the magnificent defence the people of Holland have made and are still making for the preservation of their liberty. The proceeds from this exhibition will go to the relief of the suffering children, a cause which is close to the heart of every Canadian.

There is a cultural importance attached to the exhibition which should not be overlooked. Special arrangements have been made for a series of lectures and gallery talks, describing the various pictures and schools of art represented, with the express object of enabling students, and school children in particular, to an understanding of the significance of the pictures they will see.

All too often people go to see art exhibitions with but the vaguest idea about the canvases hung, and therefore inevitably miss much of the aesthetic enjoyment that would otherwise be there. These lectures and gallery talks are specifically designed to aid them to a fuller appreciation.

The art treasures of Holland are not the exclusive possession of the people of the Netherlands. They are a source of beauty and of inspiration shared by all civilized nations, and as such have a value which cannot be expressed in dollars and cents, but which must be measured in terms of the qualities of human culture which are deathless.

MONTREAL STAR, QUE.  
MARCH 17/44

## Holland's Art Wealth Intact

### Nazis See Theft Futility Once War Is Over

THE Nazi invaders have no regrets about leaving Dutch art treasures in Holland, instead of taking them away to Germany, because if they win the war the paintings will belong to them and if they lose, the canvases will have to be returned, Prof. A. P. A. Vorenkamp, of Smith College, Northampton, Mass., said today in an interview at the Netherlands Government Information Bureau.

Professor Vorenkamp, in Montreal in connection with the Dutch art exhibition at the Art Association, said the Germans had hidden many of the country's famous treasures in the vicinity of a number of villages in the southern part of Holland in the edly "for protection."

Many valuable paintings had been bought from art dealers "for a song," the Dutch-born professor said. The Nazis, however, had not yet engaged in wholesale looting of Government property, and museum pieces, as a result, were in reasonable safety for the time being, he explained.

ART would provide an extremely complicated problem in Europe after the war, he believed. Art treasures, hidden in various sections of the continent for safety, and others stolen and sold, would have to be traced when peace came, he pointed out.

Professor Vorenkamp, who taught school in Holland until just before the May, 1940, invasion, and who left the country just one day before the invaders marched in, said the school children he taught had met the threat of danger without fear.

With regard to the general attitude of the Dutch at the time of the invasion, he said the population was more pro-French than pro-British, due, largely, to Holland's long association with the culture of France.

L'ACTION CATHOLIQUE,  
QUEBEC, QUE.  
MARCH 13/44

## Ils visiteront l'exposition d'art hollandais

Vingt-six élèves et trois professeurs de l'Ecole des Beaux-Arts de Québec, se rendront en groupe, à Montréal, le 23 mars prochain, pour visiter l'Exposition d'art hollandais qui se tient actuellement à la Galerie des Arts, de la Métropole. Le groupe de Québec sera sous la direction de M. Jean-Baptiste Soucy, directeur de l'Ecole des Beaux-Arts de la rue St-Joachim. Professeurs et élèves en profiteront pour visiter l'Ecole des Beaux-Arts de Montréal, l'Ecole du Meuble et l'Ecole d'Artisanat de Montréal.

Cette exposition, ouverte jeudi dernier, en présence de Son Excellence le comte d'Athlone et de la princesse Alice, permet de jeter un coup d'oeil sur cinq siècles d'art hollandais. C'est la plus grande et la plus belle collection d'art jamais exposée dans la métropole canadienne.

MONTREAL LE CANADA, QUE.  
MARCH 9/44

## Dans le Monde

### Ouverture de l'exposition

C'est ce soir, à 9 heures, que Son Excellence le comte d'Athlone et Son Altesse Royale la princesse Alice honoreront de leur présence l'ouverture de l'exposition des chefs-d'oeuvre de la peinture "Cinq siècles d'art hollandais". Les jeunes filles qui vendront des programmes au cours de la soirée sont Mmes Marie Bay, Virginia Beatty, Mmes Guy Beaudet et Jacques Dussault, Mlles Hélène Bérard, Solange Bibaud, Monique Bohn, Louise Brail, Renée Casgrain, Jeanne Côté, Joan Daniels, Trinette Daniels, Virginia Dobson, Yolanta Frankovska, Lyssa Formagie, Olga Gardavsky, Andrée Gariépy, Sophie Glezos, Cynthia Gordon, Grace Gibbs, Marie Gravel, Myriam Heyne, Helen Jacob, Athena Kipuros, Yvette Langevin, Marjolaine LaSalle, Régine de Linère, Louise Myette, Elsie Nielsen, Nicole Pénnet-Raymond, Hanne Pawlikowska, Jacqueline Perron, Joan Philpott, Ella Popov, Madeleine Poznanska, Beth Rankin, Zita Rasmussen, Françoise Robert, Françoise de Rounfort, Lillian Savage, Stephanie Sigmond, Jeanne Steen, Madeleine Steen, Annette Stevenson, Marie-Louise Svenningsson, Anita Tenzer.





Surrounded by bouquets of flowers and backgrounded by a typical example of early Dutch art, His Excellency the Earl of Athlone and Her Royal Highness the Princess Alice occupy a position of honor in the library of the Art Association of Montreal where distinguished guests to the exhibition were presented to the vice-regal couple at colorful ceremonies last night.

## Their Excellencies Open Loan Show

### Colorful Gathering Marks Inauguration Of Dutch Exhibit

While five centuries of Dutch art representing the work of Holland's master painters looked down on some 2,000 guests on art-lovers last night, His Excellency the Governor General and Her Royal Highness the Princess Alice officially opened the Loan Exhibition of Great Paintings in the galleries of the Art Association of Montreal.

The exhibition is being held in aid of the children of Great Britain and the Netherlands, as well as other occupied countries of Europe.

Attended by Sir Shuldham Redfern, Miss Vera Grenfell and Lt. the Hon. Ernle Chatfield, R.N.V.R., A.D.C. Their Excellencies were given the official welcome at the east wing door of the building by Dr. C. F. Martin, president of the Association and Mrs. Martin; Mrs. Norman Bohn, administrator of the organizing committee for the exhibition; Dr. J. W. A. Hickson, and Miss Mabel Hickson. They were escorted to the library where members of the committee had assembled.

The Vice-Regal visitors showed obvious pleasure as they inspected cadets and children dressed in native costume of the Allied countries who lined the grand staircase leading to the upper galleries where they mounted the dais. There, a bouquet was presented to her Royal Highness on behalf of the children of Holland by Master Louis Hollander.

#### DEBT OF GRATITUDE

Following the address of welcome to the royal patrons delivered by Dr. Martin, His Excellency formally declared the exhibition open. He said, in part:

"It gives Princess Alice and me

great pleasure to be here to open this fine exhibition of Dutch masterpieces. I think we owe a great debt of gratitude to all those who have made this exhibition possible by so generously loaning their pictures. The occasion is a particularly important one, because I understand that the proceeds of this exhibition are to be devoted to providing food for the children of Great Britain, the Netherlands and other occupied countries. Of the many tasks that will confront us after the war, none will be more urgent or more important than the relief of starvation in Europe. I am glad to see that a beginning is now being made to build up reserves of cash and food which will help to allay the tragic plight of those now living in countries occupied by the enemy. The hopes of the future will largely depend on the capacity of the next generation to solve the problem of world peace. These hopes will be frustrated if they are built on a basis of starvation and disease.

"It is, I think, an interesting and significant fact that when an outstanding exhibition of art is held anywhere on this continent, the pictures originate in one or more of the countries of Europe. In this case they come from Holland, a country less than half the size of New Brunswick but, nevertheless, a country from which in the past the art of painting has shone forth to the farthest corners of the world."

#### 170 PAINTINGS

Following his words, the Vice-Regal party proceeded to view the specimens of Dutch canvas-work amid the strains of martial airs played by the band of the Royal Canadian Air Force.

Included among the large number of paintings which adorn the walls of the galleries are a series of Primitives through the 17th and 18th centuries; works, 30 in number, by Van Gogh, and 31 masterpieces of modern painters.

There are 170 items on exhibition and art lovers have the opportunity of comparing the initial trends of Dutch art with today's mediums.



Dressed in the costume of his native country, tiny Louis Hollander presented a bouquet of flowers to Her Royal Highness Princess Alice as the Vice-Regal couple opened the Exhibition of Dutch paintings which is on display at the Art Association of Montreal's galleries, Sherbrooke street west. The child is shown at the left foreground.

Witnesses to the scene include Dr. C. F. Martin, president of the Art Association, R. van Riemadijk, of New York, and His Worship Mayor Adhemar Raynault.

THE STANDARD, MONTREAL, SATURDAY, MARCH 11, 1944.

## Five Centuries of Dutch Art



Frans Hals self portrait, which was painted in 1626, can now be seen in the Montreal Art Association on Sherbrooke Street. It is part of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which was formally opened by the Governor-General on Thursday night. The exhibition is for the benefit of the children of Great Britain, the Netherlands and occupied countries, and will remain open until April 9.

## Huge Crowds Attracted To Dutch Art Exhibition

WITH a brief two days' elapse since its formal opening on Thursday night, the Five Centuries of Dutch Art exhibition at the Art Association has already been stared at by hundreds of Montreal citizens, by church and educational leaders, by servicemen and crocodile processions from various schools.

Two rooms seem to stand out in this show which lists 176 items, dating from the fifteenth century to 1900. These are the places respectfully designed for 22 primitives and for 30 works by Van Gogh.

The exquisite design of the primitives, their richness of color and emotional moods, is clear in work by Dirk Bouts, Jerome Bosch, Cornelius Buys, Lucas van Leyden, Jan van Scorel, Jacob Cornelisz van Oostzaan and Jan Vermeyen.

#### Van Gogh a Magnet

Van Gogh's art is a magnet for spectators at the show. It hangs in the east gallery. An intense and tragic artist, Van Gogh's reputation as expressionist supreme is understood when you see the whole gamut of his creations. "La Roulotte du Roi" is a serene composition, as is "Landscape With Rabbits," a smaller canvas done with soft, quiet brush-work. Sharpness of line and color is marked in "Trinquetalle Bridge." A more frenzied landscape is "The Olive Trees." Others include, "House at Auvers," a rough, fiery painting; "The Bridge at Asnières," a still, subtler landscape; "L'Arlésienne," a fine, shrewd portrait of a woman; "The Reaper," a magnificent depiction of a worker in the field pointing up his strong hands and painting sharp blues against the yellow wheat fields with sure, dramatic effect. A rollicking, gay study is called "Stairway at Auvers."

#### Impressive Rembrandts

Rembrandt is represented by a group of impressive works. His masterful skill with lighting appears in the large, beautifully painted canvas of "Christ." Majestic splendor is projected in the famous "Standard Bearer," picture of a gold-shaded black-plumed dignitary holding the staff of a flag. Among the others, which include self-portraits, are "The Young Rabbi," "Man With a Beard," "Portrait of Saskia," "The Philosopher."

The remainder of the vast collection presents many canvasses by 17th century Frans Hals; landscape art by van Ruysdael; Dutch scenes from the brush of Meindert Hobbema; domestic scenes by Jan Steen and Pieter de Hooch; "The Milkmaid" by Jan Vermeer van Delft, the eminent student of Carel Fabritius; and work by later artists: Cornelis Troost, J. H. Weissenbruch and Anton Mauve.

E.G.

MONTREAL LE JOUR, QUP.  
MARCH 11/44

## A propos de l'Exposition

Nous apprenons qu'une toile célèbre de REMBRANDT — "Portrait de jeune femme" — sera exposée à la Galerie des Arts parmi les chefs d'oeuvre de l'art hollandais, du 9 mars au 9 avril.

Ce portrait est celui de la femme de Titus, le fils de Rembrandt.

Cette peinture appartenait au Musée de Colmar (Alsace-Lorraine), France. Après la dernière guerre elle fut vendue afin de trouver ces fonds pour la reconstruction de cette ville détruite par les Allemands lors de la dernière guerre et appartient aujourd'hui à M. Wood, de Toronto, qui a eu l'obligeance de la prêter pour l'exposition.



# Children's Benefit Art Exhibit Has Brilliant Opening

## Earl of Athlone Says Display Sample of What Europe Offers

Governor-General Maintains Continent Fountain-Head of Best in Civilization

HIS EXCELLENCY the Governor-General of Canada, the Earl of Athlone, formally opening the loan exhibition of Dutch paintings at the Art Association of Montreal galleries in aid of the children of Great Britain, The Netherlands, and the occupied countries, declared last night that plans to assure world peace would be frustrated if they were built on a basis of starvation and disease. He expressed his pleasure that a beginning was being made in building up reserves of cash and food which would help to allay the tragic plight of those now living in countries occupied by the enemy.

Declaring that Europe was the fountain-head of all that is best in our civilization, His Excellency said it was more than a geographical unit; it was a condition of thought, and the exhibition was vital evidence of it. When the war was over the victors would have to act as trustees for the recovery of European civilization and not as dictators to Europe of her way of life, he said.

### COSTUMED CHILDREN LINE GRAND STAIRCASE

Her Royal Highness, the Princess Alice, accompanied the Earl to the opening, and they viewed a brilliant scene as they mounted the grand staircase to the upper galleries, where brief speech-making ceremonies took place. Lining the stairway were the honor guard of the Plateau High School Army Cadets under the command of Major A. Duguay. In front of them was a score of children dressed in the national costumes of the United Nations. At the top of the stairs stood a nurse in miniature, holding a Red Cross flag, and on either side of her was a charming little Britannia and a young Highlander.

As the vice-regal party mounted the stairway each of the little "emblems" curtsied or bowed, according to the custom of the country represented. The Princess Alice was presented with a bouquet in the colors of Holland by Master Louis Hollander, on behalf of the children of Holland. When they reached the top stair, His Excellency stopped briefly to talk to the laddie in Highland uniform, before passing on to the dais.

Accompanying the Governor-General up the stairway was Dr. C. F. Martin, president of the Art Association of Montreal, while Her Royal Highness Princess Alice was escorted by George P. Luden, consul general for the Netherlands.

When Their Excellencies arrived at the art gallery they were accompanied by Sir Shuldham Redfern, Miss Vera Grenfell, and Lt. the Hon. Ernle Chatfield, R.N. V.R. They were received by Dr. C. F. Martin and Mrs. Martin, Mrs. Norman Bohn, administrator of the organizing committee for the exhibition, Dr. J. W. A. Hickson and Miss Mabel Hickson.

### DISTINGUISHED GUESTS MEET THEIR EXCELLENCIES

In the library, many prominent citizens, and representatives of the diplomatic corps of Allied countries in Montreal, together with several of those taking an active interest in the exhibition were presented to Their Excellencies.

These included Mayor Adhemar Raynault, who is chairman of the honorary committee; G. W. Boissevain, Netherlands charge d'affaires, Ottawa, representing His Excellency, J. W. M. S. n o u c k Hurgonje, Minister for the Netherlands; Hon. Hector Perrier, Provincial Secretary and J. W. McConnell, members of the honorary committee; Mrs. J. W. McConnell, honorary chairman of the Ladies Subscription Committee, English Section, Lady Allan, president of that Committee, Sir Montagu Allan, Mrs. Hector Perrier, and Martin Baldwin, curator of Toronto Art Gallery, and Mrs. Baldwin, Toronto.

Her Royal Highness was gowned in deep cyclamen silk in two piece effect, embroidered with paillettes, of the same tone, with which she wore diamond ornaments. Miss Grenfell was wearing white and gold brocade satin with touches of green; Mrs. Martin wore black crepe gown with a short ermine cape. Mrs. Bohn was in a white crepe gown with which she wore the jewelled miniatures of the Legion of Honor and the Crown of Belgium. Miss Hickson wore a grey crepe gown.

### CEREMONY ATTENDED BY 1850 PEOPLE

The dais on which Their Excellencies were seated for the opening ceremony was appropriately in front of a picture by J. de Bray entitled "The Regents," lent by the Frans Hals Museum of Haarlem, Holland.

There were 1850 people present in galleries for the opening, loud speakers being placed in each room. Dr. Martin, on behalf of the Art Association, expressed to His Excellency and Her Royal Highness the gratitude felt for their coming to open the exhibition.

"For four years the Art Association has endeavored to fulfill its duty in war service, according to its facilities," said Dr. Martin. "We have given free access to members of the armed forces, provided occasional entertainments and a series of Sunday-afternoon concerts which crowded the halls to capacity."

"Two years ago, under your gracious patronage, there was an exhibition of masterpieces for the Merchant Marine, which helped many hostels and clubs and other units of that branch of the service."

### EXHIBITION DESCRIBED AS FIVE SHOWS IN ONE

"Today we are embarking on another exhibition, one on behalf of the children of Great Britain, the Netherlands and other occupied countries and thanks to the administrative ability and help of Madame Norman Bohn, a war guest, and her capable committees, the official part of the exhibition seems to bear evidence of success."

Continuing, Dr. Martin said that nearly 200 paintings had been collected by the committee of the Art Association, in co-operation with the Netherlands Government, to whom was owed a very deep debt of gratitude for their magnificent assistance in gathering the works together. The exhibition was really five exhibitions in one. By very rare good fortune the association was able to present an exhibition of 25 Dutch primitives, the like of which would not be again seen in this country for many a year. Thanks to Dr. Howard Valentier of Detroit, an exhibition of early masters of Dutch art of the 15th and 16th centuries was gathered together for exhibition in

Detroit, and through his co-operation, those pictures had been allowed to come to Montreal and form part of the exhibition.

### FAMOUS OLD MASTERS ARE WELL REPRESENTED

Dr. Martin said that that gallant array of Dutch painters of the golden period of the 17th century—Rembrandt, Frans Hals, Terborch and the like—were also included in the exhibition, while representative of the 19th century was a collection of the works of Van Gogh, which occupied a room by itself, with some 30 pictures representative of his work.

In other rooms, he observed, would be found many beautiful examples of the Hague School, many from the homes of Montreal collectors, gems by Maris, Israel and Weissenbruch and others of the period. Finally, he said, there were the works of contemporary Dutch artists, very different indeed from those elsewhere in the exhibition, representing the ultra-modern school.

### Painter to Speak at Art Gallery

Gazette Mar 20/44  
Joep Nicolas, one of the Dutch artists whose work is shown in the "Five Centuries of Dutch Art" exhibition now being held in the Art Association of Montreal, Sherbrooke street, will give a gallery talk this afternoon at 3.30 o'clock.

Mr. Nicolas now living in New York, left Holland early in 1939, closing his large workshop of stained glass, where with 10 apprentices he turned out many beautiful modern windows for churches and assembly halls. The last painting he made before leaving the Netherlands was "Premonition of Evil," an allegory of the evils to befall man after the declaration of war. This work, along with his painting of Hendrik Willem van Loon, is among the exhibition pieces.

### TEXT OF ADDRESS BY GOVERNOR-GENERAL

His Excellency spoke as follows: "It gives Princess Alice and me great pleasure to be here to open this fine exhibition of Dutch Masterpieces. I think we owe a deep debt of gratitude to all those who have made this exhibition possible by so generously loaning their pictures. The occasion is a particularly important one, because I understand that the proceeds of this exhibition are to be devoted to providing food for the children of Great Britain, the Netherlands and other occupied countries. Of the many tasks that will confront us after the war, none will be more urgent or more important than the relief of starvation in Europe. I am glad to see that a beginning is now being made to build up reserves of cash and food which will help to allay the tragic plight of those now living in countries occupied by the enemy. The hopes of the future will largely depend on the capacity of the next generation to solve the problem of world peace. These hopes will be frustrated if they are built on a basis of starvation and disease."

"It is, I think, an interesting and significant fact that when an outstanding exhibition of art is held anywhere on this continent, the pictures originate in one or more of the countries of Europe. In this case they come from Holland, a country less than half the size of New Brunswick but, nevertheless, a country from which in the past the art of painting has shone forth to the farthest corners of the world."

### EUROPE FOUNTAINHEAD OF CIVILIZATION

"An exhibition such as this is a sharp reminder that that small extension of Asia which we call Europe, torn and wrecked by wars, hates and corroding passions, helpless and struggling and starving, is nevertheless the fountain-head of all that is best in our civilization. How slight is our knowledge of that continent now. Odd bits of news sometimes slip out. A Netherlander or a Frenchman or a Czech emerges from behind the dark barrier and tells something of what he has seen by the light of the little torch. But these fragments hardly give us a comprehensive picture. We lack the living presence of Europe, its vibrant influence. All we have is a starving and emaciated body. But we believe and we know that it contains the promise of new life and that by patience and care that promise will once more be fulfilled. This is a task and a responsibility which the world in general and we on this side of the Atlantic in particular cannot and dare not ignore. But we must realize that when Europe is liberated, she may perhaps be envious of freedom as we know it. It does not follow, however, that she will want to play the game of life in the British or American way. She may have her own ideas of self-government, but they may bear no resemblance to the American Constitution or the British Parliamentary system. Of course, it may be argued that Europe is no more than a geographical unit. I think it is in reality much more than that. It is a condition of thought, and this exhibition is vital evidence of that fact. The motion of European coherence has always been present in the human mind, and even though it has never been attained, we do well every now and then to stimulate that motion as we are doing here now."

### SEES RESPONSIBILITIES FOR VICTORIOUS NATIONS

"When the war is over, the victorious nations will have to recognize the fact that many responsibilities have been placed on their shoulders. First, as victors in a great war, they will have to protect the interests of their own people and see that all potential aggressors everywhere are deprived of the means of aggression. But among their other responsibilities they will have to act as trustees for the recovery of European civilization, and not dictators to Europe of her way of life. To reconcile these two duties and preserve a judicial distinction between them will require an extraordinary exercise of imaginative statesmanship."

"And so, when we look around at the works of art on these walls, let us understand the force of the symbolism which they represent. Let us pledge ourselves that the inspiration which lay behind these works shall be revived and refreshed so that the gentle and enduring arts of peace may emerge from the furnace of war with even greater strength. The old continent from which these works come is like a house that is old and rambling and inconvenient. The paint is peeling off the walls, and the roof leaks in a dozen places. It is dark and unhealthy and expensive to keep up, and weeds have grown in the garden. It obviously wants taking in hand, and drastic restoration work is necessary. But, for Heaven's sake, don't let us pull it all down and put up a factory and then say we have rationalized it. We must devote the same care and sympathy to the restoration of European culture as we would to the restoration of one of these pictures. That will be one of our great privileges."

"I now have pleasure in declaring this exhibition open."

### THEIR EXCELLENCIES TOUR EXHIBITION

Following the speeches the Vice-regal party made a tour of the exhibition, the Netherlands Charge d'affaires from Ottawa, G. W. Boissevain, and Dr. F. W. Martin, escorting the Governor General, and George P. Luden, Consul General for the Netherlands in Montreal, with Hon. Hector Perrier, Provincial Secretary, escorting Her Royal Highness the Princess Alice. The inspection of the exhibits was a most thorough one, Their Excellencies frequently spending several minutes discussing one picture or another.

The band of the No. 3 Training Command, R.C.A.F., played selections during the evening, and refreshments were served to all visitors from various parts of the galleries.

### PROMINENT GUESTS ATTEND CEREMONY

Among those present were: Sir Montagu and Lady Allan, Mr. and Mrs. Gerald A. Birks, Mr. W. B. Blackader, Mr. John Bland, Mr. Arthur Browning, Hon. and Mrs. F. Philippe Brals, Mr. and Mrs. T. Brzezinska, Miss Helen M. Buzzell, Mr. and Mrs. P. Cabric, Hon. Mr. Justice and Mrs. Pierre Casgrain, Mr. and Mrs. De Ceuleneer, Mr. and Mrs. Murray R. Chipman, Mr. Edouard Cholette, Dr. and Mrs. C. W. Colby, Dr. and Mrs. Victor Dore, Mr. Huntly R. Drummond, Mr. and Mrs. R. Dupong, Mr. and Mrs. D. Edouard Dupuis, Mr. and Mrs. Philip S. Fisher, Mr. Guy Fregault, Mrs. Alan M. Griffiths, Mr. David H. Gibson, C.B.E., Mr. and Mrs. Gardavsky, Mr. and Mrs. T. S. Gillespie, Mr. and Mrs. G. B. Holler, Mr. Elwood B. Hosmer, Mr. and Mrs. R. P. Jellott, Mr. Richard O. Johnson, Mr. and Mrs. Mostyn Lewis, Dr. and Mrs. Arthur Lismer, Dr. G. R. Lomer.

Hon. and Mrs. G. P. Luden, Mr. and Mrs. Gordon W. MacDougall, Dr. and Mrs. R. G. McCall, Mr. and Mrs. J. W. McConnell, Mr. and Mrs. Cecil McDougall, Mr. and Mrs. Ross H. McMaster, Mr. Charles Maillard, Mr. and Mrs. Cleveland Morgan, Mr. H. W. Molson, Mr. David Morrice, Mr. and Mrs. G. A. Morris, Mr. and Mrs. Howard Murray, Mr. Harry A. Norton, Major Gen. and Mrs. E. de B. Panet, Dr. W. P. Percival, Hon. and Mrs. J. Edouard Perreault, Hon. and Mrs. Hector Perrier, Mr. and Mrs. Robert Reford, Mr. R. van Riemsdijk, Mr. and Mrs. Benjamin Robinson, Hon. Daniel Steen, Norwegian Minister to Canada, and Mrs. Steen, Rev. Dr. Harry Stern, Mr. and Mrs. Morris W. Wilson, the Minister of Sweden and Mrs. Per Wijkman, Mr. G. W. Boissevain, Charge d'affaires of The Netherlands Government, Ottawa, Mr. and Mrs. J. van Stappen, Mrs. Walter Stewart, Mrs. Thomas Caverhill, Miss Grace Prescott, Miss Mary MacKenzie, Miss Mary Anderson, Mr. Edward Volkmar, Mrs. Reginald Harvey, of St. John's, Newfoundland; Mrs. C. M. McEuen, Mrs. W. C. Van Horne, Captain Stanley Rogers and Mrs. Rogers (Mme. Florence Easton), Mrs. Mackenzie Campbell, Madame Sarah Fischer, Colonel and Mrs. E. G. M. Cape, Mr. and Mrs. J. H. Roy, Flying Officer Norman Bohn, D.F.C., D.F.M., Mrs. Guy Beaudet, Mrs. A. O. Ponder, Mrs. Henry Joseph, Mrs. A. D. Durnford, Mr. Jackson Dadds, O.B.E., and Mrs. Dadds, Mr. Gerald Bogert, Mr. C. A. deLotbiniere, Harwood, K.C., Dr. and Mrs. W. G. Turner, Mr. and Mrs. N. M. Yuile, Mr. Justice and Mrs. Gregor Barclay, Mrs. J. C. Heriot, Colonel and Mrs. G. L. Ogilvie, Mr. and Mrs. Sidney Dawes.

Mr. and Mrs. D. C. Coleman, Mrs. Julius Griffith, Mr. Stanley Lindsay, Mrs. J. Arthur Mathewson, Miss Mathewson, Mr. Justice P. B. Mignault, Mrs. J. M. Mackinnon, Miss Nellie Wood, Mrs. John Cape, Mrs. H. B. Yates, Mrs. Philippe Roy, Miss Marguerite Terroux, Mrs. A. Macdougall, Miss C. Leggat, Mrs. Algernon Lucas, Miss Phoebe Campbell, Mr. and Mrs. Malcolm Gregory, Mrs. Wellington Dixon, Mrs. Huntley Duff, Captain Dag Krohn, Royal Norwegian Air Force; Mr. C. H. McFarlane, Miss Sheila McFarlane, Countess de la Tour Fondue, Miss Genevieve de la Tour Fondue, Mrs. J. J. Louson, Miss Caroline Louson, Mr. and Mrs. Hugh Hanson, Captain and Mrs. Lawson-Johnston, Misses Maureen and Denise Lawson-Johnston, Mrs. J. M. Williams, Flying Officer and Mrs. Trenholme Williams, Mrs. J. H. Garth, Mrs. Henry E. Rawlings, Miss L. Snowball, Mr. and Mrs. Bernard Coghlin, Lieut.-Col. and Mrs. W. Hugh Owen, Mrs. T. T. McG. Stoker, Mr. Lindsay Hall, Mrs. W. D. McLennan, Mrs. S. Bates, Miss E. M. Luke, Miss Mona Elliott, Miss Marguerite Routh, Mr. and Mrs. Leslie Hodges.

Mr. and Mrs. Hartland Pateron, Colonel and Mrs. A. A. Magee, Dr. and Mrs. de Jersey White, Mrs. Hugh G. Jones, Mrs. F. H. Sproule, Mrs. H. R. Stephenson, Miss M. Macdonald, Miss C. Budge, Mrs. Stewart Patterson, the Misses Olive and Ruby Le Boutilier, Miss R. Chevallier, Miss Rosanna Todd, Miss Florence M. Vipond, Mrs. George Montgomery, Mr. and Mrs. Guy Panet-Raymond, Miss Hanna Pawlikowska, Mrs. W. H. Milne, Mrs. Miss Jacqueline Perron, Miss Joa Florian Leduc, Miss Barbara Philpott, Miss Ela Popov, Miss Milne, Mrs. Camille Couture, Mrs. Madeleine Poznanska, Miss Bet Frank Everitt, Miss Marie Therese Rankin, Miss Zita Rasmussen, Miss Paquin, Mrs. Louis Casaubon, Mr. Francoise Robert, Miss Francois Jean Lallemand, Mrs. Nellie But-Rounefort, Miss Lillian Savage, Mr. Albert Lallemand, Mr. Miss Stephanie Sigmund, Mr. and Mrs. Jules Dupre, Miss Louise Jeanne Steen, Miss Madeleine Shaw, the Misses Gertrude and Steen, Miss Annette Stevenson, Edith Goulden, Mr. and Mrs. Robert Hen-Miss Anita Tenzer, Mr. and Mrs. Boronow, Mr. and Mrs. Eric Hen-Miss Anita Tenzer, Mr. and Mrs. er, Mr. and Mrs. Arthur Walter E. M. Briggs, Mrs. T. B. Little, Mrs. Lovell Baker, Miss Alice Mrs. Fred Esler, Holland, Dr. and Mrs. Pierre Meunier, Mrs. C. P. Liebhich, Miss E. Liebhich, Miss Estelle Holland, Mrs. Dorothy Watt, Mr. and Mrs. C. Hessey-White, Miss Hazel McDonnell, Mrs. Allan Bronfman, Miss Mona Bronfman, Miss Kathleen Shackleton, Mr. and Mrs. Arthur Barry, Mr. E. A. Tobias, Mrs. A. D. MacTier, Mr. and Mrs. G. W. Spinney, Dr. and Mrs. C. A. Peters, Mr. and Mrs. C. H. Peters, Mrs. Edward B. Savage, Miss Marion Kemp, Lieut.-Col. and Mrs. Andrew Fleming, Mrs. Colin Sutherland, Dr. and Mrs. G. R. Brow, Mrs. Ross Hutchison, Mrs. Thomas Earle, Mrs. A. F. Riley, Mrs. John Colby, Mrs. William McMurray, Mrs. L. M. Hart, Jr., Miss Margot Sutherland, Mr. Geoffrey Maynard, Mrs. W. A. Black, Jr., Mr. and Mrs. T. W. Anderson.

Mr. and Mrs. S. G. Dobson, Miss Virginia Dobson, Mrs. Robert Mitchell, the Rev. and Mrs. George H. Donald, Dr. and Mrs. Lionel Lindsay, Mr. and Mrs. Frederick Binsay, Mr. and Mrs. John Bourne, Mr. and Mrs. Thomas Fergie, Miss Mary Fergie, Mr. and Mrs. P. S. Gregory, Miss Elspet Stephen, Mrs. L. Robert, Mrs. B. H. Rubin, Mrs. Harry Tarshis, Mrs. Harold Teakle, Mr. and Mrs. M. Raymond, Mrs. W. D. Lighthall, Miss Alice Lighthall, Mrs. Robert Lightstone, Miss May Lightstone, Miss Irving Smith, Mr. and Mrs. M. Brown, Miss F. Genest, Mrs. L. Boucher, Mr. and Mrs. Harold Soper, Mrs. Warren Soper, Mrs. Curzon Dobell, Mrs. J. R. McDougall, Mr. and Mrs. Eric Reford, Col. and Mrs. William Leggat, Mr. and Mrs. Biggo Bird, Mr. and Mrs. John G. McConnell, Miss Margaret Worcester, Mrs. Alan Byers, Mrs. Ross Newman, Mrs. Louis Cochand, Miss Eleanor Morrice, Mrs. Sidney Dobell, Lieut.-Col. and Mrs. Gerald Hanson, Miss Mona Prentice, Dr. and Mrs. H. P. Wright, Mrs. A. E. D. Tremaine, Col. Gilbert Stairs, Mr. C. G. Greenfields, Dr. and Mrs. Graham Ross, Prince and Princess Kossatkin-Rostoffsky, Mr. George Campbell, K.C., and Mrs. Campbell, Mrs. J. C. E. Trudeau, Mrs. H. Langevin, Miss E. Hecht, Mr. and Mrs. T. B. Earle, Mr. and Mrs. A. Tetreault, Mrs. C. Desbaillets, Mrs. Derront Parsons, of Stanstead; Mrs. Honore Parent, Mr. and Mrs. B. Couvrette, Miss F. Abbot-Smith, Mrs. C. F. Furse, Mrs. O. Beaudoin, Mrs. M. Pasquin, Mrs. P. Baby, Mrs. A. T. Mongenais, Maj. and Mrs. T. W. Anderson, Miss M. A. Young, Miss E. M. Ross, Mrs. J. Bailey, Mrs. Gerald Markham, Miss Haidee Fiddes, Miss S. Jobin, Miss M. Archambault, Miss L. Marine, Miss Betty McNab, Miss Jean McNab, Mr. and Mrs. W. H. Hobbs, Mr. and Mrs. A. A. Munster, of Sherbrooke; Mrs. J. C. Stewart, Miss A. C. Reynolds, Miss Louise Shore, Mrs. Paul Bienvenu, Mrs. Louis Gelinas, Mrs. C. Ryan, Mrs. D. Longpre, Mr. Alfred Evans, Miss Mabel Evans, Mrs. J. O'N. Gallery, Mrs. Robert Adair, Mrs. Ian Adair, Mrs. Norman Rankin, Mr. and Mrs. Martin Baldwin of Toronto; Dr. and Mrs. O. C. Gruner, Mrs. J. E. Binet, Mrs. Allan Griffiths, Miss Ethel Pinkerton, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. and Mrs. M. H. Galt, Mrs. A. Thirlaway, Mr. and Mrs. Leslie F. Skelton, Miss Margaret Stearns, Mr. Steen Buch, Mrs. C. A. Harrison, Monsignor O. Maurault, Mrs. F. A. C. Scrimger, Mr. and Mrs. Michael Hackett, Miss Marguerite Terroux, Mrs. Geoffrey Hedges, Mrs. Geoffrey Porteous, Mrs. George Younger, of Ottawa, Mrs. Nelson McKim, Mr. Anson McKim, Mr. Fred Cowans, Mr. and Mrs. Reginald Trenholme, Miss Jean Bovey, Mr. and Mrs. Harold McMaster, Mr. and Mrs. Tudor-Hart, of Quebec; Mr. and Mrs. Hugh Griffith Jones, Mrs. W. R. Chenoweth, Mr. and Mrs. G. W. McKinnon, Mr. and Mrs. S. C. Nersworthy, Dr. and Mrs. Stuart Ramsey, Mrs. E. H. Carter, Mrs. F. H. Davies, Mrs. Reginald Holland, Mrs. Seymour Dunn, Lady Stavert, Mr. and Mrs. Arthur Lyman, Mrs. A. Marion Miss Frances Sweeney, Miss F. J. Mackenzie, Miss Martha Martin, Mrs. J. P. F. Jennings, Mrs. J. Van Gilder, Mrs. E. E. Bennett, Prof. and Mrs. F. E. Nobbs, P.O. K. Wilson, R.A.F., Mr. and Mrs. Louis Randall, Mrs. Stanley Johnson, Miss Vernon Ross, Mrs. George D. Woods.

MONTREAL LA PATRIE, QUE.  
MARCH 15/44

### En notre ville

S. A. R. la princesse Juliana, des Pays-Bas honoree de sa presence un djeuner offert par le ministre des Norvege au Canada et Mme Daniel Steen, en leur appartement au Gleneagles, le mercredi 22 mars. Durant la soirée, la princesse Juliana se rendra a la Galerie des Arts pour visiter l'exposition des chefs-d'oeuvre de peinture "Cinq siecles d'art hollandais".



## Qualities of Master

Three men who were pupils of Rembrandt show their connection with him by pictures in this collection. The portrait of Rembrandt by Carol Fabritius copies successfully some of the master's qualities; by Gerard Dou there is a dignified portrait of Rembrandt's mother, and by Govert Flinck one of Rembrandt's first wife, Saskia. The exhibition could hardly be complete without one of the large groups of governors or directors of institutions, which were the fashion in the Netherlands in the Seventeenth Century, and a remarkably fine one by Jan de Bray is fortunately one of the pictures from Holland which are now on this continent. Van der Helst, one of the foremost of the portrait painters, is represented by a picture of an old lady.

The works of de Hooch always stand out among studies of Dutch life. The "Delft Courtyard" and the "Maid-servant" with an intriguing effect of sunlight on the wall of a room, are admirable examples. The life of the people is shown in the pictures of Jan Steen; one "Domestic Scene" is lent by King George and comes from Windsor, and not less good are an outdoor picture of peasants in front of an inn and a larger subject, "Twelfth Night", of a circle of faces of people seated round a central light. The higher society of that time is to be seen in the pictures of Terborch, van Mieris, Metsu and Ochtervelt, by whom there are excellent examples in this collection.

## Land and Seascapes

Landscapes and seascapes, forms of art which were almost Dutch inventions, are quite well represented. An outstanding landscape with cattle by Aelbert Cuyp, two characteristic wooded landscapes by Hobbema, and one by van der Neer, represent their painters well. There are also three delightful pictures by van Goyen, of which a small one of a view of the Rhineland is perhaps the best. More land is perhaps the best. More romantic scenes are to be found in

## Exhibit Shows History of Art

## Display Unequalled On This Continent

The Loan Exhibition, which was opened last night by the Governor-General at the Art Association, is in many respects an even more notable display than the one which was held here two years ago. A review of the history of art in the Netherlands, it has never been equalled on this continent and was surpassed, outside of the Netherlands, only by the great Dutch exhibition, which was shown in London in 1929. It covers the work of the greatest of the painters of the land from the Fifteenth Century down to the present time, and has the distinction of containing not less than ten works by Rembrandt, 13 in all, and more than 30 of his paintings and drawings are shown. It is worthy by Frans Hals, two of the few pictures that are known to have been painted by Jan Vermeer, and a collection of the work of Vincent Van Gogh.

Covering "Five Centuries of Dutch Art," the collection begins with painters of the Fifteenth and early Sixteenth Centuries, the so-called Primitives, though there is little that is primitive in the work of some of them. By the earliest of these, Dirck Bouts, there are some of the most admirable portrait drawings. There are some notably fine pictures of biblical subjects by Scorel, Van Ouwater, Cornelis Buys and an unknown painter of Utrecht, and one of "The Mocking of Christ" which with its crowd of men with fantastic and caricatured faces, is typical of its painter, Jerome Bosch. Three excellent portraits are by Jan Vermeyen, a painter little known out of his own country; the smaller of the two portraits of men is specially good, and in the third picture a Queen of Hungary is made so ugly that it must surely be a true portrait.

## Ten by Rembrandt

Rembrandt of course dominates that part of the exhibition which contains the works of the great

age of Dutch painting in the Seventeenth Century. The most striking and important of his ten works here is the large "Standard Bearer," but close rivals to it are the impressive three-quarter length figure of "Christ," and the fine "Man with a beard," which is painted in lighter tones than is usual with such works by Rembrandt. There are several other portraits of men and women, and one owned in Montreal is among the best of these. Frans Hals is even better represented than Rembrandt. The 13 works by him include a delightful little family group, far less solemn than is usual and a brilliant study of the head of a laughing boy. One of the finest of his portraits here is the one of Dorothea Berck, which glows with life and character and is full of clever painting, even to the white collar and the glove. Two exceptionally fine pairs of portraits of men and their wives are also among these works by Hals. Vermeer is again represented by one of his most famous works, the "Milkmaid," which comes from the Rijksmuseum at Amsterdam. This is the only picture now here which was also in the former exhibition of masterpieces, and everyone who saw it then must be delighted at the chance of viewing it again. A little portrait head of a girl is a less important example of Vermeer's work.

Gazette  
March 9.  
1944



**HIS EXCELLENCY OPENS EXHIBIT:** Standing in front of the famous painting of "The Regents," by J. de Bray, which was lent to the exhibition in the Art Gallery by the Frans Hals Museum, Haarlem, His Excellency the Governor-General is shown just as he began his speech last evening formally opening the exhibition of five centuries of Dutch Art. Her Royal Highness the Princess Alice is seated on the dais, and holds a bouquet of flowers in the national colors of Holland, which had been presented to her by Louis Hollander, on behalf of the children of Holland.



The multi-colored costumes of young representatives of the United Nations, who lined the stairway at the Art Gallery, caught the attention of His Excellency and Her Royal Highness the Princess Alice, as they wended their way to the upper gallery for the opening of the exhibition. The Earl of Athlone, Her Royal Highness the Princess Alice, Mayor Adhemar Raynault, George P. Luden, consul-general for The Netherlands in Montreal, and Dr. C. F. Martin, president of the Art Association of Montreal, are shown from left to right.

## 3 THE EXHIBITION OF DUTCH ART:

This evening His Excellency the Governor-General, the Earl of Athlone, and H.R.H. the Princess Alice will open the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, at the gallery of the Art Association of Montreal.

From the educational and artistic points of view this exhibition is an event in the history of Montreal. It represents the first attempt on this continent to give a complete survey of the development of Dutch painting from the beginning of the fifteenth century. The combination of several outstanding collections, it forms a more comprehensive display of Dutch art than is to be found in the permanent collection of any gallery in the world. Its unique educational value has already been realized by the Montreal schools, which have arranged to have groups of children, numbering over 35,000, conducted through the exhibition by guide lecturers. For the Montreal public generally, it offers a rare and enriching experience.

There is, too, something singularly fitting about the fact that an exhibition of work of Dutch painters should be held at this time to raise funds that will relieve the hardships of the children of the Netherlands and its Allies. In their work is preserved the atmosphere of that gentle scenery and domestic content that had come to make the Netherlands almost a symbol of peace. More than this, the kindred response now felt before these centuries-old canvasses serves to bring to mind with exceptional realism how the human spirit is one and continuing, with a sound integrity and a quiet persistence that guarantee its triumph.

MONTREAL STAR, QUE.  
MARCH 1/44

## Consul Lauds Art Show Goal

From the humanitarian aspect of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which opens at the Montreal Art Association March 9, "it will be good for our souls and spirits to see these great works of art," G. P. Luden, Consul-General of the Netherlands said in an address to the Progress Club in the Windsor Hotel yesterday. Proceeds of the exhibit will go for relief of European children.

Stressing the importance of liberal public support for the exhibit, Mr. Luden recalled the words of Prime Minister Churchill when he said, "blood, sweat and tears" adding that Canadians had suffered none of these things in a degree comparable to the sufferings of the people of Europe, where he said many children were too weak, mentally and physically, due to malnutrition, to attend school, even if they had adequate clothing, which the majority had not. The speaker was introduced by the club president, H. G. McGregor, and thanked by Norman Romer.

MONTREAL GAZETTE, QUE.  
5 MARCH 15/44

## TALKS ON DUTCH ART

## Dr. A. P. A. Vorenkamp at Art Association Tomorrow

Tomorrow night at 8.30 o'clock, Dr. A. P. A. Vorenkamp, professor of Art at Smith College, Northampton, Mass., will give an illustrated lecture at the Art Association of Montreal on Light and Shadow of Childhood in Dutch Painting.

Dr. Vorenkamp was born in Westerlo, Holland, is an expert on Dutch Art and has been a frequent speaker at the Metropolitan

Museum, New York, and the Art Institute of Chicago. Since the outbreak of war he has given his services as a lecturer for war charities and comes to Montreal to speak in connection with the Loan Exhibition being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe. It is stated that all tickets which give admission to the Loan Exhibition, with the exception of group tickets, will also give admittance without charge to Dr. Vorenkamp's lecture.





"Mocking of Christ", unusual Dutch primitive, loaned by Mr. Jacob M. Heiman, New York, included in the exhibition "Five Centuries of Dutch Art", now showing at the Museum of Fine Arts in Montreal. It is the work of Hieronymus Bosch, whose weird fantasies and tendency to exaggeration are strongly suggestive of modern surrealism. (For review see page 5 in this issue.)



Cette peinture, de l'artiste hollandais, Van Gogh, appartient au gouvernement des Pays-bas. Elle fait partie de la grande collection de chefs-d'œuvre qui seront exposés à la Galerie des Arts de Montréal, entre le 9 mars et le 9 avril. Les profits de l'Exposition seront versés aux enfants de la Hollande, de la Grande-Bretagne et des pays occupés. Les œuvres de ce peintre sont payées \$90,000 chacune.

MONTREAL LA PRESSE, QUE. MARCH 8/44

MONTREAL LA PRESSE, QUE. MARCH 7/44

### L'ART SECOURABLE

Dans la guerre totale où nous sommes engagés, même les ressources artistiques ont un rôle à jouer, rôle important encore qu'il ne touche en rien à la bataille ni à la production des armes ou des munitions. Montréal pourra le constater "de visu", c'est le cas de le dire, à l'occasion de l'exposition de peinture hollandaise organisée par l'"Art Association of Montreal" dans les salles de son immeuble de la rue Sherbrooke Ouest.

C'est Son Excellence le gouverneur général du Canada, le comte d'Athlone, et Son Altesse Royale la princesse Alice qui ouvriront demain cette exposition dont les profits serviront à soulager la misère des enfants victimes de la guerre en Grande-Bretagne, en France, en Hollande et dans les autres pays d'Europe occupés. Un spectacle d'une si haute valeur artistique, mis ainsi au service de la charité, devrait attirer des foules considérables.

Montréal est grandement favorisée. En effet, au dire des spécialistes, c'est la première fois qu'une exposition aussi complète et aussi riche est organisée sur le continent américain et la deuxième fois dans le monde entier qu'un pareil déploiement artistique est réalisé. Seules les circonstances extraordinaires créées par le conflit font que les citoyens de la métropole peuvent jouir d'un si précieux avantage. Madame Norman Bohn, secrétaire honoraire de l'exposition, a raison de dire que notre ville se doit d'accueillir ces tableaux célèbres avec l'éclat et l'enthousiasme qu'elle mettrait à recevoir des hôtes princiers.

Pendant un mois, le public montréalais pourra contempler des peintures représentant cinq siècles d'art hollandais et dont un grand nombre sont signées des noms des maîtres les plus fameux, depuis l'époque des primitifs jusqu'à et y compris la période contemporaine. Régat artistique à la vérité et qui prépare de rares jouissances aux amateurs du beau. Chacun voudra en prendre sa part, attiré en outre par la pensée que son patronage aidera à secourir la jeunesse rendue malheureuse par les ravages de la guerre et la domination ennemie.

Notre population entière sera unanime à souhaiter que l'initiative de l'"Art Association" soit couronnée d'un succès éclatant pour le profit culturel que les visiteurs en retireront eux-mêmes et pour l'aide opportune qu'elle permettra d'assurer à une très belle oeuvre.

### Prochaine exposition à la Galerie des Arts

Sous le patronage du gouverneur général et de la princesse Alice, aura lieu, jeudi soir, à neuf heures, à la Galerie des Arts, l'ouverture de l'Exposition d'art hollandais, dont les recettes seront versées en faveur des enfants d'Angleterre, de Hollande, de France et des autres pays occupés. Cet événement constituera l'un des plus importants de la saison mondaine et artistique. A leur arrivée, les hôtes vice-royaux seront reçus par le Dr et Mme Charles-F. Martin et par Mme Norman Bohn. Ils se dirigeront alors vers la bibliothèque du musée où seront réunis les membres de l'exécutif ainsi que le président et les présidentes des divers comités. Annoncés par une sonnerie de trompettes, le comte et la comtesse d'Athlone se rendront ensuite à la salle d'exposition par le grand escalier. Des enfants des pays occupés revêtus de leurs costumes nationaux iront à leur rencontre; les ayant salués, ils formeront une haie d'honneur. Trois d'entre eux, l'un portant le costume écossais, l'autre celui de Britannia et une fillette, l'uniforme de la Croix-Rouge internationale précéderont le cortège. La garde d'honneur sera composée des cadets du Plateau tandis que la fanfare de la C.A.R.C., exécutera des hymnes nationaux. Le Dr Martin, président de l'Art Association et président du comité d'organisation de l'exposition, souhaitera la bienvenue à Leurs Excellences. Une courte allocution du comte d'Athlone marquera l'ouverture de l'exposition. Mlle Monique Bohn présentera alors à Son Excellence et à Son Altesse Royale le catalogue de l'exposition. Des rafraîchissements seront servis, au cours de la réunion. Le public est prié d'être à la Galerie des Arts avant huit heures et demie et de se rendre dans les galeries supérieures.

WESTMOUNT EXAMINER, QUE. MARCH 17/44

### Dutch Paintings Draw Big Crowds

The Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which was opened on Thursday last by the Governor-General and the Princess Alice, is drawing large attendance at the Art Gallery on Sherbrooke Street West, according to a report received. The attendance on the opening night was 1,850 and on Sunday last, 3,141 persons passed through the galleries. Groups of school children are daily conducted by guide lecturers who give short talks explaining the different schools of painting, their influence and significance. The exhibition which is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe, will continue until April 9th.

### DUTCH ART SYMBOL OF PEOPLE'S IDEALS

Gazette March 29/44  
Princess Juliana of Netherlands Says on Visit to Exhibition of Great Paintings

"The Dutch school of art, more than in any other country, has symbolized the characteristics of a simple people—characteristics which are appreciated by all, and which add to the strengthening of those ties so necessary in these difficult days," Her Royal Highness Juliana, Princess of the Netherlands, declared here last night after she saw the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the art galleries of the Art Association of Montreal.

Her Royal Highness was received at the art galleries by Dr. C. F. Martin, president of the Art Association, and Mrs. Martin; Dr. J. W. A. Hickson and Arthur Browning, vice-presidents; Mrs. Norman Bohn, honorary secretary of the Loan Exhibition, and Miss Mabel Hickson, and was escorted to the library where honorary presidents and chairmen of the Loan Exhibition Committee, the members of the council of the Art Association and representatives of the Allied Governments were present.

Plateau High School army cadets and children in the national costumes of the United Nations lined the grand staircase by which Princess Juliana mounted to the upper galleries to view the exhibition. One of the children, Miesje Hartong, presented Her Royal Highness with a bouquet in the colors of Holland. When the Princess had taken up her position on the dias, Dr. Martin in a brief speech welcomed her to the exhibition, and Her Royal Highness replied both in English and French.

At the conclusion of her address, Miss Johanna Daniels, daughter of the Minister of The Netherlands to Rio de Janeiro, had the honor of presenting Princess Juliana with a catalog. Accompanying Her Royal Highness were Mr. H. van Tets, private secretary, Mrs. van Tets and Baroness Roell.

Her Royal Highness wore a gown of black crepe with a shoulder corsage of orange roses, her only ornaments being the Margriet pin and diamond drop earrings.

Mrs. van Tets was in a gown of black morocain with a bodice of black lace, while Baroness Roell was gowned in grey.

Mrs. Martin wore a gown of black crepe with silver sequin shoulder straps and a diamond necklace. Mrs. Bohn was gowned in black and wore tourmaline and diamond ornaments. Miss Hickson was in a gown of grey crepe and wore pearls.

Among those present: His Worship the Mayor of Montreal, Sir Montagu Allan, Mr. and Mrs. T. Brzezinska, Mr. and Mrs. Allan Bronfman, Mr. Arthur Browning, Mr. and Mrs. Gerald A. Birks, Mr. W. B. Blackader, Miss Helen M. Buzzell, Dr. and Mrs. C. W. Colby, Mr. D. Coulter, Deputy Consul General for Greece; Mr. and Mrs.

### H.R.H. Juliana of Netherlands Visits Dutch Loan Exhibition

Her Royal Highness Juliana Princess of The Netherlands, visited the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, in the galleries of the Art Association, last evening when over fifteen hundred guests were present.

Her Royal Highness was met upon her arrival by Dr. C. F. Martin, president of the Art Association of Montreal, Mrs. Martin, Mr. Arthur Browning, Mrs. Norman Bohn, honorary secretary of the Loan Exhibition, and Miss Mabel Hickson, and was escorted to the library where honorary presidents and chairmen of the Loan Exhibition Committee, the members of the council of the Art Association and representatives of the Allied Governments were present.

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Murray R. Chipman, Mr. and Mrs. P. Cabric, Consul-General for Yugoslavia; Hon. Mr. Justice and Mrs. Pierre F. Casgrain, Mr. Edouard Cholette, Mr. J. Deceuleneer, secretary to the Belgian Legation and Mrs. Deceuleneer, Mr. Pierre Dupont, Prime Minister of Luxembourg, and Mrs. Dupont, Mr. and Mrs. J. Edouard Dupuis, Mr. Huntly R. Drummond, Hon. Victor Dore, Mr. and Mrs. Sidney A. Dawes, Mr. Jackson Dodds, O.B.E., Consul General for Greece, and Mrs. Dodds; Mr. and Mrs. Philip S. Fisher, Mr. M. Guy Fregault, Mr. S. Gardavsky, Consul-General for Czechoslovakia, and Mrs. Gardavsky; Mr. and Mrs. T. S. Gillespie, Mr. David H. Gibson, C.B.E.; Mr. Richard O. Johnson, Mr. Mostyn Lewis, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Dr. and Mrs. Arthur Lismer, the Hon. G. P. Luden, Consul-General for the Netherlands, and Mrs. Luden; Lt.-Cmdr. J. LeNormand, Dr. G. R. Lomer, Mr. R. P. Jellet, Mr. Fritz Lugt of Oberlin, Ohio; Mr. and Mrs. G. A. Morris, Mr. and Mrs. F. Cleveland Morgan, Mr. and Mrs. Gordon W. MacDougall, Dr. and Mrs. R. G. McCall, Mr. and Mrs. Howard Murray, Mr. and Mrs. J. W. McConnell, Mr. and Mrs. Ross McMaster, Mr. and Mrs. J. Cecil McDougall, Mr. H. W. Molson, Maj.-Gen. and Mrs. E. deB. Panet, Dr. and Mrs. W. P. Percival, Mr. Vitali G. Pavlov, Consul General of the U.S.S.R., the Hon. and Mrs. Hector Perrier, Mrs. R. W. Reford, Mr. Charles Maillard, Mr. Rombout van Riemsdijk, Mr. and Mrs. Benjamin Robinson, Rev. Dr. and Mrs. Harry Stern; His Excellency the Minister for Norway and Mrs. Daniel Steen; Mr. Gregoire Tounkin, Charge d'Affaires for Russia; Mr. and Mrs. Morris W. Wilson, Mr. G. W. Boissevain, Charge d'Affaires of the Netherlands, Mr. R. B. C. Noorduyn, Hon. Joseph Edouard Perrault and Mrs. Perrault, Hon. F. Philippe Brais and Mrs. Brais, Mrs. Norman Bohn, Mr. and Mrs. J. Edouard Dupuis, Captain Jonkheer A. W. G. van Riemsdijk, Royal Netherlands Army, and Mrs. van Riemsdijk, Mr. J. Van Slappen, Manager Netherlands Government Information Bureau, Montreal, and Mrs. van Slappen, Mr. Eric Reford, Miss P. M. Hage, Mr. and Mrs. W. F. Angus, Miss Margaret Stearns, Mrs. A. D. MacTier, Mrs. H. B. Yates, Col. and Mrs. W. S. M. MacTier, Brig. and Mrs. Victor Whitehead, Mr. Stanley Lindsay, Mrs. Julius Griffith, Reginald Holland, Col. W. H. Clark, Kennedy, V.C., and Mrs. Clark-Kennedy, Mrs. Stuart Ramsey.

HAMILTON SPECTATOR, ONT. MARCH 10/44

### Paintings Displayed

Montreal, March 10.—(CP)—A Loan Exhibition of Great Paintings, covering five centuries of Netherlands art, opened last night at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands.

and independence, of progress and achievement—things which we allied nations have had in the past and which again will be restored, let us hope and trust in the not too distant future.



# Princess Juliana Praises Exhibit of Dutch Paintings

## Her Royal Highness Expresses Thanks To Organizers and Canadian People

PRINCESS JULIANA of The Netherlands last evening described the collection of Dutch paintings on view at the Montreal Art Association galleries on Sherbrooke street west as "ambassadors of my country." She expressed her gratitude to all those who had rendered such an exhibition possible, and to the Canadian public for the interest it was taking in the children of her country and those of other Allied countries, "innocent victims" of the war. More than 1,600 persons were present.

On arrival at the main entrance to the Art Gallery accompanied by her secretary, W. van Tets, Mrs. van Tets and Mrs. Martine Roell, the Princess was received by Dr. C. F. Martin, president of the Art Association, and Mrs. Martin; Dr. J. W. A. Hickson and Arthur

Browning, vice-presidents; Miss Mabel Hickson, and Mrs. Norman Bohn, honorary secretary of the exhibition. Her Royal Highness was escorted to the library, where the honorary presidents and chairmen of the exhibition committee, the council of the Art Association and representatives of the Allied Governments were presented to her. T. W. Boissevain, charge d'affaires of The Netherlands Government at Ottawa, and George P. Luden, Netherlands consul-general in Montreal, officially represented their country.

### In Black Gown

Her Royal Highness wore a dinner gown of black crepe, the jacket made with a peplum fastened down the front with tiny buttons and the slim floor length skirt slightly slashed up the front and edged with a narrow band of black sequins; her sandals were of black suede ornamented with gold. The Princess wore the Margriet brooch, a family heirloom, which Queen Wilhelmina sent to her daughter by Prince Bernhard when he flew to Canada at the time of the birth of Princess Margriet. It has a pearl centre and the leaves of dull gold are studded in diamonds. She had a ruby and diamond hair ornament, diamond drop earrings and a shoulder bouquet of orange roses.

Mrs. W. Van Tets was in a gown of black marocain with a bodice of black lace, while Baroness Roell was gowned in grey.

Mrs. C. F. Martin wore a gown of black crepe with sequin shoulder straps and a diamond necklace. Mrs. Norman Bohn was gowned in black and wore tourmaline and diamond ornaments, while Miss Mabel Hickson was in a dress of grey crepe and wore pearls.

### Princess Sees Colorful Scene

When Her Royal Highness, escorted by Dr. Martin, mounted the grand staircase she looked upon a striking scene of color. Young women of many nationalities, in native costumes, who were selling catalogues, mingled with members of the Royal Netherlands Air Force, a dozen of whom, training in Canada with the R.C.A.F., had been presented to Princess Juliana earlier in the afternoon at Mr. Luden's home. Lining the stairway was a guard of honor of the Royal Canadian Army Cadet Corps of Plateau Academy. In a semi-circle around the dais at the top of the stairs were a score of children, emblematic of Allied countries. Many of them were Canadian born, but some were refugees from their own countries. They were representative of Czechoslovakia, Yugoslavia, Norway, Russia, Greece, France, Holland, Poland, Belgium, Luxembourg and Denmark. In the centre were a little girl representing Britannia, with shield and trident, a boy in kilts and a little girl in white carrying a Red Cross flag.

Little Miesje Hartong presented Her Royal Highness with a bouquet in the national colors, while Miss Johanna Daniels, daughter of the Netherlands Minister to Rio de Janeiro, handed the Princess a catalogue.

### Princess Welcomed

When the Princess reached the dais, in front of one of the most striking pictures in the exhibition—The Administrators—bugles of the Royal Air Force sounded a salute, while the band of the R.C.A.F. played the Netherlands and British National Anthems.

Dr. Martin, in welcoming Princess Juliana, said that the Art Association treasured the memory of Her Royal Highness' visit two years ago to launch an exhibition of the works of art of the various countries of Europe, the United States and Canada. Today the walls of the Art Gallery were dedicated to a much more definite exhibition, the works of artists of Her Royal Highness' own country. Five centuries of Dutch art were represented, and the pictures had been gathered together by a committee of the Art Association in close co-operation with Rombout Van Riensdyk, head of the exhibition department of the Netherlands Bureau of Information in New York and his colleagues of the Netherlands Government, to whom the Association was indebted.

"It was a very heartwarming experience for us to find the alacrity with which the great collectors and museums of America were willing to contribute their examples of Dutch art on this occasion," said Dr. Martin, "because of the worthiness of the cause, the suffering children of the Allied countries. But there was something more intimate than that—we found that a number of the loveliest pictures were donated for the exhibition be-

cause of love and regard for the people of the Netherlands. Without their help we could not have had this collection of early masters which we are now going to enjoy seeing for some time, nor would we have had many of the pictures from the private collections and museums of Holland." Dr. Martin paid tribute to the administration duties performed by Mrs. Bohn and her assistants, and thanked Princess Juliana for her presence and her willingness to address them.

### Princess Voices Pleasure

Princess Juliana then spoke in English for the first part of her address and briefly in French at the conclusion. The klieg lights were turned on so that the people who crowded around the galleries could see her, but after a few moments she signalled for them to be turned off, and speaking with emotion, said:

"That in a few moments I shall be able to see this collection of Dutch pictures fills me with pleasure and gratitude,—with pleasure, because the pieces which are now on exhibition are amongst the best examples of the period to which they belong,—with gratitude, because I feel it an honor to my country that the Dutch schools of art have been chosen as a means of attracting the interest of the Canadian people, at the same time helping the most worthy cause which is the 'raison d'être' of this exhibition.

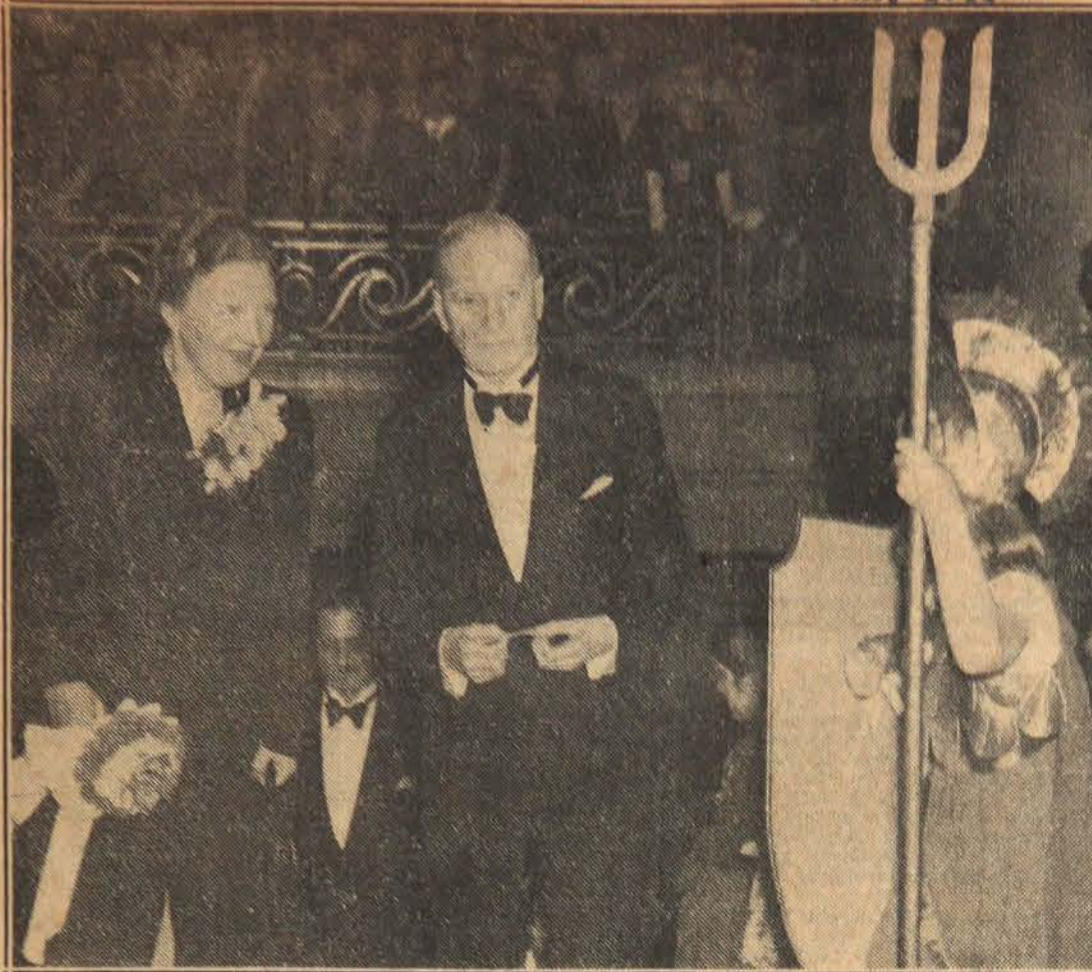
"But when we look at these wonderful pictures, and admire them, we may at the same time ponder on the minds and thoughts of the artists who painted them. They were, and they are, the leaders of their time, reflecting in their art the atmosphere of their surroundings and the character of the people during the period in which they live. Everything that is close to our heart,—freedom, dignity, justice and truth,—is shown by them, but, as in our multi-national and immensely complicated world where we strive for these ideals in various ways, the artists realize that, while the aim is the same, no principle has the same effect when applied under different conditions. Circumstances vary, times change, there are no maps upon which the course is exactly charted,—true art is compounded of imagination, a variation of understanding, of sensitivity, flexibility and vision.

"More than in any country, I believe the Dutch school has symbolized the characteristics of a simple people—characteristics which, I feel, are appreciated by all, and which add to the strengthening of those ties, so necessary in these difficult days. Vermeer, Frans Hals, Rembrandt, Maueve, Israels, van Gogh—such names conjure thoughts of peace and sincerity of mind, of freedom and independence, of progress and achievement—things which we Allied nations have had in the past and which again will be restored, let us hope and trust, in the not too distant future."

Princess Juliana, then made a tour of the galleries, inspecting, with evident interest, the pictures, especially those representing landscapes and family scenes from her own country.

### Distinguished Gathering

Among those present were His Worship the Mayor of Montreal, Sir Montagu Allan, Mr. and Mrs. T. Brzezinska, Mr. and Mrs. Allan Bronfman, Mr. and Mrs. Gerald A. Birks, Mr. W. B. Blackader, Miss Helen M. Ruzzell, Dr. and Mrs. C. W. Colby, Mr. D. Coulter, Deputy Consul General for Greece, Mr. and Mrs. Murray R. Chipman, Mr. P. Cabric, Consul-General for Yugoslavia, and Mrs. Cabric, Mr. Edouard Chavette, Mr. J. Deceuleneer, Secretary to the Belgian Legation, and Mrs. Deceuleneer, Mr. Pierre Dupong, Prime Minister of Luxembourg, and Mrs. Dupong, Mr. and Mrs. J. Edouard Dupuis, Mr. Huntly R. Drummond, Hon. Victor Dore, Mr. and Mrs. A. Sidney Dawes, Mr. Jackson Dods, O.B.E., Consul-General for Greece, and Mrs. Dods, Mr. and Mrs. Philip S. Fisher, Mr. M. Guy Fregault, Mr. S. Gardavsky, Consul-General for Czechoslovakia, and Mrs. Gardavsky, Mr. and Mrs. T. S. Gillespie, Mr. David R. Gibson, C.B.E., Mr. Richard O. Johnson, Mr. and Mrs. Mostyn Lewis, Dr. and Mrs. Arthur Lismer, Hon. G. P. Luden, Consul-General for The Netherlands, and Mrs. Luden, Lieut. Commander J. LeNormand, Dr. G. R. Lomer, Mr. R. P. Jellott, Mr. Frits Lugt, of Oberlin, Ohio; Mr. and Mrs. G. A. Morris, Mr. and Mrs. F. Cleveland Morgan, Mr. Gordon MacDougall, K.C., and Mrs. MacDougall, Dr. and Mrs. R. G. McCall, Mr. and Mrs. Howard Murray, Mr. and Mrs. J. W. McConnell, Mr. and Mrs. J. Cecil McDougall, Mr. H. W. Molson, Major-General and Mrs. E. de B. Panet, Dr. and Mrs. W. P. Percival, Mr. Vitali G. Pavlov,



HER ROYAL HIGHNESS, PRINCESS JULIANA OF THE NETHERLANDS, being welcomed by DR. C. F. MARTIN, president of the Art Association of Montreal, on the occasion of her visit to the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, last evening.



THANKS FROM ROYAL VISITOR: Princess Juliana of The Netherlands received a bouquet from little Miesje Hartong, one of her subjects, as she started up the main staircase of the Montreal Art Association's gallery on Sherbrooke street west last night when she visited the Loan Exhibition of Great Paintings—Five Centuries of Dutch Art. Her Royal Highness is shown expressing her thanks to the donor. At the left is another small Netherlander, Louis Hollander, who a few days ago presented a bouquet to H.R.H. the Princess Alice, wife of the Governor-General. Behind the Princess is Mrs. C. F. Martin, while in the centre background Mayor Adhemar Raynault, with a flower in his buttonhole, can be seen. G. W. Boissevain, Netherlands Charge d'Affaires at Ottawa, is immediately behind Dr. C. F. Martin, standing beside the little girl, while to the right is W. van Tets, private secretary to Princess Juliana.

MONTREAL LE DEVOIR, QUE. MARCH 8/44

Le comte d'Athlone ouvrira l'exposition

Son Excellence le comte d'Athlone, accompagné de la princesse Alice, ouvrira la grande exposition qui commencera demain à la Galerie des Arts, intitulée: Cinq siècles d'art hollandais.

On sait que cette exposition est un très grand événement tant du point de vue éducatif qu'au point de vue artistique. A noter que de 35,000 écoliers de la ville se sont inscrits pour visiter l'exposition. Des guides les accompagneront.

QUEBEC LE SOLEIL, QUE. MARCH 11/44

### LE MONDE OFFICIEL

Son Excellence le gouverneur général a présidé jeudi soir, l'ouverture de l'exposition des chefs-d'œuvre de la Peinture "Cinq siècles d'art hollandais". Son Excellence et Son Altesse Royale la princesse Alice, accompagnés des membres de leur suite furent reçus à la Galerie des Arts par le docteur C.-F. Martin, président de l'Art Association, et madame Martin, madame Norman Bohn, secrétaire honoraire de l'Exposition, le docteur J.-W.-A. Hickson et mademoiselle Mabel Hickson.

MONTREAL STAR, QUE. MARCH 6/44

### Princess to Preside at Tea Hour

#### Monthly Meeting of Guild Tomorrow

MRS. ROCKE ROBERTSON and Mrs. Miller Hyde will pour tea at the monthly meeting of the Women's Guild of the Church of St. Andrew and St. Paul, which is taking place in Kildonan Hall, tomorrow afternoon, at half past three o'clock, when Mr. G. P. Luden, the Netherlands Consul-General in Montreal, will give a short address on the coming Loan Exhibition of Great Paintings—Five Centuries of Dutch Art. Those assisting at the tea table will be: Mrs. Ross McMaster, Jr.; Mrs. Alan Byers, Mrs. Donald Byers, Mrs. David McKenzie, Jr.; Mrs. Ormiston Dawes and Mrs. William Carsley.



# Children See Dutch Show

Impressed by reports of the systematic reception at the Five Centuries of Dutch Art show in the Art Association of our city's young fry, the Standard met the first group of middle-aged youngsters who crocodile their way up the gallery steps yesterday morning at half past nine. They were the fore-runners of approximately 500 children scheduled for the morning, representing 16 English schools. To facilitate gallery lecturers' projection of the history and technique of Dutch art, students from the French schools arrive in the afternoon to be lectured by French conductors. In all, gallery staffs are handling an average attendance of 67 groups (1600 students a day).

"This is a big responsibility," intoned the man who checked children in at the door. Tickets in hand, the children proceeded in celebrant mood to follow official arm-banded guards to a downstairs gallery packed with lockers to hold hats, boots and coats. At 9:25, followed closely by other school representations, they lined up on the main floor until the "all ready" signal was sent down by the morning's lecturers who included Mr. Arthur Lismer, Miss Audrey Taylor, Miss Jean Boggs, and Mr. William Armstrong.

Children's reaction to Dutch art appears to fall into two sections. For one group, a lecture that begins "These pictures were painted when Canada was all bush. They show what Holland looked like when Jacques Cartier sailed up the St. Lawrence," snaps up their imagination and from that time on they gaze at the paintings in awe. For another section consistent reaction is "So what?" Loudest comments exchanged by two adolescent sweater-girls yesterday were "It's a wonder they haven't faded," and "but darling, I've never seen anything so gruesome in my life."

## Concentration

Among nine and ten year olds, enthusiasm and concentration seems extreme. Small pig-tailed girls elbowed their way to front-line positions in semi-circles formed around period paintings. One young boy headed for a bench in each room, considered the work from there. "I like all the Dutch pictures that show little pigs in them," he affirmed.

Favorite of all is the art of Van Gogh, seconded by Frans Hals' paintings. Children are impressed by the hundreds of small brush strokes Van Gogh painted, believe they evince great effort. Almost all declared they liked him because he was modern—he even painted lamp-posts. They said he seemed to paint like a happy man.

Part of Van Gogh's attraction lay in his self-portrait. "That guy Van Gogh," said one young husky, "he sure has a funny beard."

Children are only a part of the art show's public. Total attendance for the first two weeks of the show has been 35,924. Last Sunday's attendance was 5,000.

For the benefit of those who want to see the paintings at times other than the children's hours, the Art Association has arranged to keep Mondays, Saturdays and Sundays free from children's groups, as well as periods from 12-2 p.m. and 4-7 p.m. daily. The gallery hours on Sunday are from 2-6 p.m., as usual, but during the week have been extended from 9:30 a.m. to 7 p.m., except on Tuesdays and Thursdays when extension is to 10 p.m.—E. G.

## Princess Will In City to Attend 1944 Loan Exhibition

The Princess honored the Norwegian Minister to Canada and Mrs. Daniel Steen with her presence at luncheon today. This evening she will dine with The Netherlands Consul-General and Mrs. G. P. Luden at the Mount Royal Club, arriving at the Loan Exhibition at a quarter to nine o'clock.

*Gazette*  
March 28, 1944

Mr. Frits Lugt, distinguished Dutch author on many books on art, at present of the Fine Arts Department in Oberlin College, Oberlin, Ohio, is in the city, a guest at the Windsor Hotel. He will attend the Loan Exhibition tonight. Tomorrow evening at half-past eight o'clock he will give an illustrated talk at the Art Gallery on "Distinction in 17th Century Dutch Painting," as part of the Loan Exhibition lecture program.

WELLAND-PORTR COLBORNE  
EVE TRIBUNE, ONT.  
MARCH 10/44

Montreal, March 9.—(C.P.)—A Loan Exhibition of Great Paintings, covering five centuries of Netherlands art, opened last night at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands.

...ing, counsel and  
cratic groups.

## At Art Exhibit



H.R.H. Princess Juliana who will attend the loan exhibition of Great Paintings of Five Centuries of Dutch Art on Wednesday evening, March 22, at the Art Association Gallery, being held in aid of children of Great Britain, The Netherlands and occupied countries of Europe.

OTTAWA EVE CITIZEN, ONT.  
MARCH 10/44

## Netherlands Art Exhibit Will Aid European Children

MONTREAL, March 9.—(C.P.)—A Loan Exhibition of Great Paintings, covering five centuries of Netherlands art, opened tonight at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands.

Described as the most complete survey of Netherlands art ever assembled in North America, the exhibit will continue for one month and includes works ranging from the 15th century primitives period to those of contemporary artists. The Governor General and Princess Alice opened the exhibit, proceeds of which will aid children of Great Britain, The Netherlands and occupied countries of Europe.

**Outstanding Pictures.**  
The exhibition comprises the most outstanding pictures from four recent showings in the United States—the exhibition of primitives, held earlier this year in Detroit; the great Dutch masters' exhibition of the Art Institute in Chicago in December, 1942; the loan exhibition of works of Vincent van Gogh in New York last autumn and the exhibition of contemporary Dutch art, shown in Chicago several months ago.

Pictures have been lent by King George VI and by museums and private collectors in Canada and the United States. Several masterpieces were contributed by The Netherlands government, brought to the Montreal exhibit from the United States where they were sent for safe-keeping for the duration of the war.

L'EVENEMENT JOURNAL, QUEBEC, QUE.  
MARCH 13/44

prochain.  
Son Excellence le gouverneur général a présidé jeudi soir l'ouverture de l'exposition des chefs-d'œuvre de la Peinture "Cinq siècles d'art hollandais". Son Excellence et Son Altesse Royale la princesse Alice, accompagnées des membres de leur suite, entrèrent à la Galerie des Arts à neuf heures moins quart, et furent reçus par le docteur C.-F. Martin, président de l'Art Association, et madame Martin, madame Norman Bohn, secrétaire honoraire de l'Exposition, le docteur J.-W.-A. Hickson et mademoiselle Mabel Hickson.

## Receive Dutch Art Show Guests



Surrounded by bouquets of flowers and backgrounded by a typical example of early Dutch art, His Excellency the Earl of Athlone and Her Royal Highness the Princess Alice occupy a position of honor in the library of the Art Association of Montreal where distinguished guests to the exhibition were presented to the vice-regal couple at colorful ceremonies last night.

## Their Excellencies Open Loan Show

### Colorful Gathering Marks Inauguration Of Dutch Exhibit

While five centuries of Dutch art representing the work of Holland's master painters looked down on some 2,000 guests and art-lovers last night, His Excellency the Governor General and Her Royal Highness the Princess Alice officially opened the Loan Exhibition of Great Paintings in the galleries of the Art Association of Montreal.

The exhibition is being held in aid of the children of Great Britain and the Netherlands, as well as other occupied countries of Europe.

Attended by Sir Shuldham Redfern, Miss Vera Grenfell and Lt. the Hon. Ernie Chatfield, R.N.V.R., A.D.C. Their Excellencies were given the official welcome at the east wing door of the building by Dr C. F. Martin, president of the Association and Mrs. Martin; Mrs. Norman Bohn, administrator of the organizing committee for the Exhibition; Dr. J. W. A. Hickson, and Miss Mabel Hickson. They were escorted to the library where members of the committee had assembled.

The Vice-Regal visitors showed obvious pleasure as they inspected cadets and children dressed in native costume of the Allied countries who lined the grand staircase leading to the upper galleries where they mounted the dais. There a bouquet was presented to Her Royal Highness on

MONTREAL LE DEVOIR,  
MARCH 8/44

### Inauguration de l'exposition d'art hollandais

Le 9 mars, à 9 h., Son Excellence le comte d'Athlone et Son Altesse Royale la princesse Alice honorèrent l'ouverture de l'exposition des chefs-d'œuvre de la peinture "Cinq siècles d'art hollandais".

A leur arrivée, Leurs Excellences seront reçues par le Dr et Mme Charles-F. Martin et par Mme Norman Bohn. Ils se dirigeront ensuite vers la Bibliothèque du musée où seront réunis les membres du comité exécutif, le président et les présidents des divers comités.

Le Dr Martin, président de l'Art Association et président du comité d'organisation de l'exposition, souhaitera la bienvenue à Leurs Excellences. Une courte allocution du comte d'Athlone marquera l'ouverture de l'exposition.

La cérémonie aura lieu à 9 heures précises. Le public est prié d'être à la Galerie des Arts avant 8 h. 30 et de se rendre dans les galeries supérieures.

behalf of the children of Holland by Master Louis Hollander.

### DEBT OF GRATITUDE

Following the address of welcome to the royal patrons delivered by Dr. Martin, His Excellency formally declared the Exhibition open. He said, in part:—

"It gives Princess Alice and me great pleasure to be here to open this fine exhibition of Dutch masterpieces. I think we owe a great debt of gratitude to all those who have made this exhibition possible by so generously loaning their pictures. The occasion is a particularly important one, because I understand that the proceeds of this exhibition are to be devoted to providing food for the children of Great Britain, the Netherlands and other occupied countries. Of the many tasks that will confront us after the war, none will be more urgent or more important than the relief of starvation in Europe. I am glad to see that a beginning is now being made to build up reserves of cash and food which will help to allay the tragic plight of those now living in countries occupied by the enemy. The hopes of the future will largely depend on the capacity of the next generation to solve the problem of world peace. These hopes will be frustrated if they are built on a basis of starvation and disease."

"It is, I think, an interesting and significant fact that when an outstanding exhibition of art is held anywhere on this continent, the pictures originate in one or more of the countries of Europe. In this case they come from Holland, a country less than half the size of New Brunswick but, nevertheless, a country from which in the past the art of painting has shone forth to the farthest corners of the world."

### 170 PAINTINGS

Following his words, the Vice-Regal party proceeded to view the specimens of Dutch canvas-work amid the strains of martial airs played by the band of the Royal Canadian Air Force.

Included among the large number of paintings which adorn the walls of the galleries are a series of Primitives through the 17th and 18th centuries; works, 30 in number, by Van Gogh, and 31 masterpieces of modern painters.

There are 170 items on exhibition and art-lovers have the opportunity of comparing the initial trends of Dutch art with today's mediums.

L'ACTION CATHOLIQUE, QUEBEC, QUE.  
MARCH 13/44

La présence de Son Excellence le gouverneur-général du Canada et de Son Altesse Royale la princesse Alice, à l'ouverture de l'exposition des chefs-d'œuvre de la peinture "Cinq siècles d'art hollandais", jeudi soir, à la Galerie des Arts, ajoutait à l'éclat de cet événement artistique qui se prolongera pendant un mois. On se rappelle que les bénéfices de cette exposition seront versés en faveur des enfants d'Angleterre,

de Hollande, de France et des autres pays occupés. A leur arrivée le comte et la comtesse d'Athlone furent reçus par le Dr Charles-F. Martin, président de l'Art Association, et Mme Martin ainsi que par Mme Norman Bohn, secrétaire honoraire du comité. Escortées de sir Shuldham Redfern, de Mlle Vera Grenfell et du lieutenant l'hon. Ernie Chatfield, R.C.N.V.R., membres de la suite vice-royale et accompagnées du Dr J.-W.-A. Hickson et de Mlle Mabel Hickson, Leurs Excellences se dirigèrent vers la bibliothèque où étaient réunis les invités d'honneur et les membres de l'organisation. A l'issue d'une courte réception, les hôtes vice-royaux gravirent le grand escalier d'honneur où de jeunes réfugiés en costumes nationaux formaient une haie puis se rendirent dans les salles de l'exposition. Le petit Royal la princesse Alice honora Louis Hollander, au nom des enfants de Hollande, offrit alors une gerbe de fleurs à la princesse Alice.

WINDSOR STAR, ONT.  
MARCH 10/44

## Open Art Exhibit

MONTREAL, March 10.—A loan exhibition of great paintings, covering five centuries of Netherlands art, opened last night at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands. Proceeds will aid children of Great Britain, The Netherlands and occupied countries of Europe.



## Exhibit Planned Of Dutch Art

Said To Be Largest  
Collection Assembled  
In North America

The most important exhibition of Dutch art ever to be assembled on this continent — more representative, it is said, than can be found even in the largest European museums — will be opened in the galleries of the Art Association of Montreal on Thursday evening next by the Governor-General and the Princess Alice. It will continue for a month, and is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe.

The exhibition actually comprises the most outstanding pictures from four recent exhibitions in the United States — the "Exhibition of Primitives" shown earlier this year in Detroit, the "Great Dutch Masters Exhibition" at the Art Institute of Chicago in December, 1942, the "Loan Exhibition of Works of Vincent van Gogh" in New York last autumn, and the "Exhibition of Contemporary Dutch Art" shown in Cincinnati earlier this year.

Dr. W. R. Valentiner, Director of the Detroit Institute of Art, in a foreword to the catalogue says: "The present exhibition is the first attempt on this side of the ocean to give a complete survey of the development of Dutch painting from its beginning in the fifteenth century. Only once has a similar attempt been made — in the great exhibition of Dutch art at Burlington House in 1929. Not even in the largest European museums where Dutch paintings are splendidly represented, is it possible to view the whole development through five centuries."

The following is a partial list of pictures to be exhibited:

### 15TH AND 16TH CENTURIES — THE PRIMITIVES

Bosch, Hieronymus, Mocking of Christ.

Bouts, Dirk, Virgin and Child.

Albert van Ouwater, The Crucifixion.

Cornelis Buys, The Virgin and Two Saints.

Jacob Cornelis van Oostzaanen, The Adoration of the Kings.

Cornelis Teunisz, Portrait of a Man.

Lucas Cornelisz Kunst, Lot and His Daughters.

Jan van Scorel, The Adoration of the Kings, Portrait of a Pilgrim, Virgin and Child, Baptism of Christ.

Jan Vermeyen, Portrait of a Man, Portrait of a Man, Portrait of Queen Mary of Hungary.

### 17TH CENTURY

The 17th century saw the great flowering of Dutch Art.

Holland had been at war for eighty years with Spain. Dutch artists left the painting of legendary subjects, and turned to the things which had suddenly become dear to them, the interior of their homes, children at play, women at work. The artists of that period have never been equalled for the skill in which they portrayed the inner beauty of simple objects.

Sixty-seven examples of the art of seventeenth century Holland will be seen at the Exhibition. Among them will be the following famous masterpieces:

Burch, Hendrik van der, The Terrace.

Bray, Jan de, The Regents.

Cuyp, Albert, Pasture near Dordrecht.

Fabritius, Carel, Portrait of Rembrandt.

Flinck Goyaert, Saskia.

Goyen, Jan van, View of Arnhem, Traffic on The Ice.

Hals, Frans, Portrait of Andreis van der Horn, Portrait of Marie van der Horn, Portrait, Self-Portrait, Portrait, Two Fisher Boys, Swalmius, Portrait of a Lady.

(See EXHIBIT, Page 8)

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Dutch Family Group, Laughing Boy.

Hobbema, Landscape with Mill, Kalf, William, Still Life.

Mues, N., Lady at Fountain, Leyster, Judith, Musicians.

Rembrandt, Head of Christ, A Drawing, Self-Portrait, Christ with Folded Arms, Lady with Dog, Standard Bearer, Saskia, Rabbi, Man with Beard, Portrait.

Ruydael, Jacob van, Landscape, Mill near Canal, Panoramic View with Church.

Ruydael, Salomon van Land, Yeyster, Judith, Musicians.

Vermeer, The Milk-maid, Portrait.

Steen, Jan, Peasants before Inn, Twelfth Night Feast, Domestic Scene.

Terborch, G., Music Lesson, Sleeping Cavalier, Love Letter.

The decline of Dutch world power brought with it a decline on art. At the end of this epoch and in the eighteenth century, Dutch art followed French influences. After the consolidation of the Dutch Republic a new revival was expressed in the art of the painters of the Hague School, who are well known in America, particularly in Canada. These, however, are only precursors of one of the greatest of all modern painters Vincent van Gogh.

18th CENTURY

Troos, Cornelius, Fishing Party.

19th CENTURY

Among the thirty-two Van Goghs which will be hung in the Gallery of the Art Association, will be the following, which were shown at the Van Gogh Exhibition in New York last autumn.

Still Life, (Potatoes), Garden of Daubigny, Wheatfield With Sky-lark, Farm In Summer, Evening (after Millet), Van Gogh's House in Arles, Vue de Stes. Maries, The Reaper, Landscape With Rabbits, Field Under Stormy Sky, Vincent Himself, Cypresses, Thistles and Carnations, Almond Blossoms. Added to this list are sixteen important works from private collections: Arlesienne, Man With Scythe, Citrons, Bridge at Asnières, Harvests in Provence, Vue de Saintes Maries, Houses at Auvers, La Roubine du Roi, Dr. Auvers, Sunflowers, Stairway of Gachet, Trinquetaille Bridge, Garden of Daubigny, The Weaver, The Olive Trees, Town Hall at Auvers.

HAGUE SCHOOL

Twenty pictures of the Hague School include works by Matthys Maris, Johannes Bosboom, J. H. Maris, Josef Israels, Anton Mauve, J. H. Weissenbruch, T. H. de Bock.

MODERN DUTCH ART

A splendid Exhibition of Contemporary Dutch Art has been assembled by the Netherlands Government and will occupy the Gallery of the Art Association. These pictures include:

Altena, Maria van Rechteren, The Owl.

Ansing, Lizzie, Old Dutch Kitchen.

Berg, Prof. W. van den, Women of Scheveningen.

Bolding, Cees, Netmenders.

Colnot, Arnout, Winter Landscape.

Dom, Pol, Girl.

Flakarski, D. H. W., Flowers.

Franck, Frederic, Landscape.

Gestel, eLo Circus Motif.

Herwijnen, Jan van, Cactus.

Hoowij, Jan, Portrait of Noelle de Mosa.

Hordijk, Gerard, Olive Trees.

Jurres, Prof. J. H., Hannen's Elephants.

Kamerlingh-Onnes H. H., Still Life.

Ket, D., Still Life with Pieta.

Kenynenburg, W. van, Harrowing Farmer.

Leyden, Ernst van, Portrait of Diana Barrymore.

Leyden, Karin van, Portrait of Mrs. Betty Finan.

Loon, Hendrik Willem van, "I am only an artist" Hitler.

Maks, C. J., Suburb of Amsterdam.

Mondriaan, Piet, Composition.

Nicolas, Joep, Premonition of Evil.

Nicolas Joep, Portrait of Hendrik Willem van Loon.

Ritsem, Cobs, Still Life.

Tiel, Quirijn van, Brabant Night Landscape.

Toorop Mrs. Charley, Self Portrait.

Toorop, Mrs. Charley, Workman's Home.

Wiegman, Mathieu, Dutch Landscape.

Wiegman, Mathieu, Flowers.

Wiegman, Piet, Black Goat.

Wouters W., Girl of Volendam.

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## Exhibit of Dutch Art Is Drawing to Close

Attendance of 59,000 in Three  
Weeks — Baron van der  
Elst Lectures Monday

Swinging into its final week—Sunday, April 9 being the announced date for closing—the Five Centuries of Dutch Art loan exhibition in the galleries of the Art Association of Montreal has not suffered from lack of admirers, the attendance for the first three weeks being given as 59,000 and there is no evidence of lessening interest in this collection which is being shown for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe.

It is announced that increased week-end interest in the exhibition is due largely to the work of the Industrial Committee, the joint chairmen of which are R. O. Johnson and Mrs. Pierre Casgrain. This committee was formed to bring to the attention of business and industrial firms the special tickets issued for the use of their employees who might wish to visit the show, but are able to do so only after business hours.

On Monday evening at 8.30 o'clock Baron Joseph van der Elst, councillor of the Belgian Legation in New York, will lecture in French on "Comparisons Between Bosch and Bruegel".

Using two projectors and screens, he will illustrate his address with full-color photographs of Flemish masterpieces in double projection so that the audience can see, simultaneously, a whole painting and an enlarged detail of the same painting.

Now resident in the United States as councillor to the Belgian Legation in New York, Baron van der Elst served as Belgium's envoy to Vienna for eight years and has been stationed in Luxembourg, Athens, Washington and Budapest. Before his arrival in America in 1941, he saw the capitulation of six European countries to the Nazis. In the Belgian army during the great war he was wounded and captured by the Germans when he was sixteen. After four unsuccessful attempts, he escaped to the Dutch border and rejoined his army.

He is married to Allison Roebeling, great-granddaughter of the builder of the Brooklyn Bridge.

Some of the Flemish masters whose works will be discussed by Baron van der Elst are van Eyck, van der Weyden, Bouts, van der Goes and Petrus Christus. Incidentally his book on Flemish Painting will be published shortly.

On Monday afternoon at 3.30 o'clock a Gallery Talk in French—a review of Dutch 17th Century art—will be given by Gerard Morisset.

The galleries will be open Good Friday afternoon.

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## Gallery Buys Work By Richard Jack, R.A.

Announcement is made by the Art Association of Montreal of the purchase of a fine still-life subject by Richard Jack, R.A., R.C.A., which is an important addition to its permanent collection. This gifted artist who paints portraits and landscapes with authority reveals great skill in his handling of still-life subjects and flowers. The present oil, of simple and effective arrangement, features a tall vase with a pattern of blue figures, jade box, figurine and crouching lion of oriental inspiration and a bunch of pink petunias in a glass. Light streaks the dominant vase and in the background gilds the wall on which a portion of a Japanese print can be seen. As in all his work in this vein the textures are obtained with breadth and freedom.

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## L'Adoration des Mages



Le peintre hollandais, Jacob Cornélus, est nommé parfois: Jacob d'Amsterdam. Cette peinture de l'Adoration des Mages appartient aux "Primitifs", parce que c'est par ce genre que les Ecoles de Peinture de la Hollande ont commencé. Cornélus a vécu de 1470 à 1533. Les "Primitifs" représentent surtout des sujets religieux, et sont sur bois généralement. Ce chef d'œuvre fera partie de la Collection hollandaise en montre à la Galerie des Arts pendant l'exposition (qui s'ouvrira demain) au bénéfice des enfants des pays envahis d'Europe.

MONTREAL LE DEVOIR, QUE.

MARCH 10/44

## Ouverture de l'exposition d'art hollandais

"Cinq siècles d'art hollandais", l'exposition qui se tient en ce moment à la Galerie des Arts a été inaugurée hier soir, par Son Excellence le comte d'Athlone et Son Altesse Royale la princesse Alice, devant une foule considérable. Les milieux artistiques, diplomatiques et politiques s'y trouvaient représentés.

On sait que cette exposition est une des plus considérables qui aient jamais été tenues dans notre ville. Les grands maîtres de la peinture hollandaise s'y trouvent représentés abondamment: Rembrandt, Van Gogh, Vermeer, et plusieurs autres.

Vers 8 h. 45, les visiteurs vice-royaux firent leur entrée escortés d'une garde d'honneur de la Gendarmerie canadienne.

Après une brève visite à la bibliothèque de l'immeuble où les officiers de l'Art Association ont fait les honneurs de la réception, la suite vice-royale est montée vers les galeries supérieures. Dans le grand escalier d'honneur, avaient pris place des cadets de l'école du Plateau et, en avant d'eux, des enfants de diverses nationalités alliées, revêtus des costumes de leurs pays respectifs, ce qui ajoutait au spectacle d'une cérémonie déjà très brillante et haute en couleur. Trois enfants, l'un représentant la Grande-Bretagne, un autre l'Ecosse et un troisième la Croix-Rouge nationale ont accueilli le comte d'Athlone et la princesse Alice, au haut de l'escalier.

Le Dr C. Martin, président de la Galerie, souhaita la bienvenue aux distingués visiteurs vice-royaux, et profita de la circonstance pour dire les trésors que la Galerie des Arts de Montréal a l'honneur de contenir dans ses murs, et d'inviter le public en général à venir voir ces œuvres incomparables qui ne reviendront sans doute pas à Montréal d'ici longtemps. M. Martin a laissé entrevoir tout le profit culturel que l'on peut tirer d'une telle exposition et il a souhaité que les recettes de l'exposition soient en proportion des immenses besoins des enfants que l'on veut secourir dans les pays occupés.

Prenant la parole peu après, en cette magnifique circonstance, Son Excellence le comte d'Athlone a déclaré que quand la présente guerre sera terminée, les nations victorieuses devront agir comme les gardiens de la civilisation européenne jusqu'à ce qu'elle soit en mesure de reprendre son cours normal et non pas comme des dictatrices de l'Europe et de sa forme de vie. Pour cela, il faudra l'utilisation d'une judicieuse politique et une distinction bien nette entre ces divers devoirs. Une exposition comme celle que nous inaugurons ce soir nous rappelle vivement que cette petite extension de l'Asie qui s'appelle l'Europe, déchirée par la guerre, la haine et les passions, affamée, est quand même la source de tout ce que nous connaissons de beau dans la civilisation.

## L'INFLUENCE DE L'EUROPE NOUS MANQUE

Cependant, nous croyons qu'elle contient la promesse d'une nouvelle vie et qu'avec un peu de soin et de patience, cette nouvelle vie, cette promesse, sera une fois de plus remplie. Voilà un devoir et une responsabilité que le monde en général et que nous qui habitons de ce côté-ci de l'Atlantique ne pouvons prétendre ignorer. Ainsi, en contemplant les superbes œuvres d'art qui sont accrochées à ces murs, comprenons la force et le symbole qu'elles représentent. Promettons que l'inspiration qui nous les a values sera ressuscitée, de sorte que les beaux arts qui fleurissent dans la paix puissent émerger avec plus de force de la fournaise de la guerre.

A ce moment, le gouverneur général déclare le salon ouvert et la foule envahit les diverses salles pour la visite. Un buffet fut servi par la suite dans la salle des membres.

## Dutch Art Exhibit Catalogues Scarce

The rush of people to see the exhibition of Dutch paintings at the Montreal Art Association galleries on Sherbrooke street was so great yesterday that all catalogues have been sold. The exhibition closes tomorrow evening at 6 o'clock, and officials of the gallery urge intending visitors to borrow catalogues from friends who have already visited the exhibition.

Those who have catalogues and will not be using them again are asked to donate them to the Art Gallery, where they will be disposed of to supplement the funds being raised for the children of Britain, The Netherlands and other occupied countries. The scarcity of paper, coupled with lack of time, has prevented the reprinting of the catalogue.

MONTREAL LE CANADA, QUE.

MARCH 9/44

## Ce soir à la Galerie des Arts



"La femme à la fenêtre", de Ferdinand Gol, une des neuses toiles que l'on pourra voir dès ce soir à la Galerie des Arts, lors de l'ouverture du grand salon d'art hollandais qui sera maintenu jusqu'au 9 avril prochain pour venir en aide aux enfants des pays occupés. Son Excellence le Gouverneur Général et la princesse Alice, seront présents ce soir à la Galerie

des Arts, pour l'ouverture du salon le plus important tenu à Montréal à date, par la valeur des œuvres réunies. Ces œuvres ou plutôt, ces chefs-d'œuvre, proviennent des musées et galeries d'art aussi bien que des collections privées de toutes les parties des Etats-Unis et du Canada.

MONTREAL LE CANADA, QUE.

MARCH 9/44

## Les maîtres hollandais

Son Excellence le gouverneur général, le comte d'Athlone, et Son Altesse Royale la princesse Alice ouvriront ce soir, à la Galerie des Arts, la grande exposition des chefs-d'œuvre de la peinture hollandaise tenue au profit des enfants de Hollande, de France et d'autres pays occupés, ainsi que de Grande-Bretagne. C'est un événement considérable qui prend pour nous une importance et un sens particuliers, car nos trésors artistiques sont minces et nous ne sommes pas souvent visités avec une telle générosité par tant de beauté à la fois.

En effet, on a réussi en pleine guerre mondiale ce tour de force de réunir une immense collection de tableaux qui nous apporte, dans toute sa richesse et sa variété, l'essentiel du message de l'art hollandais depuis Bosch à Van Gogh et aux contemporains. Nous aurons donc à notre disposition, durant un mois, une merveilleuse anthologie des chefs-d'œuvre accumulés en plus de quatre siècles par les maîtres qui révélèrent à l'humanité une vision du monde dont on ne saura jamais exprimer entièrement la profonde sagesse ni la stable et forte vérité, et ni le rêve et ni le drame.

L'univers des peintres hollandais est un monde habité, partout animé par la présence de l'homme qui vient poser pour son portrait comme nulle part ailleurs, comme jamais il ne l'a fait, environné des ombres et des lumières mêmes de son âme; un univers d'incomparable fidélité à la réalité extérieure, de douce familiarité avec les choses les plus humbles et où le quotidien, baigné de la poésie de l'instant abstrait du temps avec un sens exquis de l'opportunité, occupe tant de place.

Triomphe du sujet? Jamais le sujet ne triomphe, mais toujours l'artiste. Seulement, ici la beauté est cherchée dans la nature, dans la vie de chaque jour et les présences qui la peuplent de bonheur, de sérénité, d'inquiétude ou de tragique et dans les objets qui la fixent, la gardent ou l'entourent. Triomphe d'une certaine esthétique, d'une certaine école? Non plus, car les écoles ne triomphent jamais: elles passent. Est-il possible alors de goûter ici mieux que la splendeur et le rayonnement d'une vérité qui n'est pas toute la vérité mais qui parvint à la plénitude d'expression de ses types? Les œuvres devant lesquelles nous irons méditer à la Galerie des Arts ne s'opposent à rien, ne condamnent rien, ne peuvent servir à aucune apologétique et personne n'a sur elles le moindre droit. Elles sont les souvenirs, les témoins substantiels et éternellement vivants de regards qui ne se renouvelleront plus. Elles nous offrent une vérité à contempler et à savourer, leur vérité harmonieusement intégrée à la somme infinie de la création artistique et qui en sera toujours une des plus hautes valeurs.

MONTREAL GAZETTE, QUE.

MARCH 27/44

Because of the reception being held for Her Royal Highness Juliana, Princess of the Netherlands, on Wednesday evening at nine o'clock, in the galleries of the Art Association of Montreal, the Loan Exhibition of Great Paintings, open daily until seven o'clock, and on Tuesday and Thursday until ten o'clock, will be closed at a quarter-past four o'clock that afternoon. At the request of Her Royal Highness the reception will be informal and those paying general admission and holders of all tickets admitting to the exhibition (except group ticket holders) may attend this function.

Star-April 8/44



LE JOUR

# L'Exposition d'Art Hollandais

Le plus grand succès devrait être réservé, à la Galerie des Arts de la rue Sherbrooke, à l'exposition qui réunit plus de 180 toiles des maîtres hollandais: 22 primitifs du XVe et du XVIe siècles; 77 oeuvres du XVIIe siècle; 32 Van Gogh; 20 toiles de l'école de LaHaye et 32 tableaux de peintres hollandais contemporains.

Le gouverneur-général le comte d'Athlone, au cours de la soirée d'inauguration, a rappelé les

nique ou américain. Elle pourra avoir des idées particulières sur les gouvernements démocratiques et en établir qui ne ressembleront nullement à la Constitution américaine ou au système parlementaire britannique. Evidemment, on peut avancer que l'Europe n'est qu'une unité géographique. Je crois que c'est beaucoup plus que cela en réalité. C'est une condition de pensée, et cette exposition illustre magnifiquement ce fait."



"La femme à la fenêtre", du maître hollandais Ferdinand Gol.

buts de l'exposition, en même temps qu'il réclamait pour les pays occupés le droit à la restauration et à la liberté de gouvernement. Il dit:

"De tous les problèmes qui surgiront après la guerre, aucun ne sera plus urgent ni plus important que celui de secourir l'Europe affamée. Je suis heureux de voir qu'on commence déjà à amasser de l'argent et des vivres qui contribueront à alléger le sort tragique de ceux qui vivent actuellement dans les pays occupés par l'ennemi. Les possibilités pour l'avenir dépendront largement du pouvoir de la prochaine génération de résoudre le problème de la paix mondiale. Ces espoirs seront frustrés, s'ils sont fondés sur la faim et la misère."

Après avoir dit qu'une exposition comme celle-là est un précieux témoignage que nous recevons de cette Europe aujourd'hui cachée à nos yeux derrière d'épaisses ténèbres, le comte d'Athlone poursuivit: "Nous devons nous rendre compte que quand l'Europe sera libérée, elle pourra désirer ardemment la liberté dont nous jouissons. Cela ne signifie pas, cependant, qu'elle voudra adopter le mode de vie britan-

Son Excellence termina par ces paroles tout à fait appropriées: "Nous devons apporter autant de soins et de sympathie à la restauration de la culture européenne que nous en apportons à la restauration d'un de ces tableaux."

## CINQ SIECLES DE PEINTURE

En visitant successivement les diverses galeries, on observe une certaine continuité dans l'art hollandais, à partir des primitifs jusqu'au XVIIe siècle. Puis, la tradition est rompue. Van Gogh qui tentera de la reprendre à son point de rupture, dans ses premières oeuvres poursuivra son expérience sur un autre plan au contact de la florissante école française du XIXe siècle. Parmi les peintres hollandais contemporains, on retrace des influences très diverses qui rompent l'homogénéité du groupe.

Une simple énumération des noms suffit à donner une idée de la valeur de l'ensemble de l'exposition: Rembrandt, Jean Steen, Vermeer, Ruysdael, Fabritius, Hobbema, Hals; parmi les primitifs: Jan van Scorel, Buys, Bouts, Bosch Ouwter, etc.

La salle de Van Gogh est, à elle seule, une révélation.

## From Montreal

### DUTCH ART DISPLAY IN AID OF EUROPEAN YOUTH

One hundred and eighty-six of the finest paintings in the world have been lent by the Netherlands Government for the Exhibition of Dutch art, which is to be held at the Art Gallery here in Montreal from March 9 to April 9.

Here is a real opportunity for lovers of great art to see the works of the world's greatest painters. You will see paintings of Rembrandt and Jan Vermeer, to mention a few.

It is a well-known fact that their pictures in their times could be bought for a few gulden. And some of those same pictures can not be bought today for 10,000 times their original price. For instance, the Milk Maid of Jan Vermeer, was bought at the beginning of our century by the museum in Amsterdam for the huge sum of one million francs.

Of all the Dutch painters, Rembrandt is by far the greatest, and, as we understand, quite a few of his pictures will be exhibited during this period. There is something fascinating about Dutch art, do not miss this opportunity to see what real good paintings look like. Even if you are not a great admirer of art, remember, the proceeds from this exhibition will go to the unfortunate children of the occupied countries in Europe.

On the 9th of March His Excellency the Earl of Athlone and Princess Alice will officially open the exhibition. And on March 22, Her Royal Highness Princess Juliana of the Netherlands, will visit the display.

On these two days Denmark will be represented by two children, a boy and a girl in national costumes, who will carry the Danish flag.

Ticket for all other days, except March 9 and March 22 can be obtained by calling WI 0836 or FI 4314. —S.N.

## DUTCH ART EXHIBIT IS CONTEST TOPIC

Gazette April 5/44  
Literary Competition Open to All Students—Money and Books Are Prizes

A literary contest for students in connection with the loan exhibition of great paintings Five Centuries of Dutch Art, will be held under the patronage of Les Amis de l'Art. His Worship Mayor Raynault and Mrs. Raynault, Dr. Victor Dore, superintendent of education for Quebec, and Mrs. Dore, it was announced yesterday.

Hon. Hector Perrier, Provincial Secretary, has offered \$100 in prizes, the Art Association of Montreal \$50, and the Association of Les Amis de l'Art 50 books as well as a special broadcast over station CKAC, when the six best compositions will be read by their authors.

All competitors, both French and English, are to describe a visit to the exhibition, now in its final week in the gallery of the Art Association, and must give their impressions of the exhibition as a whole or of any particular school of picture.

Compositions may be in either French or English and must not be longer than 300 words. Each must bear the names and surname of the contestants, the address, grade and name of the contestant's school, and should be forwarded to the Association Les Amis de l'Art, 1097 Berri street, not later than April 22. Competitors will be divided into four groups: Class A, students of McGill University and of the University of Montreal; class B, students of classical colleges; class C, students of high schools and those of 10th, 11th and 12th year classes of other schools; class D, students of primary schools up to and including grade nine.

The results of the contest will be made known at the gallery of the Art Association on May 12, at 3 p.m.

Joint honorary chairmen of the contest are Hon. Hector Perrier and Dr. Charles Martin, president of the Art Association of Montreal.

## Contest Opens For Students

A literary contest for students, in connection with the Loan Exhibition of Great Paintings — Five Centuries of Dutch Art—now in its final week in the gallery of the Art Association, has been organized.

The contest is under the auspices of Les Amis de l'Art, Mayor and Mrs. Adhemar Raynault, and Victor Dore, superintendent of public education for the province of Quebec. Hon. Hector Perrier, Provincial Secretary, has offered \$100 in prizes, the Art Association \$50, and the Amis de l'Art Association 50 books as well as a special broadcast in which the six best compositions will be read by their authors.

The subject of the contest for all competitors, both English and French, will be a visit to the Loan Exhibition of Great Paintings and must give the impressions of the writers of the exhibition as a whole or of any particular school or picture. There will be four groups of contestants: Class A, students of McGill and Montreal Universities; Class B, students of classical colleges; Class C, students of high schools and of the 10th, 11th and 12th grades of other schools; Class D, students of primary schools up to and including 9th grade.

The rules provide that the compositions be in either French or English, not more than 300 words in length and bear the full name, address, grade and name of school and be mailed not later than April 22 to the Association Les Amis de l'Art, 1097 Berri street, Montreal. Results will be announced at the gallery of the Art Association on May 12 at 3 p.m.

Joint honorary chairmen of the contest are Hon. Hector Perrier and Dr. Charles Martin, president of the Art Association of Montreal.

## Dutch Exhibition Ends This Week

The third and last of the lectures at the Art Association of Montreal in connection with the exhibition of Five Centuries of Dutch Art was given on Monday evening by Baron van der Elst.

This is the final week of the exhibition, which will close next Sunday evening; it will be open as usual for the rest of the present week, except on Good Friday, when the hours will be from 2 till 6.

Baron van der Elst spoke, in French to a large audience, of the work of two painters of the Low Countries, the Dutch Jerome Bosch and the Flemish Peter Breugel. Bosch was described as the last of the primitive painters and the first of the moderns, and pictures shown side by side on the screen made it clear that the paintings of that time were less truly primitive than those of some modern American painters. Bosch was a pessimist in his art and his illustration of the life of his time, and Breugel, coming fifty years later, studied and imitated much of the character of Bosch's pictures. He followed Bosch closely in many of his designs and even in details of his work but, having lived and painted in Italy he combined the gaiety of Italian landscapes with the sadness of Flemish life.

The lecture was illustrated by a large collection of lantern slides of pictures, drawings and details of pictures, and Baron van der Elst, by having two pictures shown together, made very clear the contrasts and similarities in the work of the two painters.

MONTREAL LE DEVOIR,  
6 RUE. MARCH 14/44

phonic Louis Vienne.

## Les Amis de l'Art

Les jeunes désireux de visiter l'exposition de peinture hollandaise sont priés de s'adresser aux bureaux de l'Association.

Ce soir, à l'Auditorium du Plateau, concert du Quatuor Alouette, sous la direction de M. Oscar O'Brien.

Demain, à 3 heures, au Ritz-Carlton, M. Jean-Marie Gauvreau sera le conférencier invité de l'Alliance Américaine française. Il parlera de l'influence française au Canada.

La Petite Symphonie de Montréal, sous la direction de M. Bernard Naylor, présentera comme soliste à son dernier concert, M. Ross Pratt. (Comm.)



## “Cinq siècles de peinture hollandaise

Son Exc. le comte d'Athlone réclame pour les pays occupés le droit à la restauration et à la liberté de gouvernement

MARCH 10/44

The McGill Architectural Department will have an exhibition on October 15 to 23 consisting of work from the staff and pupils in this department which is under the direction of Prof. John Bland. At the same time the Montreal Amateur Photographers Club will hold its third all Canadian Salon Photography at the Gallery. The Royal Canadian Academy will hold its bi-annual exhibition November 8. The tentative date November 8.

The valuable collection of mezzotints which has been on display at the gallery for some time and which were presented to the Art Association by the late J.W. Cook, C. and Mrs. Cook, are now on taken off view. Dr. Charles F. Guthrie, president of the Association, said today.



# "Cinq siècles de peinture hollandaise"

Le portrait — Franz Hals, Rembrandt

S'il est un genre de peinture qui, en Hollande, ne connut pas de déclin, c'est assurément le portrait: ce qui explique le nombre relativement considérable de portraits de la collection de l'Art Association. La manie de transmettre ses traits à la postérité n'est pas uniquement vanité de grands seigneurs et de puissants capitaines; les bourgeois enrichis dans le commerce ou le négoce ne se croient pas de moindres titrés à se survivre, eux, leurs épouses et leurs enfants. A l'époque, cette inoffensive lubie avait du moins l'avantage de donner de l'ouvrage aux artistes. Aussi, comme les commandes affluaient, ils ne tardèrent pas à devenir des maîtres dans un genre aussi difficile.

Le plus célèbre portraitiste hollandais, avant Rembrandt, est assurément Frans Hals, un grand peintre, surnommé le peintre de la réalité, mais de la réalité vue à travers le tempérament d'un humoriste. L'homme est peut-être plus amusant qu'intéressant; mais le peintre est extraordinaire. Il débuta, à 36 ans, par une série de vastes toiles représentant les banquets des archers de saint Adrien et de saint Georges où il se révéla tout entier, sinon avec cette grâce aisée et cette brillante coloration qu'il devait acquérir par la suite; mais avec cette puissance de l'artiste-né qui sait "élever la moindre scène de la vie réelle à celle du beau". Pour grand qu'on le tienne dans un genre aussi conventionnel, c'est surtout dans ses petits tableaux de chevalet qu'il se montre au naturel. Il n'y fait pas moins preuve de "férocité": seulement, comme il est libre de choisir ses modèles, il va les chercher, lorsque les gens de la haute lui en laissent le loisir, dans les classes populaires: il va même les ramasser dans la crasse et le ruisseau. Car ce qu'il aime à peindre, c'est le boire, la bonne chère, le plaisir: il prend ainsi sa revanche sur le puritanisme qui condamne à l'hypocrisie tout un peuple qui aime la rixe, la beuverie et les kermesses. Un grand éclat de rire retentit dans ces œuvres brossées à larges coups et débraillées parfois comme les individus qu'elles nous présentent. Tout le monde y rit plus ou moins et chacun à sa manière, franchement, tristement, fourbement, royalement, du coin de la bouche ou à pleine gorge. Et cela est si vrai qu'on a pu dire qu'avec ses seuls tableaux on pourrait illustrer une monographie du rire.

L'accueil était de verser dans la trivialité; mais Frans Hals fut sauvé de cette faute de goût par la connaissance approfondie qu'il avait de son métier et le respect qu'il avait de son art. En effet, il ouvrait ses tableaux avec une conscience et une probité qui l'apparentent aux peintres mystiques. Qui a jamais pu comme lui rendre avec des couleurs la vivacité d'un regard, l'incarnat ou la pâleur d'une lèvre, le réseau de rides à l'encoignure des yeux ou à la commissure de la bouche, le tuyaut d'une coiffe ou d'une fraise empesée, la souplesse d'une dentelle, les feux d'un bijou, le miroitement d'une robe de drap ou d'un justaucorps de velours noir, le luisant d'un meuble vernissé et poli par les ans, l'éclair accroché à une aiguë ou au pommeau d'une épée? Chaque tache que pose sur la toile son pinceau magique crée de la vie ou allume de la joie. Incontestablement, Frans Hals était le plus grand maître de l'Ecole hollandaise, s'il n'y avait pas Rembrandt... mais il y a Rembrandt. Contrairement à Rubens qui fut le plus flamand des Flamands, Rembrandt est le moins hollandais des Hollandais. Il est la contre-partie des tendances et des affinités que l'on remarque dans les nombreuses personnalités qui illustrent son temps et son école. Sans doute, lui aussi — car il faut vivre — brosse des paysages, fait des portraits, dessine des scènes d'intérieur, voire des moulins aux ailes tournoyantes; mais il ne se résigne pas à toujours évoluer dans le cercle étroit de la convention et de la routine. Il y a la terre défendue de la légende et de l'histoire dont il veut, à son tour, à l'instar des maîtres italiens, explorer les avenues, dût-il encourir les foudres de son entourage. Et il ouvre la Bible, moins pour y chercher des motifs de croire que pour y découvrir des sujets de tableaux. Et voilà que ce misanthrope exilé de l'idéal, avec les pauvres éléments que lui fournit le cadre banal dans

lequel s'écoule sa vie, compose, comme l'avait fait Raphaël dans les "loges" du Vatican, les pages d'un nouvel Evangile qui ne parle pas qu'à l'intelligence, mais qui s'adresse directement à la sensibilité humaine. Sous le Dieu, il nous montre le thaumaturge qui console, guérit ou ressuscite; évangile pour les pauvres et les humbles que reprendront, au XIXe siècle, les Van Hude, les Brown et les Béraud. Mais cette révolte de l'idéaliste, prisonnier de son milieu, était vite supprimée au profit du réaliste qui assurait la pitance quotidienne. Alors, fermant sa fenêtre ouverte sur le rêve, il se condamnait aux besognes traditionnelles de son école et il exécutait des portraits qui sont des chefs-d'œuvre de vérité. Cependant, en dépit de sa bonne volonté à copier son modèle, il ne peut s'empêcher d'imaginer, d'idéaliser, comme le fait le compositeur qui de la plus banale mélodie tire la substance de ses brillantes variations symphoniques. A défaut des notes de la gamme, il avait des couleurs.

C'est une banalité de dire que Rembrandt est un coloriste sans égal, un magicien de la lumière qui "dans de la nuit enferme de l'essence de soleil". Il est le maître par excellence du clair-obscur, plus grand même que Léonard de Vinci. Mais contrairement à ce qui se faisait avant lui, ce ne sont pas les lumières qui, se diluant graduellement dans les teintes, s'éteignent et meurent dans les ombres; mais au contraire, il semble que c'est de l'opacité des ombres que jaillit la lumière pour atteindre, par un crescendo abrupt et violent, au maximum de son éclat et de son rayonnement.

Il serait trop long de dire comment ce parti pris d'opposition des valeurs dans le lumineux se retrouve dans le groupement de ses personnages et ses mises en scène. Son art est fait de de contrastes comme sa vie, comme son génie. On peut dire de Rembrandt qu'il fut guidé dans la route solitaire qu'il s'était tracée par "cette clairvoyance propre aux cerveaux illuminés par leurs intuitions" (Taine). Tous ses tableaux et ses eaux-fortes sont consumés d'un foyer ardent que j'appellerai l'âme des choses et qui n'est toujours que la somme de rêve que nous leur prêtons.

Admiré dans le monde entier, Rembrandt occupe une place d'honneur dans tous les musées. Qui en contemplant ses ouvrages se souvient de l'agitation, de l'inquiétude, des déboires, même du débraillé de sa vie? L'artiste est si grand qu'il fait oublier l'homme. Parmi les primitifs d'une si naïve candeur, les Italiens magnifiques d'intelligence, les Espagnols vibrants de passion, les Flamands fous de luxe, parmi les Botticelli, les Raphaël, les Vélasquez et les Rubens, il fait figure d'un chevalier qui n'a combattu pour le compte de personne autre que lui-même: ce qui explique sa solitude. Contrairement à ses illustres rivaux si accueillants, pour ainsi dire debout au bord de leurs toiles, campés dans un décor d'apothéose, il semble qu'il cherche à se dissimuler, à se dérober dans l'ombre de ses tableaux pour mieux échapper à l'indiscrette curiosité. Il ne vient pas à nous, comme les autres; il faut l'aller chercher, le tirer de sa retraite et encore se défend-il de toute confiance. Il est énigme, il est mystère. C'est peut-être le secret de l'admiration qui lui est vouée. Même sa *Ronde de nuit*, la plus célèbre de ses œuvres, n'est aussi impressionnante que parce que les personnages issus de sa pensée sortent, comme lui, de la nuit pour faire triompher une tache de soleil ou pour immortaliser une minute de vie et de beauté.

Voilà le régal sain et savoureux auquel vous êtes conviés: il n'est personne possédant quelque culture qui dédaignera, j'en suis sûr, d'en aller prendre sa part. Non seulement en passant d'un chef-d'œuvre à un autre vous accomplirez, sans les ennuis ordinaires du voyage, ce que l'on nommait autrefois "son tour de Hollande", mais vous recevrez, peut-être sans vous en rendre compte, une magnifique et instructive leçon de géographie humaine.

J.-B. LAGACE, D.U.

MONTREAL MATIN, QUE.  
2 MARCH 9/44

## Ouverture ce soir de cette Exposition de peintures

Le 9 Mars à 8 heures, Son Excellence le Comte d'Athlone et Son Altesse Royale la Princesse Alice honoreront de leur présence l'ouverture de l'Exposition des Chefs-d'Œuvre de la Peinture "Cinq Siècles d'Art Hollandais".

Voici la liste des jeunes filles qui vendront des programmes à cette soirée: Mlles Marie Bay, Virginia Beatty, Mesdames Guy Beaudet et Jacques Dussault, Mlles Hélène Bérard, Solange Bibaud, Monique Bohn, Louise Braie, Renée Casgrain, Jeanne Côté, Jean Daniels, Trinetta Daniels, Virginia Dobson, Yolanta Frankovska, Lysa Formaglie, Olga Gardavsky, Andrée Gariépy, Sophie Giesos, Cynthia Gordon, Grace Gibbs, Marie Gravel, Myriam Hoyne, Helen Jacob, Athéna Kipures, Yvette Langevin, Marjolaine LaSalle, Régine de Linière, Louise Myette, Elsie Nelson, Nicole Raymond, Hanna Pawlikowska, Jac-

queline Perron, Joan Philpott, Elga Popov, Madeleine Poanaska, Beth Rankin, Zita Rasmussen, Françoise Robert de Roumefort, Lillian Savage, Stephanie Sliand, Jeanne Steen, Madeleine Steen, Annette Stevenson, Marie-Louise Svenningson, Anita Tenser.

MONTREAL LE DEVOIR, QUE.  
3 MARCH 11/44

## Les Amis de l'Art

Tel que déjà annoncé, l'association met à la disposition des élèves des billets de groupe pour l'exposition de peinture hollandaise tenue à la Galerie des Arts. L'Association espère que tous ses membres profiteront du grand avantage qu'il leur est offert, et dont le but est d'aider les enfants des peuples opprimés.

Mardi, à l'Auditorium du Plateau, concert du Quatuor Alouette, sous la direction de M. Oscar O'Brien.

Jeu 23 mars, aussi au Plateau, débat présenté par la Société des tournois oratoires: "Hypocrisie, homme ou femme".

(Communiqué).

Au profit des enfants des pays occupés

# Brillante inauguration de l'exposition d'art hollandais

Ce fut au milieu d'une foule élégante, représentant l'élite de notre métropole, que s'est ouverte, hier soir, à la Galerie des Arts, en présence de Son Excellence le comte d'Athlone et de la princesse Alice, l'exposition d'Art hollandais organisée au profit des enfants des pays occupés.

Les organisateurs de cette exposition nous permettent de jeter un coup d'oeil sur cinq siècles d'art hollandais. Si on est loin d'avoir recueilli la totalité des chefs-d'œuvre des grands peintres hollandais qui se sont imposés au cours de cette période, l'ensemble offre néanmoins un intérêt de toute première importance, un intérêt qui mérite d'être signalé. C'est la première fois, croyons-nous, qu'une telle exposition se tient dans la métropole du Canada. Ceux qui ont visité les musées d'Amsterdam, de Bruxelles, de Gand, d'Anvers ou le Louvre à Paris trouveront certainement qu'il manque de belles pièces et que les plus grands chefs-d'œuvre des XVIIe et XVIIIe siècles, entre autres, ne sont pas là. Mais il ne faut pas oublier les circonstances que nous traversons et toute la difficulté qu'il y a eu à grouper une telle variété et un aussi grand nombre de pièces de choix, dont la plupart sont d'une incontestable valeur. Seulement, et on peut insister sur ce point, jamais les Montréalais n'ont eu l'occasion de voir réunie chez eux une collection d'une si grande et si belle qualité.

Le 1er salon, où se trouvent grouper les primitifs (XVIe siècle environ) est le plus typiquement hollandais de tous. On ne sent pas encore, comme dans les autres salons, où se trouvent exposés les œuvres des peintres des siècles suivants, une influence qui, si minime soit-elle, n'en est pas moins marquante.

L'art flamand n'est pas l'art hollandais est-il besoin de dire, bien que l'on veuille souvent classer ces deux écoles ensemble. Rubens, par exemple, est un authentique flamand du Sud et son influence est incontestablement visible chez certains peintres hollandais du XVIIIe siècle. On sent également une touche espagnole nettement prononcée et même certaines peintures évoquent l'école italienne contemporaine et même antérieure. Mais ces influences ne nuisent en rien à la perfection des tableaux; au contraire, car les peintres hollandais ont su en tirer le meilleur profit.

Les Van Gosh sont particulièrement nombreux dans le salon du XIXe siècle. Encore ici, on ne peut pas dire que ce peintre d'un réel génie soit nettement et typiquement hollandais. Ses tableaux sont nettement caractéristiques; couleur vive et riche par laquelle l'auteur exprime l'intensité de ses impressions de grand artiste.

Quand à la salle où sont groupés les modernes, on ne peut pas réellement en dire de bien. Il n'y a là rien de transcendant et les plus belles peintures ou les plus beaux portraits n'appartiennent pas à cette école dite moderne.

Quoi qu'il en soit, jamais nous n'avons eu, répétons-le, l'occasion de voir à Montréal une exposition d'une telle envergure et d'une telle importance. Elle est à visiter et on ne peut le faire entièrement en une soirée. Certains détails nous échappent et on ne peut n'en rapporter qu'une vue d'ensemble, qui, comme celle d'hier, s'avère excellente.

## INVITES

Parmi les invités d'honneur qui assistaient hier soir à ce gala se trouvaient le Dr Ch-F. Martin, président de l'Art Association, qui souhaite la bienvenue aux visiteurs vice-royaux; S. H. le maire de Montréal, M. Adhémar Raynault, le secrétaire de la province et Mme Perrier, le juge et Mme Pierre-F. Casgrain, M. le marquis de Linière et Mme Linière, Mme Clarence Gagnon, M. Alfred Pellan, M. et Mme Jacques de Tonnancour, Mme

Alfred Paradis, Mlle Germaine Parizeau, M. et Mme Jules Bazin, M. et Mme J.-P. Cartier, M. L.-P. Lusier, M. et Mme Paul-E. Ostiguy, sir Montagu et lady Allan, M. et Mme Gerald A. Birks, M. W. B. Eackader, M. John Bland, M. Arthur Browning, l'hon. et Mme F. Philippe Brals, M. et Mme T. Brzezinska, Mlle Helen M. Buxcel, M. et Mme P. Cabric, M. et Mme De Ceuleneer, M. et Mme Murray-R. Chipman, M. Edouard Cholette, Dr et Mme C. W. Colby, M. et Mme Victor Doré, M. Huntly R. Drummond, M. et Mme P. Dupong, M. et Mme D. Edouard Dupuis, M. et Mme Philip S. Fisher, M. Guy Frégault, Mme Alan M. Griffiths, M. David, H. Gibson, C.B.E., M. et Mme Gardavsky, M. et Mme T. S. Gillespie, M. et Mme G. B. Holler, M. Elwood B. Hosmer, M. et Mme R. P. Jellet, M. Richard O. Johnson, M. et Mme Mostyn Lemis Dr et Mme Arthur Lismer, Dr G. R. Lomer, hon. et Mme G. P. Luden, M. et Mme Gordon W. MacDougall, C.R., Dr et Mme R. G. McCall, M. et Mme J. W. McConnell, M. et Mme J. Cecil McDougall, M. et Mme Ross H. McMaster, M. Chas. Maillard, M. et Mme F. Cleveland Morgan, M. H. W. Molson, M. David Morrice, M. et Mme G. A. Morris, M. et Mme Howard Murray, M. Harry A. Norton, Major-Gén. et Mme E. de B. Panet, Dr W. P. Percival, hon. et Mme J. Edouard Perrault, M. et Mme Robert W. reford, M. R. van Riemsdijk, M. et Mme Benjamin Robinson, Son Excellence et Mme D. Steen, Rev. Dr Harry Stern, M. et Mme Morris W. Wilson, M. et Mme Per Wykman, Ministre de Suède, M. G. W. Bois-sevain, chargé d'Affaires du gouvernement hollandais à Ottawa, M. et Mme J. van Stappen, Mme Suzor Côté, M. et Mme Philippon, etc.

Le comte d'Athlone avait adressé quelques mots avant de parcourir les salles en compagnie du directeur de l'Art Gallery qui lui servit de cicerone. Un autre groupe parcourut les diverses salles en compagnie de la princesse Alice. La foule élégante qui assistait à cette inauguration, s'attarda fort tard dans les salons retenus et captivés par la majesté de cette exposition.

MONTREAL MATIN, QUE.  
5 MARCH 10/44

## "Cinq siècles d'art hollandais"

Le comte d'Athlone, Gouverneur général du Canada, inaugurerait officiellement, hier soir, à la Galerie des Arts, l'Exposition "Cinq Siècles d'Art Hollandais". Cette ouverture qui marquait un des événements artistiques les plus importants de l'année réunissait le Tout-Montréal mondain.

Le Gouverneur général était accompagné de sa suite royale et de plusieurs distingués personnages de la Métropole. Avant d'inaugurer officiellement l'exposition, il a insisté sur l'importance et la portée d'une entreprise aussi grande. "Cette richesse que vous pourriez admirer sur ces murs est un vibrant témoignage de la culture et de l'esprit des vieux pays, témoignage qui nous encouragera à combattre avec plus de vigueur, de conviction, pour la défense des pays opprimés."

"Si l'Europe est aujourd'hui déchirée par la haine et la passion, il faut se souvenir avant tout que c'est de l'Europe qu'est née la civilisation dont la présente exposition est une preuve aussi émouvante que positive", dit-il.

Près de 175 tableaux, couvrant aussi bien les primitifs que les modernes, ornent les salles d'exposition de la Galerie des Arts et nous livrent toute l'histoire de la peinture hollandaise, du 14e siècle à nos jours. La présente exposition qui est unique en Amérique, sera ouverte au public pendant douze jours.





## VAN GOGH'S GACHET

Standard March 1944

DUTCH MARINE CORNELUS GUNNAMAN looks at Vincent Van Gogh's painting of Doctor Gachet who looked after him while he was a patient at Auvers-sur-Oise. Like many great painters, Van Gogh was neglected while he lived, only recognized after his tragic suicide in 1890. Now, next to Rembrandt, he is perhaps the best-known Dutch painter. For more samples of great Dutch art turn to page 18.

### Gazette Sept. 14th. 1944 PRINCESS JULIANA LEAVES CANADA.

Princess Juliana of The Netherlands has left this country, where she had lived for more than four years, and has returned to Great Britain, where she will await the final liberation of her homeland.

"I come to you to beseech your hospitality and to find safety for my two small daughters that they may be out of danger and the persecution of the enemy." It was in these words that she spoke from Ottawa to the people of Canada in a Dominion-wide broadcast in June 1940.

As she entered this country with a plea, she leaves it with gratitude. "When my country was overrun by the enemy," she said in her farewell message, "you welcomed me to your shores—when my youngest daughter was born, she was received with all the love and tenderness that only true affection can bestow."

"Now, I return to my own country, but I shall come back, many times, I hope, to renew this friendship which is stronger in my heart than I can describe."

Canadians had come to regard with pleasure and admiration this heiress to an ancient throne who lived among them with such friendliness of manner and such natural charm. Though her life was spent largely in simple retirement in her Ottawa home, she was always ready to appear on any occasion associated with the welfare of her people. Memorable among her Montreal appearances were her visit in July 1940, when she became the patroness of the Netherlands Branch of the Quebec Provincial Division of the Canadian Red Cross, and her visit last March, when she attended the exhibition of Dutch art at the galleries of the Art Association of Montreal.

There is now a deepened meaning to the words she spoke after viewing the masterpieces of Vermeer and Frans Hals and Rembrandt. "These artists," she said, "conjure thoughts of peace and sincerity of mind, of freedom and independence, of progress and achievement—things that we allied nations have had in the past and which again will be restored, let us hope and trust, in the not too distant future."

The restoration, to which she looked forward so eagerly, is now close at hand. And in the years to come the people of Canada will feel an especial interest in the welfare of the royal family of The Netherlands. For they have good reason to believe that for four years Canada was to the Princess Juliana and her children not only a refuge but a home.





Sous la direction des "Amis de l'Art", des groupes de jeunes ont le privilège de visiter l'exposition de peintures hollandaises qui se tient actuellement à la Galerie des Arts. Hier, était la première journée de visite des élèves de la Commission des Ecoles catholiques de Montréal. On voit ici M. F. Constantineau, professeur à la Commission scolaire, donnant des explications à un groupe d'élèves de l'Ecole Supérieure Saint-Viateur. On remarque également sur la photo, le Dr Arthur Lamer, A.R.C.A., l'LLB, directeur de l'enseignement à la Galerie des Arts, M. Maurice Lebel, directeur du dessin, à la Commission scolaire, Mme Hector Perrier, présidente des "Amis de l'Art", M. L.-P. Lussier, directeur adjoint des Etudes à la Commission scolaire, et Mme Urgel Mitchell. On voit également un groupe d'élèves du Collège commercial Jésus-Marie, que dirigeait Mlle Irène Sénécal. — (Photo la "Patrie").



Cette photo a été prise, hier soir, à la Galerie des Arts, au moment de l'arrivée de Son Exc. le gouverneur général accompagné de Son Altesse la princesse Alice. De gauche à droite, on remarque: le comte d'Athlone et la princesse Alice, S. H. le maire Adhémar Raynault, maire de Montréal; M. G.-P. Luden, consul général de Hollande au Canada et le Dr Charles Martin, président de l'Art Association. — (Cliché la "Presse").

## DUTCH ART EXHIBIT COVERS 5 CENTURIES

Great Masters' Work in  
Loan Collection at Art  
Association

### AIDS CHILDREN ABROAD

Primitives, Hals, Rembrandt,  
Vermeer, 30 Van Goghs  
And Moderns Are In-  
cluded in Offering

Five centuries of Dutch art presented on a scale hitherto not attempted in this city embellish the walls of the galleries of the Art Association of Montreal, the comprehensive loan exhibition, formally opened last night by the Governor-General, being for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe. Discerning local picture-lovers and collectors have always been sympathetic to painters of the Dutch School and the present occasion offers them a feast of good things ranging from a gallery full of Primitives through the 17th and 18th centuries to 30 works by Van Gogh and 31 examples by painters of today. In all the catalog lists 176 items and in this loan collection there should be ample to satisfy widely varying tastes. Whether or not the modern trends hold promise of developing painting on a plane comparable with the performances of the great days of this country's art must be a question of personal conviction, but a cursory survey suggests that the final group seems lacking in the purely national flavor and authority of the masters.

The 22 Primitives are from every angle interesting from the "Portrait of a Young Man," a silver point on prepared white paper, and "The Virgin and Child" by Dirk Bouts (1420-1475) to "The Crucifixion" by Dutch (Leiden?) painter about 1530. In the massing of figures these works are masterly and the fresh, glowing color makes it clear that these artists knew what tones to select and how to put them on. Many of these paintings are full of incident and thorough enjoyment of them comes with careful inspection. Religious subjects predominate here, though there is impressive work in portraiture by Lucas van Leyden, Cornelis Teuniz and Jan Vermeyen.

The largest canvas in the exhibition is "The Regents of the Children's Charity Home, Haarlem" by Jan De Bray, with six men in tall hats seated about a table, all posed so that their faces are visible to the painter.

By Jacob van Ruysdael are three landscapes, among them "Mill near a Canal" and "A Panoramic View with the Church at Beverwijk," another accomplished painter represented being Meindert Hobbema with "Landscape with Watermill" showing figures among trees, a man fishing while his companion stands nearby with landing net, a stretch of field with corn in stook and distant church under a cloudy sky. "Wooded landscape with Figures" has lovely passages of sunlight and shadow, noble trees and a blue sky with billow white clouds.

Painters of the 17th century are generously represented with Frans Hals (1587-1666) in the van "A Dutch Family"—a standing man, seated woman and two children nearby, goblet on table, and house and trees beyond is a striking performance in low tones, while looser brushwork and higher color mark "The Laughing Boy," a long-haired, ruddy-cheeked youngster. "Portrait of a Man Seated," the subject, clothed in black resting an arm on the back of a red chair and holding a spray of holly, glows with health. "Two Fisher Boys," an earlier work, shows the youngsters with baskets on their backs against rising sandy ground, houses and the spire of a church beyond the ridge. "Portrait of Swalmius," bearded, wearing a skull cap and holding a book, is a small panel with all the breadth and fire of the larger canvases. "Portrait of Dorothea Berek, wife of Lord of Bruchem and Nieuwaal," with long curly hair and an elaborate transparent collar is the essence of dignity, and "Portrait of a Lady," is an almost full length painting of a young woman against a dark landscape background. Making a striking pair are Andreis van der Horn and Maria Olycan van der Horn, the former in black, with a marvelously brushed-in collar, and deftly painted fawn gloves and the latter, with a lace collar of intricate pattern and pearl bracelets, holding a fan, are direct in treatment and lovely in value. From the estate of the late Sir William Van Horne come "Portrait of a Dutch Gentleman" and "Portrait of a Dutch Lady," dressed in black and both holding a glove.

Three landscapes represent Jan van Goyen—"View of Arnhem on the Rhine," "View of Rynland" and "Traffic on the Ice," while Judith Leyster, the best pupil of Frans Hals, has a self-portrait in the group of three figures called "Music Piece." Salomon van Ruysdael's skill with landscape is evident in "Scene on a Dutch River," with water pouring over rocks, house on a rocky bank and a distant ship under sail. By Aernout van der Neer is "Landscape with Figures."

### MANY BY REMBRANDT

Rembrandt is strongly represented, an impressive work being "The Standard Bearer" a man with black plumed hat and gold embroidered sash grasping the staff of a flag. Broader in treatment is a self-portrait, while greater refinement marks the handling of "Magdalena van Loo," with long curly hair, wearing red dress, a pendant and pearl necklace and holding a small dog. Typically lighted is the painting entitled "Christ," which when shown in Chicago was cataloged as "Christ with Folded Arms." "Man with a Beard," dressed in brown and wearing a black hat and white collar with cords and tassels, is characteristic in treatment, while in much the same tones are "The Head of Christ" and "The Young Rabbi," the last-named lent by the estate

of the late Sir William Van Horne. "The Philosopher" is also listed and it will give pleasure to many to again view the simple and directly painted "Portrait of a Young Woman" lent by Mrs. R. McD. Paterson. "Portrait of Saskia" shows her with a plume in her veil-covered hair and wearing a necklace and earrings, a work in higher key. "Still Life" represents Jan Davidz de Heem, a work from the collection of the Art Association of Montreal, and from the same source is "Bedroom with Woman at Harpischord," by Emanuel de Witte. "Portrait of an Old Lady" is a dignified work signed Bartholomaeus van der Helst. By Ferdinand Bol is "Girl at Window," and by Gerard Dou is a portrait of himself in his studio and "Rembrandt's Mother." By Govaert Flink, friend and student of Rembrandt, is "Saskia, the wife of Rembrandt" and the art of Gerard Terborch is represented by "The Music Lesson" in which the texture of the woman's dress is marvelously rendered, and "Sleeping Cavalier," with his woman companion drink-art in which the same qualities are evident. "Hunting Scene" is by Philip Wouwerman, and by Abraham van Beyeren is a "Still Life." A beautifully painted little work is "The Lacemaker" by Quirin Brekelen- angle interesting from the "Portrait of a Young Man," a silver point on prepared white paper, and "The Virgin and Child" by Dirk Bouts (1420-1475) to "The Crucifixion" by Dutch (Leiden?) painter about 1530. In the massing of figures these works are masterly and the fresh, glowing color makes it clear that these artists knew what tones to select and how to put them on. Many of these paintings are full of incident and thorough enjoyment of them comes with careful inspection. Religious subjects predominate here, though there is impressive work in portraiture by Lucas van Leyden, Cornelis Teuniz and Jan Vermeyen.

There are two lovely works by Pieter De Hooch—"Maid servant," a young woman in the act of carrying a jug, bowl and towel to her master who has just left his bed, a work that makes effective use of sunlight thrown on the wall of the chamber, and "A Delft Courtyard" where a woman in a red skirt drinks as a man sits enjoying his pipe. "A Lady Reading" is by Gabriel Metsu, the reader wearing a rich red bodice. It is a work of small scale with all the fine qualities that mark this painter's performances.

### TWO WORKS BY VERMEER

Vermeer's masterpiece "The Milkmaid" is back and as lovely as ever. The colors still glow in the yellow blouse and blue apron and this placid figure pouring milk into a bowl is certain to again excite the admiration of picture-lovers. "Portrait of a Young Girl," with white lace-edged collar and yellow dress, is another lovely work of small dimensions.

By Nicolaes Maes is "At The Fountain," this accomplished artist at the last big loan exhibition here being represented by a work of beautiful color—an old woman at a spinning wheel. Two marines represent Willem van de Velde, one being "Flagship and Frigates of the fleet of Admiral Van Wassenaer." There are two fine works by Jacob Ochtervelt—"The Dancing Dog" and "The Musicians" and Frans van Mieris is represented by a small work called "Lady with a Parrot." By Hendrik van der Burch is "The Terrace," with two figures as seen from an open window.

The only representative of the 18th century is Cornelis Troost with "The Fishing Party."

Better known to Montrealers are many of the men of the 19th century, the permanent collection of the Art Association and other local private collections being rich in them. There are four interiors by Bosboom, a shipping scene by Jongkind, the striking "Storm, Coast of Zealand" with beached ship, horses and carts and a massive cloud above wind-driven sea in which there is a distant sail, by Weissenbruch; a self-portrait by Josef Israels and his large watercolor "Crossing the Stream"; a good group by J. H. Maris; an example by Tholen, four by Mauve, two fine examples by Matthys Maris "He is Coming" and "The Christening" and a landscape by T. H. De Bock.

The east gallery is occupied by the works of Van Gogh which include early examples like "The Weaver," "Potatoes" and "Lemons." Thistles and carnations are the sub-

jects of one flower piece, while in his later manner is the small "Almond-tree Branch." "Wheatfield with Skylark" well suggests the flight of the bird and the play of wind in the wheat. There is a self-portrait in a soft hat and sunflowers have not been overlooked. Two pen and inks are "Harvest in Provence" and "View at Saintes Maries," a marine in oils being based on the latter. "Man with Scythe" is a black pencil drawing, and other works in oil include "La Roubine du Roi," a canal scene with bridge; "Vincent's House at Arles," with figures in the street and viaduct with railroad train passing over it; "Trinquetaille Bridge" with figures on the flight of steps; "Landscape with Rabbits," "The Olive Trees, with blue shadows on sunlit ground; "Cypresses," near which two figures walk; "The Bridge at Asnières"; "House at Auvers," "Evening," an interior with baby in cradle, a woman sewing and a man weaving a basket; "Arlesienne," a gaunt woman seated at a table—a work after a drawing by Paul Gauguin; "Garden of Daubigny" with distant houses, trees with clumps of blue blooms at their base and a flower bed in the foreground; "Stairway at Auvers," with figures; "The Farm in Summer," a portrait of Dr. Gachet; "Field under a Stormy Sky" and "Town Hall at Auvers (July 14th)."

Those exhibiting in the modern section are Altena, Ansing, van der Berg, Bolding, Colnot, Dom, Filar-ski, Franck, Gestel, van Herwijnen, Hoewij, Hordijk, Jures, Kanner-lingh-Onnes, Ket, van Konyneburg, Ernst van Leyden, Karin van Leyden, Van Loon, Maks, Mondriaan, Nicolas, Ritsema, van Tiel, Toorop, Wiegman and Wouters.

## Dans le Monde

Visite royale  
S.A.R. la princesse Juliana sera à Montréal mercredi, afin de visiter l'exposition des chefs-d'œuvre de la peinture "Cinq Siècles d'Art hollandais", qui est ouverte en ce moment à la Galerie des Arts, au profit des enfants de France, de Hollande et d'autres pays occupés, ainsi que de la Grande-Bretagne. Son Altesse Royale sera l'hôte d'honneur au dîner que donneront le consul général de Hollande et Mme G.-P. Luden, mercredi soir, au Mount Royal Club. Voici la liste des personnes invitées: M. van Tets, secrétaire particulier de Son Altesse Royale, et Mme van Tets, Mme M. Roell, S. H. le maire de Montréal, M. G.-W. Boissevain, chargé d'affaires des Pays-Bas, l'hon. et Mme Pierre-F. Casgrain, Mme Hector Perrier, l'hon. et Mme J.-Edouard Perrault, l'hon. et Mme F.-Philippe Brais, sir Montagu et lady Allan, M. et Mme J.-W. McConnell, M. Huntly-R. Drummond, le Dr et Mme Charles-F. Martin, Mme Norman Bohn, M. et Mme J.-Cecil McDougall, M. Richard-O. Johnson, le Dr Slotemaker de Bruine, directeur du Centre d'Information des Pays-Bas à New-York, M. et Mme J.-Edouard Dupuis, le capitaine Jonkheer, A.-W.-G. van Riemsdyk et Mme Riemsdyk, Mlle Helen Buzzell, M. et Mme Benjamin Robinson, M. J. van Stappen, directeur du bureau d'Information des Pays-Bas à Montréal, et Mme van Stappen, M. Eric Reford et Mlle P.-M. Hage.

## "LES AMIS DE L'ART"

Les jeunes de moins de 16 ans qui désirent former des groupes pour visiter l'exposition hollandaise, sont priés de communiquer avec l'Association pour qu'une heure spéciale leur soit assignée, ainsi qu'un professeur-guide. — Ils peuvent aussi se procurer des catalogues à nos bureaux.

Vendredi soir au théâtre St-Denis, concert conjoint de Suzette Forgues, Irène Moquin, Jean Danse-reau, Noël Brunet, La Petite Matrise, le Quatuor Allouette, et l'orchestre à cordes de Jean Deslaun- riers, au pupitre, M. Wilfrid Pel- lier.

4c

Mtl Star, 10 03 1944

### Doesn't Like the Two Art Juries Principle

Sir,—The Star is to be congratulated upon publication of letter signed "Baffled" (March 6th) regarding the extraordinary "two jury" innovation of the Montreal Art Association at the Sherbrooke street gallery.

The lack of aesthetic principle in creating two juries—one "academic," the other "modern" and having the unfortunate artist and intending exhibitor "choose his poison" is rather absurd.

Surely today it is generally accepted that the "academic" Rembrandt and the "modern" Cézanne were both great artists. Yet both were repeatedly reviled by patrons and critics during their respective lifetimes—

As a suggestion it might be amusing if the two eminent juries were to be properly mixed, thereby creating untearable juries—the chosen pictures making everybody happy. "B. Colenné."





Le gouverneur général du Canada, le comte d'Athlone et Son Altesse Royale, la princesse Alice, photographiés quelques instants avant l'ouverture officielle de l'exposition "Cinq siècles d'art hollandais", hier soir, à la Galerie des Arts.

# L'inauguration du salon hollandais a été faite avec éclat hier soir à la Galerie des Arts de Montréal

Une foule nombreuse et élégante se presse dans les galeries au moment où Son Excellence le gouverneur général le comte d'Athlone et Son Altesse Royale la Princesse Alice inaugurent le salon. Une exposition unique pour Montréal

C'est en présence d'une foule élégante, composée de représentants du monde diplomatique, artistique, industriel, financier, et de diverses associations à buts culturels, qu'a été inauguré hier soir par Son Excellence le gouverneur général du Canada, le comte d'Athlone et la Princesse Alice, le salon hollandais qui restera ouvert jusqu'au 9 avril prochain.

Le recensement de cet événement unique dans les annales montréalaises seront versées au profit des enfants des pays occupés. Les chefs-d'œuvre que les invités à l'ouverture de l'exposition ont pu admirer hier soir, proviennent des musées et collections particulières de toutes les parties du Canada et des Etats-Unis plusieurs de ces tableaux uniques ont été transportés en Amérique afin qu'ils échappent aux prises de nos ennemis.

Leur valeur globale se chiffre dans les millions de dollars. Quant à leur valeur intrinsèque, elle est également immense. Les meilleurs portraitistes hollandais figurent à cette exposition dont Vermeer, Rembrandt, Hobbema, Vermeij, Jean Van Scorelm, Van Gogh et d'autres. Les tableaux de ces maîtres couvrent les murs de toutes les salles de l'étage supérieur de l'immeuble de l'Art Association. Plus de soixante peintures y sont représentées. Le salon s'intitule, cinq siècles d'art hollandais.

A 8 h. 45 exactement Son Excellence le gouverneur général et Son Altesse Royale la princesse Alice, firent leur entrée à la galerie, précédés d'une garde d'honneur de la gendarmerie royale. Après une brève visite à la bibliothèque de l'immeuble où les officiers de l'Art Association ont fait les honneurs de la réception, la suite vice-royale est montée vers les galeries supérieures. Dans le grand escalier d'honneur, avaient pris place des cadets de l'école du Plateau et en avant d'eux, des enfants de diverses nationalités alliées, revêtus des costumes de leur pays respectif ce qui ajoutait au spectacle d'une cérémonie déjà très brillante et haute en couleur. Trois enfants l'un représentant l'Ecosse et un troisième la Croix-Rouge nationale ont accueilli le comte d'Athlone et la princesse Alice au haut de l'escalier.

Dr Martin  
Ch-F. Martin, président

## Le comte d'Athlone

Prenant la parole peu après, en cette magnifique circonstance, Son Excellence le comte d'Athlone a déclaré que quand la présente guerre sera terminée les nations victorieuses devront agir comme les gardiens de la civilisation européenne jusqu'à ce qu'elle soit en mesure de reprendre son cours normal et non pas comme des dictatrices de l'Europe et de sa forme de vie. Pour cela, il faudra l'utilisation d'une judicieuse politique et une distinction bien nette entre ces divers devoirs. Une exposition comme celle que nous inaugurons ce soir nous rappelle vivement que cette petite extension de l'Asie qui s'appelle l'Europe, déchirée par la guerre, la haine et les passions, affamée, est quand même la source de tout ce que nous connaissons de beau dans la civilisation, dit-il.

Nous manquons l'influence vivante de l'Europe, sa vibrante influence. Cependant, nous croyons qu'elle contient la promesse d'une nouvelle vie et qu'avec un peu de soin et de patience, cette nouvelle vie, cette promesse, sera une fois de plus remplie. Voilà un devoir et une responsabilité que le monde en général et que nous qui habitons de ce côté-ci de l'Atlantique ne pouvons prétendre ignorer. Ainsi, en contemplant les superbes œuvres d'art qui sont accrochées à ces murs, comprenons la force et le symbole qu'elles représentent. Promettons que l'inspiration qui nous les a valuées soit ressuscitée de sorte que les beaux arts qui fleurissent dans la paix puissent émerger avec plus de force de la fournaise de la guerre.

A ce moment le gouverneur général déclare le salon ouvert et la foule envahit les diverses salles à pour la suite dans la salle de bres.

ST. THOMAS TIMES-JOUR. ONT. MARCH 10/44

A loan exhibition of great paintings, covering five centuries of Netherlands art opened Thursday night at the Art Association of Montreal under the patronage of the Earl of Athlone and Princess Alice and Princess Juliana of the Netherlands.

MONTREAL PHOTO JOURNAL, QUE. MARCH 10/44

Son Altesse Royale la princesse Juliana rehaussera de sa présence de l'éclat de l'ouverture de l'exposition des Pays-Bas et Mme G-P. Luden, le mercredi 22 mars, au club Mont-Royal. A l'issue du dîner, la princesse Juliana se rendra à la Galerie des Arts où elle visitera l'exposition des chefs-d'œuvre de peinture "Cinq siècles d'Art hollandais".

## La Vie sociale

### A la Galerie des Arts

La présence de Son Excellence le gouverneur général du Canada et de Son Altesse Royale la princesse Alice à l'ouverture de l'exposition des chefs-d'œuvre de la peinture "Cinq siècles d'art hollandais", hier soir, à la Galerie des Arts, ajoutait à l'éclat de cet événement artistique qui se prolongera pendant un mois. On se rappelle que les bénéfices de cette exposition seront versés en faveur des enfants d'Angleterre, de Hollande, de France et des autres pays occupés. A leur arrivée le comte et la comtesse d'Athlone furent reçus par le Dr Charles-F. Martin, président de l'Art Association, et Mme Martin ainsi que par Mme Norman Bohn, secrétaire honoraire du comité. Escortés de sir Shuldham Redfern, de Mlle Vera Grenfell et du lieutenant l'hon. Ernie Chatfield, R.C. N.V.R., membres de la suite vice-royale, et accompagnés du Dr J.-W.-A. Hicks et de Mlle Mabel Hickson, Leurs Excellences se dirigèrent vers la bibliothèque où étaient réunis les invités d'honneur et les membres de l'organisation. A l'issue d'une courte réception, les hôtes vice-royaux gravirent le grand escalier d'honneur où de jeunes réfugiés en costumes nationaux formaient une haie puis se rendirent dans les salles de l'exposition. Le petit Louis Hollandier, a. nom des enfants de Hollande, offrit alors une gerbe de fleurs à la princesse Alice.

Son Altesse Royale portait une robe de tulle cyclamen brodée de paillettes de même ton et une parure de perles et de diamants. Mlle Vera Grenfell, sa dame d'honneur, était en robe de satin blanc filleté d'or avec touche de velours vert. Mme Martin portait

une robe de crêpe noir avec broderie turquoise et Mme Bohn: une robe de crêpe blanc avec les insignes, en miniature, de la Légion d'honneur de la Couronne de Belgique.

Mme G.-P. Luden, femme du consul-général des Pays Bas portait une robe de crêpe mat noir avec large noeud; lady Allan: une robe de crêpe noir à corsage de dentelle argent; Mme J.-W. McConnell: une robe de crêpe blanc; Mme F.-Philippe Brals: une robe de romain noir avec touche de paillettes noires; Mme Joseph-Edouard Perrault: une robe de dentelle noire; Mme Hector Perrier: une robe de romain noir avec bandeau de marguerites; Mme J. Van Stappen: une robe de marocain noir; Mlle Van Rimsdicken: une robe de crêpe lie de vin; Mme J.-Cecil MacDougall: une robe de crêpe fuchsia; Mme E. de B. Panet: une robe de chantilly noire; Mme Philippe Roy: une robe de satin noir; Mme D.-C. Coleman: une robe de crêpe aiguë-marine; Mme Alfred Thibaudeau: une robe de velours bleu nuit; Mme Pierre-F. Casgrain: une robe de romain noir.

Dans l'élégante assistance, on remarquait: sir Montagu et lady Allan, M. et Mme Gerald-A. Birks, M. W.-B. Blackader, M. John Bland, M. Arthur Browning, l'hon. et Mme F.-Philippe Brals, M. et Mme T. Brzezinska, Mlle Helen-M. Buxel, M. et Mme P. Cabric, l'hon. juge et Mme Pierre Casgrain, M. et Mme De Ceuleneer, M. et Mme Murray R. Chipman, M. Edouard Cholette, le Dr et Mme C. W. Colby, le Dr et Mme Victor Doré, M. Huntly R. Drummond, M. et Mme P. Dupong, M. et Mme D.-Edouard Dupuis, M. et Mme Philip-S. Fisher, M. Guy Frégault, Mme Alan-M. Griffiths, M. David-H. Gibson, M. et Mme Gardavsky, M. et Mme T.-S. Gillespie, M. et Mme G.-B. Holler, M. Elwood-B. Hosmer, M. et Mme R.-P. Jellott, M. Richard-O. Johnson, M. et Mme Mostyn Lewis, le Dr et Mme Arthur Lismer, le Dr G.-R. Lomer, M. et Mme G.-P. Luden, M. et Mme Gordon-W. MacDougall, le Dr et Mme R.-G. McCall, M. et Mme J.-W. McConnell, M. et Mme J.-Cecil MacDougall, M. et Mme Ross-H. McMaster, M. Charles Maillard, M. et Mme F. Cleveland, Morgan, M. H.-W. Molson, M. David Morrice, M. et Mme G.-A. Morris, M. et Mme Howard Murray, M. Harry-A. Norton, le major-général et Mme E. de B. Panet, le Dr W.-P. Percival, l'hon. et Mme J.-Edouard Perrault, l'hon. et Mme Hector Perrier, M. et Mme Riemsdijk, M. et Mme Benjamin Robinson, Son Excellence et Mme D. Steen, le révérend Dr Harry Stern, M. et Mme Morris-W. Wilson, M. et Mme Per Wykman, M. G.-W. Boissevain, chargé d'affaires du gouvernement hollandais à Ottawa.

wa, M. et Mme J. Van Stappen. Mentionnons également parmi les autres invités: Mme J.-Arthur Mathewson, l'hon. juge et Mme P.-B. Mignault, Mme J.-Malcolm MacKinnon, M. C.-A. de Lotbinière Harwood, M. et Mme Bernard Coghlin, Mme W.-D. Lighthall, Mlle Alice Lighthall, le colonel et Mme William Leggett, Mlle Mona Prentice, M. et Mme B. Couvrette, Mme J.-C.-E. Trudeau, Mme Charles DesBaillets, M. et Mme Albert Tétrault, Mme Honoré Parent, Mlle M. MacDonald, Mme Louis Casaubon, Mlle Olive LeBouthillier, le Dr et Mme Jean Panet-Raymond, M. et Mme Gerald Ryan, M. et Mme Albert Dupuis, M. et Mme Armand Dupuis, Mlle Louise Paradis, lady Stavert, Mme J.-Leslie Hodges, la princesse et la princesse Kossatkiné-Rostoffsky, M. et Mme Henri Julien, Mlle F. Genest, etc.

M. Jean Lallemand, M. et Mme Jules Dupré, Mme Robert Adair, M. Geoffrey Maynard, Mme J.-C. Hériot, Mme Louis Gellinas, Mme Paul Bienvenu, Mme Daniel Longpré, Mme F. Leduc, Mlle C. Couture, Mme J. O.N. Gallery, le colonel E.-G. Cape, Mlle Marie Bay, Virginia Beatty, Mme Guy Beaudet, Mlle Hélène Bérard, Solange Bibaud, Monique Bohn, Louise Brals, Renée Casgrain, Jeanne Côté, Joan Daniels, Trinité Daniels, Virginia Dobson, Mme Jacques Dussault, Mlle Yolanta Frankovska, Lysa Formaglie, Olga Gardavsky, Andrée Garlepy, Sophie Glezos, Cynthia Gordon, Grace Gibbs, Marie Gravel, Myriam Heyne, Helen Jacob, Athena Kipuros, Yvette Langevin, Marjolaine Lasalle, Régine de Linère, Louise Myette, Elsie Nielson, Nicole Panet-Raymond, Hanna Pawlikowska, Jacqueline Perron, Joan Philippot, Ella Popov, Madeleine Poznanska, Beth Rankin, Zita Rasmussen,

Françoise Robert, Françoise Roumefort, Lillian Savage, Stephanie Sigmund, Jeanne Steen, Madeleine Steen, Annette Stevenson, Marie-Louise Svenningsson, Anita Tenzler,

## Dans le Monde

### Ouverture de l'exposition d'art hollandais

Son Excellence le gouverneur général et Son Altesse Royale la princesse Alice ont fait, hier soir, à la Galerie des Arts, l'ouverture officielle de l'exposition des chefs-d'œuvre de la peinture hollandaise, au profit des enfants d'Angleterre, de Hollande et de France et autres pays occupés. Leurs Excellences furent reçues par le Dr et Mme Charles F. Martin et par Mme Norman Bohn. Son Altesse Royale la princesse Alice portait une robe de crêpe lilas entièrement pailletée ton sur ton. Mme Norman Bohn portait un ensemble de crêpe blanc bordé d'or et Mme Martin était vêtue d'une robe noire. Les cadets du Plateau formaient la garde d'honneur le long du grand escalier tandis que les enfants des pays occupés, vêtus de leurs costumes nationaux vinrent à la rencontre de Leurs Excellences. Le Dr Martin souhaita la bienvenue et Son Excellence fit une courte allocution. Mlle Monique Bohn présenta à Leurs Excellences le catalogue de l'exposition. Les distingués visiteurs firent ensuite le tour des salles où les tableaux étaient exposés. Dans la très élégante assistance, qui groupait le Tout-Montréal artistique et mondain nous avons reconnu au hasard: Mme Hector Perrier, en robe de sheer noir et portant, dans les cheveux, une couronne de marguerites, Mme J. Van Stappen, en robe de crêpe noir, Mme G. P. Luden, portant une robe de crêpe noir orné d'une boucle de ruban, Mlle Van Rimsdicken robe de crêpe bourgogne, Mme J. Cecil MacDougall en robe de crêpe fuchsia, Mme Pierre-F. Casgrain, portant une robe de crêpe noir, Mme E. de B. Panet, en robe de dentelle de Chantilly noire, Mme Philippe Roy, en robe de satin noir, Mme Joseph-Edouard Perrault, robe de crêpe noir à empiècement de dentelle, Mme D. C. Coleman, en robe de crêpe aiguë-marine, Mme G. Talbot, en robe de crêpe noir et jaquette brodée de paillettes d'or, Mme Alfred Thibaudeau, en robe de velours bleu nuit garnie de dentelle, Mlle Simone Denéchaud, en robe de crêpe aiguë-marine à jaquette lamée d'argent.

## Les Amis de l'Art

L'Association met à la disposition des élèves des billets de groupe pour l'exposition de peinture hollandaise tenue à la Galerie des Arts. On espère que tous profiteront du grand avantage qu leur est offert.

Mardi, au Plateau, concert du Quatuor Alouette, sous la direction de M. Oscar

April 3rd  
Cazette  
Mrs. J. W. McConnell is entertaining informally this evening in honor of Baron Joseph van der Elst, Councillor of the Belgian Legation in New York, following his lecture on Bosch and Bruegel, in connection with the Loan Exhibition in the galleries of the Art Association of Montreal.

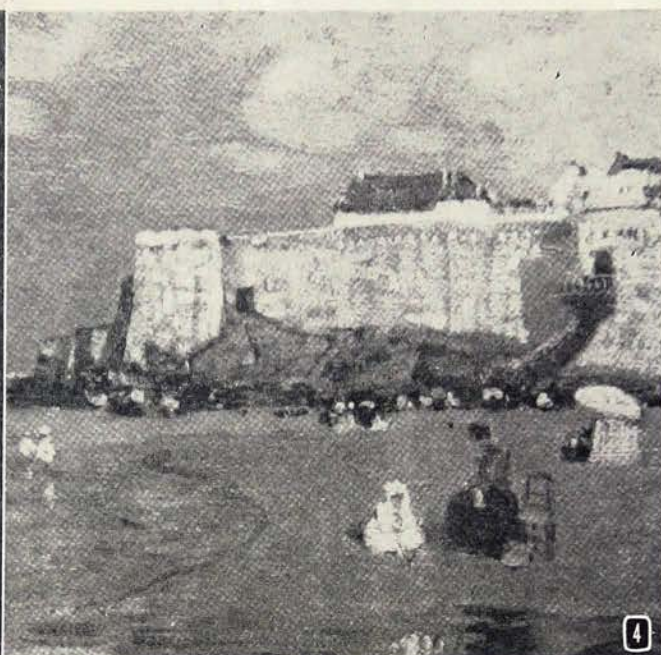


# ARTS & CRAFTS



Mary Pope





1. *La France Apportant La Foi Aux Indiens De La Nouvelle-France*, by Frere Luc.
2. *The Market Place, Quebec*, by William Henry Bartlett.
3. *The Three Misses Robinson*, by George Theodore Berthon.
4. *Beach at St. Malo*, by James Wilson Morrice.

## 300 YEARS OF

By ED VAN



NEXT to music, painting is perhaps one of the most dominant features in the reflection of the national spirit of a country. And the history of painting in a country records much of the history of the country itself.

Every development, every ripple and vibration in the social structure impinges itself upon the great art. The sufferings, the suppressions, the poverty and wealth, the depravity of human struggles, the elevation of their joys, their liberations and the tortures of their souls, all this and much, much more surges forth on canvas and on stone, marble and bronze and clay, and every nation lives its history a hundred times in its art. Every canvas that comes alive with pigments that themselves breathe life from the painter's hand, every chunk of inanimate clay that shivers with the tremulous touch of the sculptor's hands—whispers a message from the past and "is" only because of the past.

Now there is a history of Canadian painting. Painting in Canada has a history, and like the history of painting in any of the European countries, it reveals much about the history of Canada itself, in fact it is one with the history of Canada.

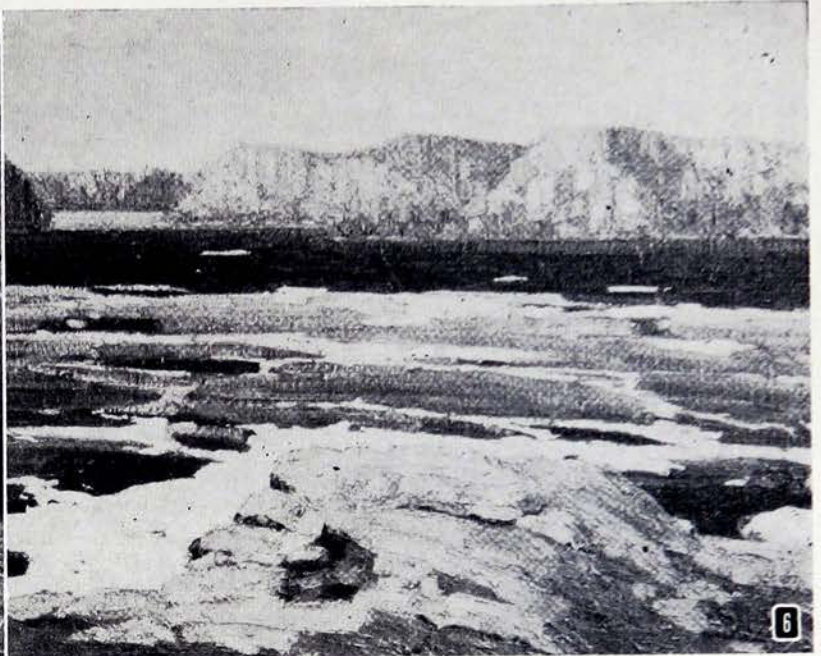
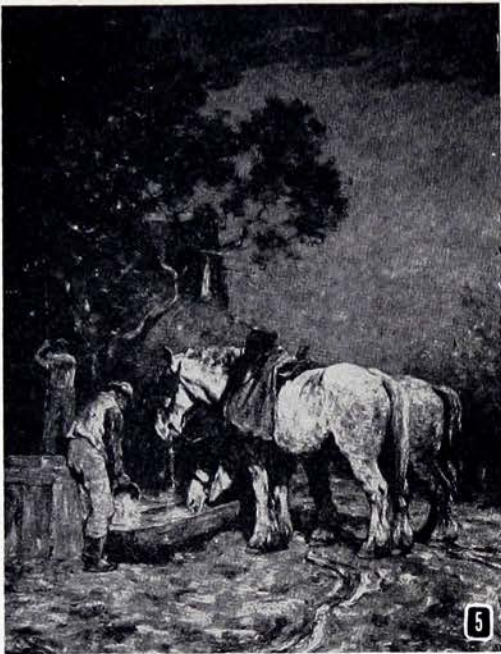
There is in Canada a peculiar psychology regarding Canadian painting. There are some among the "art lovers"

who flatly deny that Canada has a painting—there are others who, admitting reluctantly that there is a Canadian painting—hold that it is, of course, hardly worth considering as such. There are a few, however, who definitely know that there is a Canadian painting. It is these latter individuals who will, no doubt, welcome with delight the recent exhibition that visited Toronto, Montreal, and Ottawa. This exhibition proved beyond all shadow of a doubt that Canadian art does exist and has a history of a little less than 300 years.

From the beginning of the 17th century to the present day Canadian painting has undergone a continuous process of development. This development has in every respect conformed to the duty of mirroring the Canadian soul, and if one wishes a deeper contact—a more intimate view of the evolution of our country into nationhood, let him examine the history and development of her painting.

Early in the 17th century art was brought to Canada by the bishops and governors of New France, who imported painters and sculptors from the homeland. And so we observe that in its inception Canadian painting underwent a significant European influence—an influence which can still be felt after 300 years. Every attempt was made by these





## CANADIAN PAINTING

### ROOKE

artists to emulate everything that was in vogue at home (France). So serious was this attempt to transplant the French style to America that the first Bishop of Canada, François Montmorency de Laval founded a School of Arts and Crafts at Cape Tourmente in 1668. (The first school of its kind in Canada).

This first expression of art in Canada, while consciously an implement of the church, was subconsciously the stage upon which the future of Canadian painting was set. The French clergymen realized the psychological value of painting in teaching and preaching and it was natural that this first development should be confined to a large extent to religious painting and portraiture. This was the case even though there were no restrictions on the type of painting by the church.

Any one who has traced the history of painting in any country will see a parallel here; for the painting in most countries saw birth in religious expressions and the first paintings of practically every national art are ecclesiastical, in conformity with strict limitations placed upon the artist by the church. It is noteworthy to observe, however, in this analogy that while the ecclesiastical element in European painting was a result of an adherence to dictatorial demands and laws of the church, it was not so in Canada—here the first paintings, while

ecclesiastical in temperament, were not forced to be so.

It is difficult to distinguish the paintings of this first period from those of the same period in France. Frère Luc's paintings, for instance, display that same quality of exuberant light and shade as those hanging in the galleries and churches at home.

His "*La France apportant la foi aux Indiens de la Nouvelle-France*" and "*La Mère Juchereau de Saint-Ignace*" illustrate the style of this first period. Other artists of this period are Pommier, l'Abbé Hugues and Michel Dessailant de Richeterre, Paul Beaucourt, François-Malepart Beaucourt, Louis-Chretien de Heel, who are today mere obscure names and mean little to those acquainted with the real Canadian art. Many of these painters showed a lack of formal training, others definitely show the influence of such French masters as Fragonard. Beaucourt, for example went to France in 1772, and was one of the first to establish a contact with European art.

Much may be said of this first period, but as space does not permit we shall continue to the second important period.

During the years following 1760 a new development takes place. This development issues from the English-speaking settlement, whose art took the

(Continued on page 60)

5. *Horses at the Trough*, by Horatio Walker.

6. *Petawawa Gorges*, by Tom Thomson.

7. *September Gale*, by Arthur Lismer.

8. *La Robe Bleue*, by Jacques G. de Tonnancour.





# "Comfortable Furnished Room"

BUT YOU HAVE TO MAKE IT  
THAT WAY YOURSELF

By

EVELYN RUSSELL HAAS

There are so many love-birds in our Dominion today, who have become migratory in the last few years. They feather their nests for a few months in one congested city, then at a few days' notice, fly on to another crowded area and find a cosy bird house there. Unfortunately these so-called "comfortable, furnished rooms" are usually terribly drab, with dark old-fashioned furniture, ringed by a succession of tenants addicted to beer-drinking, floors impossible to polish, and curtains dating back to Grandma's hooped skirts. When the newly-wedded service man and bride, or the older-married couple both doing war-work, arrive in town and look for quarters, this is the situation that faces them. The bride thinks, "If love flies out of the window, here, it won't be a surprise to me. This would scare anything", and the aeroplane welder says, "Oh, for my little kitchen back in Saskatoon."

Now, since it is almost impossible to be happy in such an environment, you have to do something about it yourselves, as ten chances to one, the landlady will tell you with a sniff, that she can always get roomers, if you ask her for help.

The oft-mentioned chintz curtains, are, I think, the easiest and quickest way to make a great difference in your room. Get something with a green background, if possible, so that when you move again, they will blend with your next room. If your windows are small, try different lengths of curtain by pinning up the hem. Longer drapes may make your windows appear larger. At any rate make wide hems, so that you will have

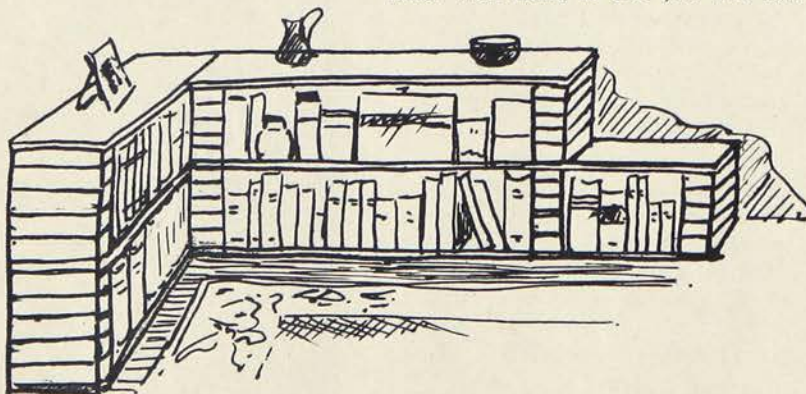
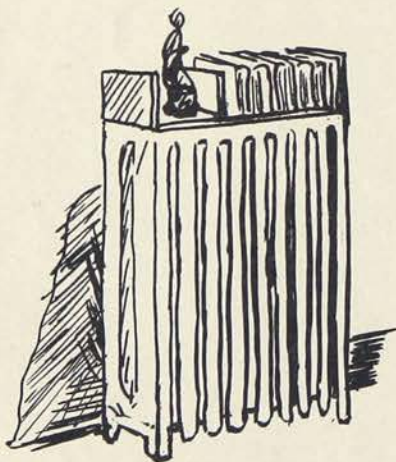
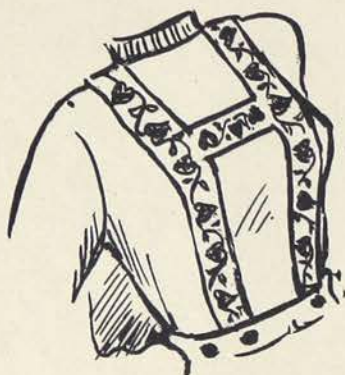
enough material, should your next home have longer windows. A sewing-machine is quicker but not at all essential for working on your curtains, and anyone can make them whether he has done any sewing before or not. Measure the width so that it is almost twice that of your window. Turn under hem half an inch, then sew down a five-inch band. Make the next row of stitching far enough way from the first so that the curtain rod will slip in very easily. Hem the bottom and you are finished. Two of these are hung at each window. When you have your curtains on the rods, you will see the reason for making them so wide. Those dirty, white blinds can be rolled right up to the top, or taken down completely, and in the evening when you pull your curtains together, there will be at least one cheery spot in the room. There are various other materials that can be used. If you can afford homespun in bright stripes, it is very lovely, or if you have not much cash on hand, print can be almost as nice. The enterprising sewer will buy a little more material and if she has a bed, make chintz frills on a spread of plain green material, or if she owns a studio couch, cover pillows and sew four-inch frills around the edges. There may be a light-housekeeping cupboard, where the grill can be hidden with a bright curtain, or some other eyesore that can be improved with a ruffle or frill.

For the bad floors, which cannot be cleaned or polished into a better appearance, there are very cheap fibre mats in most of the dime to a dollar chain stores.

Mats to cover up the beer rings can be made from plain cotton cloth by fringing the edges to a depth of an inch, then sewing around the mat to keep it from fraying any farther.

Rooms and furnished apartments seldom, if ever, have enough cupboard space. There is a clothes closet for dresses, suits and coats, a few drawers for underwear, etc., but where to put the countless personal effects, knick-knacks and books, the picture taken on your anniversary, the text books for that new course, that pretty vase, Laura sent for Christmas.

(Continued on page 49)





## 300 YEARS OF CANADIAN PAINTING

*(Continued from page 25)*

form of documentary sketches which served to inform England and the British public of the new country. Most of these artists were soldiers and amateurs, although there were a few professional draftsmen among them. Soon, however, came a stream of professional illustrators who toured the colonies and settlements, putting down on canvas and sketch pad what they saw.

At the beginning this sort of work centred around subjects of current interest to the British at home. Later we see this same movement broadening to include the whole of Canada and the life of the colonists as well as the Indians.

These painters saw Canada as only the British could see Canada, and for the most part they were only temporary residents.

Although there was a diversity of style and talent amongst these painters, their works were mainly descriptive. Their water colors resembled closely the water colors done by artists in rural England. Among some of the most significant painters of this time were Capt. J. Peachey, Major-General James Pattison Cockburn, George Heriot, D. W. Forrest and Mrs. F. W. Bayfield. There is in this second period a sub-influence, where there is evidence of the use of the somewhat more imaginative handling of subject matter. Bartlett, for instance, transforms a city square by choosing an unusual event and dramatizing and romanticizing its setting as illustrated by his "The Market Place". Among other artists of this sub-period are Lieut. H. J. Warre, whose water color "Distant View of the Rocky Mountains" is among the paintings in the Public Archives in Ottawa.

The third period of Canadian art opens with the migration to Canada of a



"Oh, how interesting! How old is she?"

"Nine months."

Pencils and notebooks flash in front of me. Hot stuff. Human interest.

Before landing at Hoboken some "shots" are made: "On the high seas." Either I hold a telescope in my hand or stare at the compass. Then we are shoved on the promenade deck, in deck-chairs where the family is grouped around me. The goat has to get into the picture, of course.

This filmstrip is for the picture-shows of cities in which I make my tour.

From now on the goat follows me wherever I go.

"Oh, Mr. Slezak, where is your goat?"

One day I announce with a trembling voice: "Dinorah is dead! I gave her too much to eat. She got sick and passed out!"

"Where did she die?"

"In Washington, in the Palace Hotel, on the 21st floor, Room 2480."

In this way I got rid of the goat affair.

\* \* \*

One day I read in the papers that I was big and strong because in my youth I went barefoot. They said that I sang in my bare feet, and that I claimed that that was good for my voice. In W. the public was very disappointed because I appeared in patent leather shoes.

Once this happened to me:

I sang the part of Othello and Mme. Alda played the role of Desdemona. Before the performance she complained of severe pains in her appendix and begged me to handle her very carefully. She said this because in the third act I had to throw her several times on the floor—lovingly.

I played the part as carefully as possible and let her slide to the ground very gently.

She could hardly sing the piece to the



number of painters early in the 19th century. They were joined by several Canadians who had returned after studying in Europe.

The appearance in the Maritime Provinces of the demand for more art was the result of the numbers of people who flocked there following the American Revolution. This was also the case in Upper Canada, where the growing numbers, prosperity and ambition of the people resulted in cultural demands. This third period had three sub-periods. The first was influenced by the neo-classic style of the early 19th century in Europe. In the portraits of this sub-period one will notice the clearly defined and posed dignity, indicating social position. This is illustrated by G. T. Berthon's *"Three Misses Robinson"*, which painting is in the possession of J. Beverly Robinson of Toronto. Other painters who are worthy of note in this period are T. Hamel whose *"Portrait De L'Artiste"* hangs in the Musée de la Province de Québec. William von Moll Berczy and Nelson Cook also made noteworthy contributions.

The second sub-period of the third period artists continued to paint the Canadian scene within the limitations of the traditions of British landscape painting, in which most of them were highly trained. Some of the artists of this period were William Armstrong, whose *"Thunder Cape"* is in the private collection of William Coverdale, and James Duncan, Alfred Holdstock, Allan A. Edson, Daniel Fowler.

The third sub-period of the third period swings back to a decidedly European taste. We have a German influence here in Jacobi's painting in meticulous detail. The work of Paul Kane shows the influence of the studies in Europe and the paintings of Krieghoff are characteristic of the Dusseldorf School and Dutch genre painting.

The fourth period was ushered in by a stream of newcomers, many from Great Britain. It was during this period, in the year 1872, that the Ontario Society of Artists was founded. And in 1880 at the suggestion of the Governor-General, the Royal Canadian Academy was also founded.

The great advantage here lay in the fact that these schools conducted classes in art instruction which were among the first attempts in Canada to train our own artists. This new generation of native-born painters was to have a decided influence on the future of Canadian art.

While many of these painters began to go to Europe or U.S.A. to complete their education and it was inevitable that they would bring with them current European trends, they nevertheless began to rival prevalent British influences.

This fourth period saw the introduction of a new characteristic — naturalism. Canadian painting was at this time bombarded by influences of numerous European schools. For instance, the Barbizon School in France, the Dutch school and the British school of portraiture, which had become the fashion of the day, were all instrumental in the strange many-sided characteristics of the period. Walker, for instance, was called the "Canadian Millet".

Other painters of this period, William Cresswell, John A. Fraser, Paul Peel, and William Jefferys all felt the multiple influence of these European schools.

Near the end of this period a new characteristic was introduced from Europe — impressionism. Painters such as Suzor-Cote, Cullen, and Morrice, whose *"Beach at Malo"* hangs in the galleries of the Art Association, Montreal, were instrumental in this new development which they found more particularly adaptable to their own ideas of the Canadian scene.

The fifth period is regarded by many as one of the most significant and powerful development period in Canadian art.

At the beginning of the fifth period when Paris was the world centre of art Canadian painters began to experiment for the first time in a freer style of color combinations. As the result of this experimentation, the general public, when

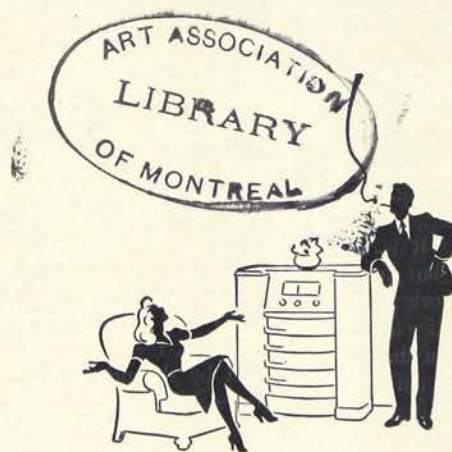
confronted with their paintings in exhibitions regarded them with distaste.

The first move towards recognizing these artists was made in 1914-1918 by the government in the form of commissions for war records. The public however, did not show their recognition until later.

During this period, the provincial governments began to set up art institutions in an effort towards educating the public in the real spirit behind Canadian painting. The granting of scholarships and the holding of exhibitions did much in the way of furthering this national spirit. It is in this period that we see meticulous detail giving way to new interests. The richer texture and poetic rhythm make themselves evident in the broad, grand style in Horatio Walker's *"Horses at the Trough"* which hangs in the galleries of the Art Association of Montreal. The works of Clarence Gagnon also show this tendency of richness in color.

During the Great War a group of painters emerged who regarded the academic tradition as hollow, and looked for a powerful means of expressing their love for Canada. Rich colors and highly decorative patterns of composition were the chief characteristics of their work.

It was during this period that the Group of Seven was formed. It was



"Doesn't his voice just 'send' you?"

"Not as much as a Sweet Cap"

**SWEET CAPORAL CIGARETTES**

"The purest form in which tobacco can be smoked"





this group which, with Tom Thomson who died in 1927, gave something to Canadian art that reverberated all over Europe and America. All who are acquainted with Canadian art know the history of this brave little group who in the face of searing criticism and ostracism painted their souls into their canvases and honored also the soul of Canada.

This was the first distinctive Canadian art movement to exist. In Tom Thomson's "*Jack Pine*" we have portrayed all the vivid, robust and powerful elements of Canadian landscape. Other paintings by Thomson just as authentically Canadian were the "*Petawawa Gorges*", the "*West Wind*", etc.

Another member of the Group of Seven, Arthur Lismer, who was at one time principal of the Ontario College of Art, also portrays in his paintings this distinctively Canadian atmosphere as do Carmichael, MacDonald, A. Y. Jackson, and others.

Later we have Franz Johnston who, while not a member of the original Group of Seven, is directly influenced by their work.

We find in the sixth period that Canada has acquired a definite national consciousness. This was partly due to the part that she played in the Great War. There was now a great demand for painters as teachers, illustrators and designers in commercial work. However, in spite of this demand, conditions had not changed for the better. For while the value of painting was recognized by a limited few, and by art galleries and museums, there was hardly any general demand for their painting. This was true not only for painters but for sculptors and for architects. It was also true not only for Canada but for the whole western world. However, during the nineteen-thirties this negative tendency was softened by an increase in the desire throughout the whole country not only to see but to study Canadian paintings. Even though the public for a while forgot painting this did not deter the painters from their work. On the contrary, this indifference of the public was responsible for a very special development in painting. This was brought about by the fact that painters during this period of public indifference painted solely for themselves and their friends. This introduced a few years of definite experimentation, which resulted in extremely individualistic works. It was at this time that the Group of Seven really formulated a decisive style of representing Canada. While this is not the case with all the painters at this time, it is the case with enough of them to make this experi-

mental urge in the best sense the outstanding characteristic of the painting of this time. It is noteworthy that in the late thirties the purchase of contemporary pictures began to increase and continues to do so.

It is in this last and sixth period of the development of Canadian painting that the characteristic Canadian tendency to pattern is fully expressed. The Group of Seven in its developed phase expresses this quality and style to a perfection.

C. Louis Hind in his "*Landscape Painting*" (1924) refers to Canadian pictures in the British Empire Exhibition in an encouraging manner: "There they were, bold, decorative landscapes emphasizing color, line and pattern, giving the very look and feel of Canada—young artists painting Canada, young and superbly, through their temperaments, not literally, . . ." It is interesting too, and encouraging that the French Government invited a similar exhibition to Paris in 1927. Since that time Canadian painting exhibitions have travelled all over the world. The earlier artists of this period, Arthur Lismer, Horsman Varley, Lawren Harris, James MacDonald, A. Y. Jackson, were the real pillars of the developed Canadian style.

Hind again remarks, concerning a new development shown in the 1927 Paris Exhibition in "*Le Temps*"—"another school of young artists shows the same enthusiasm but treats in an essentially different manner the most picturesque aspects of the country—the fleeting grace of sunlight on snow, the rich and velvety coloring of autumn, the movement and life of the villages—inspires the more pleasing themes, fresher tones and assures a delicate and intelligent execution."

This new development, while without a doubt distinguished by its choice of subjects and a more fluid handling of color, lacks the emphatic mass of design shown by the original Group of Seven. Later we find that the decorative pattern is picked up and maintained but, whereas its originators worked closely together these later painters are widely scattered and their style is more varied.

Among these later painters we have Torrance Newton, Lionel Fitzgerald, Charles Comfort, Carl Schaefer, Peter Haworth, and others.

Later and current trends are serving to broaden the field of Canadian painting. Some of these trends are regionalism, which emphasizes local and regional picturesqueness, and expressionism, which is the distortion of color and form in order to achieve a more emotionally or aesthetically balanced interpretation. James MacDonald's "*Indian Burial, Nootka*",

Pegi Nicol's "*New York City*" and Charles Faucher's "*Cour d'Ecole*" illustrate some of these modern trends, and only time can determine the degree of their influence and their value to the future of Canadian painting.

We can now readily see that Canada has a history of painting and having a history—has also a future. The author has attempted to cover the field of Canadian painting from 1665 as displayed in the exhibition, "*The Development of Painting in Canada*", and to which exhibition and the booklet explaining the exhibition he is indebted for much of his information and material.

Nothing has been said of the large cross-section of non-professional artists who are making more and more of an impression upon the minds of the public. Such artists as J. R. Tate, Palmer, and the semi-professionals such as Barnes and many other as yet less outstanding painters shall without a doubt leave their mark on the future.

Canadian painting is now an established fact. It *can* and *will* take its place among the national arts of the world.

## THE NATIONAL QUESTION SOLVED

(Continued from page 13)

one nationality for the misery and destitution of another, to head off the struggle of the working people against the tsar's arbitrary rule.

Jews, Azerbaijanians, Uzbeks and people of many other nationalities were not allowed to hold government positions. The tsarist government was particularly ruthless in its policy of hate with regard to the Jews. In this respect the German fascists are worthy successors to the Black Hundreds of tsarist Russia.

Jews were confined to a so-called Pale of Settlement. They were not permitted to live in Central Russia, in St. Petersburg, then the capital, and in a number of other large cities. It may be mentioned that the Russian landscape painter Levitan, one of the greatest artists of Russia, was deported from Moscow as a Jew. Jews were not allowed to engage in agriculture. A special quota was established for the admission of Jewish children to high schools and universities, according to which the number of Jews could not exceed three per cent of the total number of students in St. Petersburg and Moscow and five per cent in other cities.

The numerous peoples inhabiting the territory of the former Russian Empire endured the double yoke of the tsarist



# Le comte d'Athlone visite l'exposition d'Art hollandais



Après avoir présidé à l'inauguration de l'exposition consacrée à cinq siècles d'art hollandais, hier soir, à la Galerie des Arts, S. Exc. le comte d'Athlone, en compagnie de son épouse S.A.R. la princesse Alice, a parcouru, comme on peut le voir ci-dessus, les différents salons de cette exposition unique en son genre. Le couple vice-royal s'est montré très intéressé et n'a pas ménagé ses félicitations au Dr Ch.-F. Martin, président de l'Art Association, et Mme Norman Bohn, secrétaire honoraire du comité de l'Exposition pour l'oeuvre magnifique qu'ils accomplissent. Cette exposition est ouverte au public qui peut la visiter pour une somme des plus modiques et les profits seront versés pour secourir les enfants des pays occupés. (Photo la "Patrie")

MONTREAL LE DEVOIR,  
QUE. MARCH 14/44

## "Les Amis de l'Art"

Les groupes à l'exposition  
d'Art hollandais

Les Amis de l'Art étant chargés d'organiser les groupes pour la jeunesse de Montréal et des environs qui visiteront la magnifique exposition à la Galerie des Arts, prient tous les jeunes de prendre note que les moins de seize ans doivent former des groupes et communiquer avec l'Association pour qu'une heure spéciale leur soit assignée, ainsi qu'un professeur-guide, car autrement ils risquent que l'on refuse de les laisser visiter l'exposition, à cause de l'encombrement des salles.

Le temps réservé aux groupes est très court, 12 jours seulement. Ces visites dirigées par des professeurs-guides ne peuvent être faites que du mardi au vendredi, de 11h. à midi et de 1h. 30 à 4h.

Il n'y a aucun guide pour le samedi matin. Toutefois, si des groupes dirigés par leur propre guide désirent visiter l'exposition ce jour-là ainsi que de midi à 1h. 30 durant la semaine, ils sont libres de le faire, mais il faut absolument qu'ils communiquent avec l'Association, où ils pourront se procurer les billets nécessaires. La Galerie des Arts exige que tout groupe qui se présente soit enregistré au préalable à l'Association au moins trois jours d'avance, autrement ils risquent d'avoir des ennuis.

En venant au secrétariat au numéro 1097, rue Berri, ou en signalant BE 2732, ils obtiendront tous les renseignements concernant l'exposition.

Comme préparation à cette visite et afin de retirer le plus de profit possible de ce "voyage à travers cinq siècles d'Art" le catalogue offert aux Amis de l'Art sera une aide précieuse.

gazette April 22/44

## Fossbender to Lecture

In conjunction with the third Montreal International Salon of Photography, to be held under the auspices of the Montreal Camera Club with the co-operation of the Art Association of Montreal at the Art Gallery from May 13 to June 4, Adolf Fossbender, F.R.P.S., F.P.S.A., will speak in the Lecture Hall, on Monday, April 24, at 8.30 p.m. on Amateur vs. Pictorialist. Mr. Fossbender conducts his own school in New York. The general public is invited.

MONTREAL LA PATRIE,  
MARCH 10/44

## A la Galerie des Arts

Son Excellence le gouverneur-général et Son Altesse Royale la princesse Alice ont présidé, hier soir, à la Galerie des Arts, l'ouverture officielle de l'exposition des chefs-d'oeuvre de la peinture hollandaise, au profit des enfants d'Angleterre, de Hollande et de France et autres pays occupés. Leurs Excellences furent reçues par le Dr et Mme Charles F. Martin et par Mme Norman Bohn. Son Altesse Royale la princesse Alice portait une robe de crêpe noir entièrement pailletée tout sur ton. Mme Norman Bohn portait un ensemble de crêpe blanc bordé d'or et Mme Martin était vêtue d'une robe noire. Les cadets du Plateau formaient la garde d'honneur le long du grand escalier tandis que les enfants des pays occupés, vêtus de leurs costumes nationaux vinrent à la rencontre de Leurs Excellences. Le Dr Martin souhaita la bienvenue et Son Excellence fit une courte allocution. Mlle Monique Bohn présenta à Leurs Excellences le catalogue de l'exposition. Les distingués visiteurs firent ensuite le tour des salles où les tableaux étaient exposés. Dans la très élégante assistance, qui groupait le Tout-Montréal artistique et mondain mentionnons entre autres Mme Hector Perrier, en robe de shear noir et portant, dans les cheveux, une couronne de marguerites, Mme J. Van Stappen, en robe de crêpe noir, Mme G. P. Luden, portant une robe de crêpe noir ornée d'une boucle de ruban, Mlle Van Rimsdicken robe de crêpe bourgogne, Mme J. Cecil MacDougall en robe de crêpe fuchsia, Mme Pierre-F. Casgrain, portant une robe de crêpe noir, Mme E. de B. Panet, en robe de dentelle de Chantilly noire, Mme Philippe Roy, en robe de satin noir, Mme Joseph-Edouard Perrault, robe de crêpe noir à empiècement de dentelle, Mme D. C. Coleman, en robe de crêpe aigue-marine, Mme G. Talbot, en robe de crêpe noir et jaquette brodée de paillettes d'or, Mme Alfred Thibaudau, en robe de velours noir garnie de dentelle, Mlle Simone Denéchaud, en robe de crêpe aigue-marine à jaquette lamée d'argent.

MONTREAL MATIN, QUE.  
MARCH 14/44

## NOS ENFANTS

### Vive la Jeunesse!

Nos jeunes ont un désir intense de savoir, de connaître, et de récolter de la vie une pleine moisson. A constater chez eux ces aspirations louables, nous nous sentons un peu amoindrie, et voudrions pouvoir dire qu'il en était ainsi dans notre temps. De plus en plus, la jeune génération fréquente les concerts, se tient à la page dans le domaine du livre. S'initie aux sciences diverses, et aime à échanger ses idées sur les sujets les plus abstraits, les plus sérieux. Les cours les plus variés se fréquentent avec une assiduité louable, et nous voyons chaque jour ce miracle se renouveler — trente, quarante jeunes cervelles qui travaillent, s'imprègnent simultanément des enseignements spécialisés les plus ardues, pour pouvoir dominer demain dans leurs champs respectifs.

### FOI DANS LA JEUNESSE

J'ai la plus grande foi en cette jeunesse laborieuse, studieuse, à qui l'étude donne encore et toujours le désir d'apprendre plus, et j'en espère un peu cette génération de surhommes qui pourrait bien produire l'avenir. J'y vois la suppression de l'ignorance et des limitations matérielles, j'y vois une vie intellectuelle intense, une existence plus rationnelle et plus ordonnée.

### A L'ART HOLLANDAIS

Pas moins de 20,000 écoliers et écolières fréquenteront par groupes ces jours-ci l'exposition "Cinq Siècles d'Art Hollandais" à la Galerie des Arts. Ces groupements seront guidés dans leur promenade artistique par des professeurs de dessin et peinture de l'Ecole des Beaux Arts, et de la Commission Scolaire, et bénéficieront simultanément d'un cours d'initiation à l'Art des Pays-Bas: brefs détails sur la vie des peintres, leurs oeuvres, les particularités du travail de chacun. En une couple d'heures, ces jeunes gens en sauront probablement plus sur la peinture hollandaise, que vous et moi n'en avons jamais su.

### PLUSIEURS DEMANDES

On nous apprendait de plus, à la Galerie des Arts, ces jours-ci, que des demandes venaient constamment de petites villes du Québec, qui envoient également des groupements de jeunes gens pour ces avantages. Vous négligerez peut-être de visiter cette exposition, mais vos enfants, vous pouvez en être assurés, ne manqueront pas d'en bénéficier. Vive la jeunesse qui semble avoir appris à vivre!

## Le moissonneur, de Van Gogh



Cette toile exposée actuellement à l'exposition d'art hollandais, à la Galerie des Arts, a été exécutée par Van Gogh d'après Millet. Ce peintre s'est souvent inspiré de dessins ou de gravures pour faire ses tableaux. C'est grâce à sa personnalité que rien ne pouvait entamer, qu'il réussissait chaque fois, avec ces apports étrangers, à faire d'admirables Van Gogh. La galerie réservée à Van Gogh comprend trente tableaux et dessins.

MONTREAL LA PATRIE, QUE.  
MARCH 10/44

## Le salon hollandais

### Il faut continuer

PAR M. LEBELLIER de SAINT-JUST

La brillante ouverture, hier soir, du salon de la peinture hollandaise, promet le succès à cette nouvelle exposition de tableaux de maîtres qui sont pour la première fois rassemblés à Montréal. Comme la première de ces expositions, celle-ci se recommande au public par sa valeur éducative et par son exceptionnel attrait artistique, à quoi vient s'ajouter le mérite de l'oeuvre de guerre secourable à laquelle seront versées les recettes.

Le comité qui a eu l'idée de ces deux expositions et qui l'a si heureusement mise à exécution a d'abord fait la preuve que l'intérêt artistique suscité par pareille initiative était suffisant, du moins dans le cas de Montréal, pour assurer amplement le remboursement des frais encourus. Cette constatation devrait l'encourager à poursuivre son oeuvre d'éducation et de vulgarisation.

Il n'y a guère d'espoir que Montréal devienne jamais, en ce qui concerne la peinture, un centre d'attraction comparable aux grandes villes européennes et américaines,

où sont fixées à demeure, dans les musées et les galeries privées, les grandes collections, rassemblées au prix de longs et coûteux efforts. Mais n'est-il pas possible que, dans l'avenir, nous accueillions encore, comme nous le faisons aujourd'hui, des expositions itinérantes et qu'il se crée ainsi, suivant un programme établi sur le plan international, des tournées qui nous amèneraient régulièrement les oeuvres des maîtres de la peinture, comme d'autres tournées nous présentent les grands interprètes de la musique?

La guerre finie, l'organisation de pareilles tournées pourrait puiser, avec l'assentiment des gouvernements, dans les grands musées d'Etat européens pour constituer des groupes représentatifs de tableaux qui voyageraient à travers le monde et iraient révéler à l'étranger les richesses artistiques de chaque nation.

Ce qui vient de s'accomplir à deux reprises à Montréal démontre que pareille initiative n'est pas irréalisable.

MONTREAL HERALD,  
APRIL 3/44

## People Attending Art Exhibition Set New Records

Nearly 59,000 persons visited the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art during the first three weeks since its opening. A new record is being made for attendance as this exhibit which is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe and will remain on view until April 9th.

Increased week-end and evening interest in the Exhibition is due largely to the work of the Industrial Committee, joint chairmen, Mr. R. O. Johnson and Mrs. Pierre Casgrain. This Committee was formed to bring to the attention of business and industrial firms the special tickets issued for the use of their employees who might wish to visit the Exhibition, but are able to do so only after business hours.

To reach these offices in an efficient manner, two members of the Research Department of Dominion Stores, Miss Mariette O'Shea and Miss Jeanne Melchers, were given leave of absence from their duties, and appointed honorary secretaries of the Loan Exhibition Industrial Committee. They sent a letter to heads of firms and organizations enclosing booklets of group tickets, and stressed the richness and greatness of the Exhibit as well as the worthy cause which would benefit from it.

The success of the appeal has been remarkable from the outset. Most firms sent cheques immediately of the price of booklets enclosed, many with a request that more be sent. Others sent cheques which included the price of booklets and added a further donation. A surprising number have since made application for more tickets at the request of their employees.

Although the group tickets may be used singly, many firms prefer to come in a body. Already 600 employees of the City Hall, with His Worship, Mayor Raynault, have visited the Exhibition, while a thousand members of the Junior Chamber of Commerce accompanied by their President, Mr. Fernand Picard and a number of guide lecturers were conducted through the Galleries.

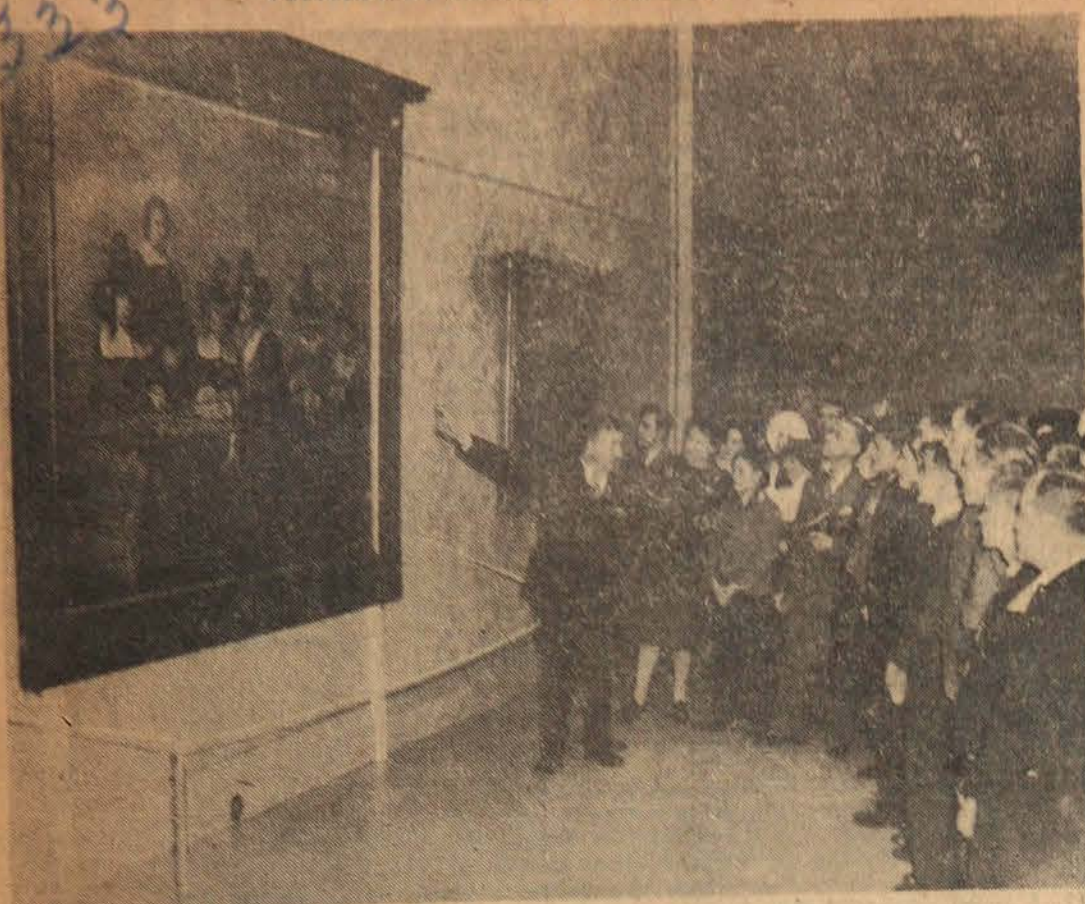
In order to accommodate visitors to the Exhibition Gallery hours have been extended. On Tuesdays and Thursdays they are from 9:30 a.m. to 10 p.m., other week-days,

from 9:30 a.m. to 7 p.m., Sundays from 2 to 6 p.m.

Industrial Group tickets are good at all times except on Mondays, which is a day reserved without groups.



### Tableaux de maîtres à Montréal



Le salon hollandais est ouvert à la Galerie des Arts rue Sherbrooke. Déjà le public a commencé de défiler devant les trésors artistiques qui y ont été exposés pour le bénéfice des enfants des pays occupés et aussi pour notre plaisir et notre instruction. Notre photographe a eu la lentille heureuse hier après-midi en croquant sur le vif cette scène qui parle par elle-même. Des élèves de nos écoles admirent "Les Administra-

teurs" de Rembrandt, une des fameuses toiles du salon hollandais. En avant du groupe, l'on remarque M. E. Sarasin qui sert de Mentor aux élèves et à sa gauche au premier rang, Mme Hector Perrier épouse du distingué secrétaire de la Province et amie dévouée des jeunes qui accompagnait le groupe visiteur. On distingue aussi au premier rang, M. Maurice LeBel de la Commission des Ecoles catholiques. (LE CANADA)

### À la fête des peintres hollandais La Bresse March 30th, 1944



C'est hier soir que Son Altesse Royale la princesse JULIANA de HOLLANDE a visité l'exposition des peintres de son pays, au musée de l'Art Association de MONTREAL. Voici la princesse et ses hôtes photographiés au pied du grand escalier d'honneur: au premier plan, de gauche à droite, la princesse JULIANA, le Dr CHARLES-F. MARTIN, président de l'Art Association; Mlle MIESJE HARTONG, qui a remis un bouquet à Son Altesse Royale; au second plan, Mme CHARLES-F. MARTIN, M. BOISSEVAIN, chargé d'affaires de HOLLANDE. — (Cliché la "Presse").



Son Altesse Royale, la princesse Juliana des Pays-Bas, visitait hier soir l'exposition "Cinq siècles d'art hollandais", qui se tient actuellement à la Galerie des Arts. Sur cette photo, on remarque de gauche à droite, M. H. van Tets, secrétaire privé de la princesse, le docteur C-F. Martin, président de l'Art Association de Montréal, qui souhaite la bienvenue à la royale visiteuse, Son Altesse Royale la princesse Juliana et M. G.-W. Boissevain, chargé d'affaires du gouvernement néerlandais à Ottawa.

### Over 100,000 Visited Dutch Art Exhibition Gazette April 21/44 Spring Show Next Main Of- fering in Galleries of Art Association

The Art Association of Montreal announces that during the recent loan exhibition of paintings, Five Centuries of Dutch Art, over 100,000 persons visited the collection.

Next event is the Art Association's 61st annual Spring Exhibition, the private view for members and exhibitors being on Friday at 9 p.m. It is stressed that no special invitations have been sent out and it is requested that those attending bring membership card.

Now being held in the Lecture Hall is an exhibition of the work of students of the School of Art and Design of the Art Association of Montreal. In connection with this event a special program of music, films and entertainment for the students, parents, friends and members has been arranged for Wednesday at 8 p.m. Presentation of awards and scholarships will be made. The exhibition will close May 1 and this will be followed by a showing of drawings, designs and models by the children of the Saturday morning and nursery groups.

### MONTREAL STAR, QUE. APRIL 3/44

**BARON Silvercruys**, Belgian Ambassador to Canada, is coming from Ottawa today to visit the Loan Exhibition Five Centuries of Dutch Art at the Art Association, now in its final week. His Excellency will attend the illustrated lecture by Baron Joseph van der Elst on "Basch and Breughel" tonight at half-past eight o'clock at the Art Gallery. Baron van der Elst, is Councillor of the Belgian Legation in New York.

### MONTREAL MATIN, QUE. MARCH 30/44

### La princesse Juliana visite l'exposition

"La pensée que dans quelques instants je pourrai voir cette collection de peintures hollandaises me remplit de joie et de gratitude — de joie parce que les tableaux actuellement exposés sont parmi les meilleurs de leur époque — de gratitude, parce que je considère que c'est un honneur pour mon pays que les écoles d'art hollandaises aient été choisies pour susciter l'intérêt du peuple canadien en même temps que pour servir la noble cause qui est la raison d'être de cette exposition", déclarait hier S.A.R., la princesse JULIANA lors de la visite qu'elle fit à la Galerie des Arts. Visiblement émue du fait que les maîtres anciens et nouveaux des Pays Bas contribueraient à soulager les enfants d'Europe, elle ajouta:

Plus que dans tout autre pays, l'école hollandaise, je crois, a symbolisé les caractéristiques d'un peuple simple, caractéristique qui, je pense, sont appréciées de tous, et qui ajoutent à la force de ces liens si nécessaires en ces temps difficiles. Vermeer, Frans Hals, Rembrandt, Mauve, Israels, van Gogh, de tels noms conjuguent la paix et la sincérité d'esprit, la liberté et l'indépendance, le progrès et la perfection, bienfaits que nous, nations alliées, avons connus dans le passé et qui nous seront rendus, nous l'espérons et y comptons, dans un avenir assez rapproché.

Après avoir terminé le discours qui précède en anglais, elle remercia en français les organisateurs de l'exposition et dit sa reconnaissance émue au public canadien qui, en si grand nombre, avait répondu au double appel de l'art et de la charité.

"Grâce à lui" dit-elle en terminant "nous pouvons espérer qu'une aide efficace puisse être portée aux victimes innocentes de la guerre".

### Private View Star Arranged April 3, 1944

The private view of the 61st annual spring exhibition at the Art Association for members of the Association and exhibiting artists will take place on Friday night, April 28.

The exhibition opens the following day and will continue until May 28.

### Deadline Nears For Art Contest

Tomorrow is the last day on which entries for the literary contest for students in connection with the recent loan exhibition of Great Paintings, "Five Centuries of Dutch Art," can be mailed. They must be sent to the Association Les Amis de l'Art, 1097 Berri street, and must not be more than 300 words in length, with the full name and address of the entrant, with grade and name of school.

Hon. Hector Perrier, Provincial Secretary, has offered \$100 in prizes, the Art Association of Montreal \$50, and Les Amis de l'Art 50 books, as well as a special broadcast in which the six best compositions will be read by their authors.

English compositions will be judged by Miss Helen M. Buzzell, supervisor of art, Montreal Protestant School Board, and Miss Eda Nelson, while teachers on the staff of L'Ecole des Beaux Arts will judge the French entries.

### Famous Painting Still at Gallery

The last picture of the recent exposition "Five Centuries of Dutch Art," to remain at the Art Association is the large painting "The Regents" by Jan de Bray, which formed the decorative background for the platform from which the Earl of Athlone delivered the opening speech and Princess Juliana spoke on the occasion of her visit to the exposition.

This painting has been en route for years. In January 1939, The Netherlands S.S. "Drechtijk," which has since been torpedoed, took it safely from Rotterdam to San Francisco where it was shown at the Golden Gate Exposition.

One of the reasons why it is still here is the difficulty involved in the shipment of a picture of these dimensions.

If the crate, which measures 10'7" x 8'8" x 12" had been one inch wider it would not have been possible to get it into the Art Gallery at all.

### MONTREAL LA PATRIE, QUE. APRIL 10/44

### Pour le concours exposition de peintures

Sous le patronage conjoint de Son Honneur le Maire de Montréal et de Mme Adhémar Raynault, ainsi que de M. Victor Doré, surintendant de l'Instruction Publique et de Mme Doré, l'Association "Les Amis de l'Art" organise un concours "Exposition de peinture".

Présidents d'honneur: l'hon. Hector Perrier, Secrétaire de la Province; Dr Charles Martin, président de la Art Association of Montreal.

Règlements du concours. — Les concurrents devront, dans une rédaction française ou anglaise, relater les "impressions" rapportées de leur visite à l'Exposition des chefs d'oeuvre de la peinture. Ils seront divisés en quatre groupes: classe A: les étudiants des universités; classe B: les étudiants des collèges classiques, filles et garçons; classe C: les élèves des 10e, 11e et 12e année du cours primaire supérieur et des high schools; classe D: les élèves des cours élémentaires et complémentaires jusqu'à la 9e année inclusivement. La rédaction ne dépassera pas 300 mots.

Les travaux terminés, chaque professeur devra remettre au directeur de chaque institution, la meilleure composition: (1) de sa classe. Chaque composition devra porter lisiblement inscrits les noms et prénoms de l'élève, l'adresse, l'année du cours et l'institution où il est inscrit. Les compositions recueillies par les directeurs seront adressées à l'Association "Les Amis de l'Art", 1079 rue Berri, au plus tard le 22 avril.

Les résultats du concours seront publiés le 11 mai, à la Galerie des Arts, à 3 heures p.m. en présence de tout le comité d'honneur, des membres du jury et du Comité de l'Association "Les Amis de l'Art".

Les textes des six épreuves classées en tête seront lus par leur auteur au poste CKAC au cours du mois de mai.

Le Secrétariat de la Province offre en prix la somme de \$100, la Art Association \$50, le Consulat de Hollande 2 volumes d'art, l'Association "Les Amis de l'Art" 50 volumes, ainsi qu'une émission d'un quart d'heure au poste CKAC pour les auteurs des six épreuves primées.

Les prix seront distribués proportionnellement entre les concurrents de langue française et de langue anglaise.



# Guides à l'exposition d'art hollandais



Ci-dessus quelques membres de la direction de la Commission des écoles catholiques de Montréal, et un groupe de guides qui expliquent aux visiteurs les chefs-d'œuvre des peintres hollandais, actuellement exposés à la Galerie des Arts. De gauche à droite, 1ère rangée: Mlle SUZANNE DUQUET, Mme HECTOR PERRIER, présidente du comité de la jeunesse étudiante pour l'exposition, M. ALFRED-F. LAROSE, président de la Commission, M. L.-Ph. LUSSIER, directeur adjoint des études. 2e rangée, dans le même ordre: MM. TREFFLE BOULANGER, directeur des études, JULES BAZIN, MAURICE LEBEL, directeur de l'enseignement du dessin dans les écoles. 3e rangée: MM. ARMAND FILION, des Beaux-Arts, HENRI JULIEN, Mes FLEURIMONT CONSTANTINEAU, J.-B. LAFONTAINE. Dernière rangée: MM. RENE CHICOINE, JEAN-CHARLES FAUCHER, STANLEY COSGROVE, MAURICE RAYMOND, JEAN SIMARD, et PIERRE NORMANDEAU, tous des Beaux-Arts. — (Cliché la "Presse").

OTTAWA LA TERRE, DE CHL  
ONT.  
MARCH 15/44

## Un cours de "perspective"

Un groupe de jeunes élèves, étudiants sous les auspices de l'Association des Arts de Montréal, s'est rendu dernièrement à la Gare Centrale du Canadien National pour suivre, sur place, un cours de "perspective".

M. J.C. Webber, chef de gare, a servi de guide à ces artistes en herbe et leur a donné des renseignements intéressants et instructifs sur le mouvement des trains, la signalisation et tout ce qui constitue un grand terminus ferroviaire. Les élèves ont été vivement intéressés par les fresques murales qui ornent les deux extrémités du grand hall et les médaillons en pierre qui apparaissent sur la façade de la gare. Ces bas-reliefs, oeuvre du capitaine Charles-F. Comfort, de Toronto, et de F. Brandtner, de Montréal, racontent l'histoire du transport au Canada.

Au cours des douze derniers mois, les nombreuses locomotives affectées au transport du matériel de guerre sur les lignes du Canadien National ont brûlé 7,500,000 tonnes de charbon, soit près du double de la quantité requise en une année de trafic normal. Une locomotive affectée au mouvement des trains dans les gares consomme en moyenne 3 tonnes de charbon en huit heures de service et une 6200, type de locomotive employée pour le transport du matériel lourd, brûle environ 9 tonnes de combustible en trois heures de service.

Il y a un petit garçon à Winnipeg qui doit un effier chandelle à un employé des ateliers de Transcona du Canadien National. M. Jacob Bay regardait tranquillement par la fenêtre de l'autobus qui le ramenait chez lui après son travail lorsqu'il vit, soudain, le petit Lyle Phillips disparaître sous la glace de la Rivière Rouge. Criant au conducteur d'arrêter immédiatement, il s'élança hors de l'autobus, se laissa glisser le long du remblai, rampa sur la glace qui cédait sous son poids, tira notre petit homme de sa périlleuse position et le ramena sain et sauf sur la route. M. Bay travaille aux ateliers de réparation de wagons à Winnipeg.

Gazette April 29/44

The Art Association of Montreal is holding its private view of the sixty-first annual spring exhibition this evening for members of the Association and exhibiting artists. Those attending are asked to present their membership cards.

61st annual Exh

## Spring Show Entries Due in Before 5 P.M. Gazette April 15/44

Today Last Chance to Submit Work for 61st Annual at Art Gallery

Before 5 p.m. today forms and pictures for the 61st annual Spring Exhibition of the Art Association of Montreal must be in the Art Gallery, 1937 Sherbrooke street west, the forms going to Mrs. A. M. Griffiths, the secretary. The show will be held from April 29 until May 28. It is stressed that no works will be received after today.

As a last moment reminder, the conditions governing the entry of works—which must go before the jury of selection—have stipulated that the works shall not have been exhibited in Montreal before, that oils, watercolors, pastels, etchings, engravings and drawings must be framed, the oils measuring not less than 16" by 20", and the watercolors not less than 16" x 20" including mat.

If sufficient subjects dealing with incidents and efforts on the home front and in the armed forces at home and abroad are received it is planned to hang them together in a War Section.

## Gazette, April 14/44 Sunday's Concert For War Services

The War Services Sunday Series concerts held at the Art Gallery on Sherbrooke street which have been suspended during the month of March, will be resumed this Sunday afternoon, April 16th. Jose Forgues, soprano, whose fresh young voice and charming programs have made her immensely popular at troop concerts, and P.O. George Falle, pianist, will be the soloists.

The concerts, which begin at 3:15 p.m. are held in one of the main galleries of the Art Association and are open free of charge to all officers and men and women of the armed forces. Afternoon tea is served to those attending immediately following the concert.

Tickets for the concerts may be obtained at the headquarters of the various units and public relations departments of each of the services.

## Expert With Camera Speaking on Monday Gazette April 21/44

Adolf Fassbender Here for Montreal International Salon of Photography Judging

Adolf Fassbender, in Montreal in connection with the judging of prints for the third Montreal International Salon of Photography and to give an address on Amateur vs. Pictorialism in the Lecture Hall of the Art Association of Montreal at 8:30 p.m. on Monday, gave up professional work in New York to take the position of head instructor of photography in the Brooklyn Institute of Art and Science, where he was the first person to teach art in photography. He has also published a book "Pictorial Artistry," which is considered one of the best books on the subject. At present he is conducting his own school in New York city, where he has taught many of the leading newspaper and professional photographers of America.

In recognition of his service to the advancement of Pictorial Photography he received the Fellowship of the Royal Photographic Society of Great Britain, a Fellowship in the Photographic Society of America and many honorary memberships in the leading clubs in America. At the present time he serves as vice-president of the Oval Table Society and is active in the Photographic Division of the Citizens Committee of the United States collecting pictures to be hung in the Army and Navy camps and hospitals.

Monday's lecture is open to the public.

## Rejected Paintings Available Monday Gazette April 29/44

Works Failing to Pass Jury May be Had on Application

Those who unsuccessfully submitted works to the 61st annual Spring Exhibition of the Art Association of Montreal and have received notices of the rejection of their entries will receive them by applying at the Art Gallery from Monday on.

In connection with the judging, a note in the catalogue states that "in every instance the selection or rejection of the contributions offered was decided by a majority of the jury".

## Prizes Awarded Star April 29/44 In Art Classes

A number of scholarships for proficiency have been awarded in the classes of the Art Association of Montreal, now known as the School of Art and Design. In the past year more than 300 adult students have attended the school's classes, and some 250 children of ages from four to 14 years, with a group of others of high school age, have attended the junior classes. Special courses have also been given for teachers, university students and many others.

In the senior courses the Robert Reford Scholarship for drawing, design and modelling is given to the highest student, Mary Fergio; the Robert Wood Scholarship for painting and modelling is shared by Rose Allison and Hubert Dubreuil. A scholarship given by the International Business Machines Co., Ltd., goes to Sheila Huskins, in the junior art school, for painting, modelling and design. In the evening courses scholarships for life drawing are given to Johnny Yamanoto and Marcel Pocher; scholarships given by the International Business Machines Co., for commercial art are won by Hy Myerson and Leo Michael Henry. Other scholarships are awarded to Ian G. Lindsay and E. P. Abell for basic design; to Geneva Jackson for modelling and to Nat Clavier for elementary drawing.

In the Junior Art School Group the following awards were made from a fund given in memory of the late Dr. F. M. Johnson: to Mary Coyle for design; Margaret Wilson for drawing and commercial art; Patricia Mooney for painting; Dawn Childerhose for painting; Anne Curil for drawing and commercial art; Eileen Bowden for painting and Virginia Welsford for drawing in the summer school.

In the Saturday Morning Class for juniors scholarships into the winter and summer sessions of the School of Art and Design are given in A. Group to:—Elizabeth Inwood, St. Paul's Academy, (first standing); Michael Shewchenko, Aberdeen School; Dorothy Gill, St. Lambert High School; Joan Berry, St. Augustine School; Edmund Reid, Westmount High School; Barbara Hodgson, Herbert Symonds School.

Awards in B Group are to: — Louise Cass, West Hill High School; Kenneth Carruthers, Montreal High School; Alexa MacLeod, Trafalgar School; Pego MacNaughton, Westmount Junior High School.

## AWARDS ARE MADE TO ART STUDENTS Gazette April 22, 1944

Films, Music, Dance Recital on Program at Art Association

With the walls of the Lecture Hall hung with examples of their work, the students of the School of Art and Design of the Art Association of Montreal accompanied by parents and friends, last night assembled for the presentation of awards and scholarships and a program of films, music and dance recital. Dr. C. F. Martin, president of the Art Association, was in the chair and the principal, Arthur Lismer, A.R.C.A., LL.D., presented the students for their awards which were as follows:

In the day courses the top standing student Mary Fergio was awarded the Robert Reford Scholarship for proficiency in drawing, design and modelling. Rose Allison and Hubert Dubreuil were awarded scholarships in painting and modelling, sharing the Robert Wood scholarship. Sheila Huskins in the Junior Art School group was awarded a scholarship donated by the International Business Machines Co. Ltd. for proficiency in painting, modelling and design.

Evening Courses: Life Drawing—Johnny Yamanoto and Marcel Pocher were awarded a scholarship.

Commercial Art: Hy Myerson and Leo Michael Henry—scholarships of proficiency, donated by the International Business Machines Co. Ltd. Basic Design: Ian G. Lindsay, E. P. Abell, scholarships of proficiency. Modelling: Geneva Jackson, scholarship of proficiency.

Elementary Drawing: Nat Clavier, scholarship of proficiency. Junior Art School Group: The following were awarded continuation scholarships into various courses from a fund donated in memory of the late Dr. F. M. Johnson: Mary Coyle, design; Margaret Wilson, drawing and commercial art; Patricia Mooney, painting; Dawn Childerhose, drawing; Anne Curil, design and commercial art; Eileen Bowden, painting; Virginia Welsford, drawing (Summer School). From the Saturday Morning Class, juniors, the following have been awarded scholarships into the School of Art and Design.

A. Group: First Standing: Elizabeth Inwood, St. Paul's Academy; also Michael Shewchenko, Aberdeen School; Dorothy Gill, St. Lambert High School; Joan Berry, St. Augustine School; Edmund Reid, Westmount High School; Barbara Hodgson, Herbert Symonds School.

B. Group: Louise Cass, West Hill High School; Kenneth Carruthers, Montreal High School; Alexa MacLeod, Trafalgar School; Pego MacNaughton, Westmount Junior High School.

These two groups are full and part time awards into summer and winter sessions.

The principal Arthur Lismer in preliminary comments said that the School of Art and Design was an old established institution under a new name. Founded over 60 years ago it has enjoyed a distinguished career of services to art students. From its studio classes had emerged many young artists whose names had become known and honored in the story of Canadian Art. Recently, the school had been re-organized under the direction of the Educational Department of the Art Association, and this was the first year of completed effort under its experimental plan of offering to artists, art students, apprentices and art workers in commercial design, a basic training in all the arts. During the session just closed, the enrollment of students had increased considerably. More than 300 adult students in the Art School, 250 children from the ages of four to 14 years, and a junior group of high school age attended the classes. Teachers' courses, training courses for day nursery teachers and camp counsellors. Extension courses in art history and modern art classes for handicapped children, and for students of McGill University, MacDonald College, University of Montreal, the staff has conducted special courses in drawing, art history, modelling and the art of homemaking.

The summer school, it was announced, will open on July 4.

## Star April 29/44 War Services Concert On Sunday Afternoon

Jules Jacob, tenor, Lise Desrosiers, pianist, and Gerald Desmarais, basso, are the musicians to be heard in the final concert of the War Services Series at the Art Gallery, Sherbrooke Street, for officers and men and women of the armed forces, tomorrow, Sunday, afternoon. The concert is to begin at 3:15 and tea will be served immediately after the concert to those in uniform and their guests in the Members' Room of the Art Association.

Mr. Jacob, well known as a member of the Lyric Trio and of the Alouette Quartet, will sing some French folk songs, an Ariette by Salvador Rosa, Dvorak's "Songs my mother taught me" and the Aubade from Lalo's "Roi d'Ys."

Miss Desrosiers, who this spring won the annual scholarship of the Ladies' Morning Musical Club, is to play music by Brahms, Liszt and Rachmaninoff.

Mr. Desmarais, who is already well known by his singing in concerts, with the Concerts Symphoniques, and in opera, will be heard in an aria by Handel and one from Mozart's "Figaro", the aria "Vision fugitive" from Massenet's "Herodiade", "O Mistress mine" by Hale and "Invictus" by Huhn.

Tickets for this concert, free of charge to service men and women, may be obtained from the public relations departments of the three services and at the headquarters of the various units in the



# 61st Spring Exhibition Star Opens in Art Gallery

April 29,  
1944

ALTHOUGH lacking much of the ceremony usually marking such events, the 61st Spring Exhibition of the Art Association of Montreal opened at the gallery on Sherbrooke street west last evening. War service and other causes forced the absence of many of the artists whose work has been enjoyed in former exhibitions and their places have been taken by the younger and newer painters. The number of works on display is considerably smaller than in any recent year but this makes it possible for the pictures to be well spaced and seen to better advantage.

Portraits are rather less numerous and less conspicuous than in former years. Alphonse Jonger shows a spirited portrait of himself at work and a fine sketch, not at all in his usual manner, of Mrs. Leo Timmins. A Sherriff Scott's rather formal portrait of C. A. de Lotbiniere Harwood; and Kathleen Shackleton's pastel of a naval officer, are also notable. Portraits are also shown by Geraldine Major Wrangel, Aline M. Banting, Oscar de Lall, Marion M. Hawthorne, Phyllis M. Percival, Frederick B. Taylor, Gunter Heymann, William W. Armstrong, Rita Briarsky, Doernbach, Fanny Wiselberg, Helen Omansky, Martha Jamieson, I. Malamud, Margaret E. Buck and Sylvia Lefkowitz.

## Notable Landscapes

Some of the outstanding landscapes are one of Lake O'Hara by Richard Jack, who has also sent two of his admirable still life pictures: a winter view on the St. Lawrence by Lorne Bouchard, two by T. H. Garside, J. C. Faucher's scenes on the Isle of Orleans, F. H. Coburn's woodsmen, and those by Paul Earle and D. I. McLeod. Among other more striking pictures of country and town are Hugh G. Jones' Dalmatian scenes, Adrien Hebert's view in the port of Montreal and city pictures by Lillian Hingston and D. M. Carille.

Others in this section are by Rita Mount, Miriam R. Holland, Archie G. Fleming, Hesill Boulbee, Sam Borenstein, Georges Delrue, Jean Langlois, Marc A. Fortin, E. A. Burton, Aileen A. Cherry, Alfred Whitehead, Ronald Kerr, Tom Wood, Marjorie W. Anderson, John D. Lowrey and Marion Aronson.

Anne Greenstein has a lively study of a group of foals, and other oil pictures and pastels are exhibited by Lieut. E. A. Goodwin, Hazel A. McLeod, Andre Bieler, J. O. Grey, Jean Simard, Jessie Rombach, Gratia Julien, Rose Wiselberg, Rene Chicoine, L. Fielding Downes, Pierre Garneau, Ludwig Flancier, Maurice LeBel, Christian McKiel, Emile Lemieux, Francoise Pagnuelo, Kathleen M. Morris, Ann Savage, Albert Rousseau, E. Heneker, Ida Huddell, Arthur Lismer, Sub-Lieut. Grant Macdonald, Severe Masse, Constance C. Wallis, Dorothea S. Nelson, Adelaide Munn, Agnes Lefort, J. Douglas Lawley, Kenneth M. Holmden, Herman Heimlich, Emma Frankenberg, and C. Luke.

MONTREAL STAR,  
APRIL 15/44

## Concert for Services On Sunday Afternoon

The Sunday concert, to be held at the Art Gallery, 1379 Sherbrooke Street, West, tomorrow afternoon for service men and women, will be given by Jose Forques, soprano, P/O George Falle, pianist, and Marie Therese Paquin, pianist. These concerts, known as the War Services Sunday Series, and organized by a committee of ladies with the support of the Art Association of Montreal, have become noted throughout the district for the quality of the entertainment provided.

In this Sunday's concert Miss Forques will sing: "O sleep, why dost thou leave me" (Handel); "La Violette" (Scarlatini); "Chanson Norvegienne" (Faurdren); "Chanson triste" (Duparc); "Le petit papillon" (Mane Zucca); "Valse de Musette" (Puccini); "Loch Lomond"; and "Comin' thro' the Rye." Mr. Falle will play: "Romance in F sharp major (Schumann); Waltz, Op. 69, No. 1 (Chopin); Clair de lune (Debussy); and Prelude, Op. 32, No. 12 (Rachmaninoff).

Refreshments will be served after the concert to all guests in uniform and their friends, and tickets are available at the various service centres. The concert is to begin at 3.15.

MONTREAL STAR, QUE.  
APRIL 22/44

## War Services Series Ends on Sunday Week

The last Sunday concert of the present season of the War Services Series will be given at the Art Gallery on Sunday afternoon, April 30th. These concerts, which are organized by a committee, with the help of the Art Association of Montreal, were begun this winter and have proved very popular with men and women of all three services. They will be suspended after the 30th until the autumn, plans are being made for resuming them then and to make them even better than they have been this season.

# SPRING EXHIBITION PRIVATE VIEW HELD

Gazette April 29/44

## 61st Annual at Art Association of Montreal Inaugurated Without Ceremony

### OCCUPIES 4 GALLERIES

### Collection Includes Typical Works by Established Painters and Entries by Younger Artists

With a private view by members, exhibitors and their friends the 61st Spring Exhibition of the Art Association of Montreal was inaugurated last night without formal ceremony. The works which number under 200 are effectively placed in four galleries and the offerings include a good representation of the younger painters.

Landscapes predominate, with a fair quota of portraits and some examples of flower painting.

"Cordwood," two men sawing logs in a sunlit and shadowed bush in winter, is the only example by F. S. Coburn, R.C.A., while Richard Jack, R.A., R.C.A., besides "Lake O'Hara" showing a stretch of water, two figures, spruces screening a cabin in brilliant sunlight with mountains as a background, also sends two fine still-life subjects. Hugh G. Jones, R.C.A., has two good works indicative of travel abroad—"On the Ombla, Dalmatia," with quaint church which two figures are about to enter, a glimpse of water and a white sail, and "Cloister, Ragusa," in which sunlight and shadow on the building and the stone seats make effective pattern. Adrien Herbert, R.C.A., has a port scene in which a ship, grain elevator and reflections figure. Arthur Lismer, R.C.A., has bright, clean color in "Northern River," and also sends two drawings—"Pine Tree," a capillary free performance, and "Nets and Gear" inspired by the sea.

Lorne H. Bouchard, R.C.A., has one example called "The St. Lawrence from Les Eboulements," a winter scene under a heavy grey sky, and Paul B. Earle, R.C.A., has a snowy landscape called "Winter Afternoon." Rita Mount, R.C.A., well suggests sunlight and warmth in "Harbor Scene, Isle Madame, Cape Breton," a schooner being unloaded at a wharf with two carts in attendance. Kathleen M. Morris, R.C.A., shows "Old Cab, Mount Royal" with the white horse resting. Andre Bieler, R.C.A., in a characteristic work of lumbermen shows river drivers resting and having lunch. Marc A. Fortin, R.C.A., besides two water-colors, shows a Gaspe landscape with farms and buildings, rising ground and stretch of sea. Thomas H. Garside has two good oils in which snow, ice and open water figure—"When Spring Breaks Through," which well suggests the season and "The Storm" with ruddy bush, dark spruces and reflections in the stream under a dark, threatening cloudy sky. Lillian Hingston shows buildings on Sherbrooke street in winter, and Miriam Holland handles sunlight and shadow effectively in the painting of a brick building called "The Bedard House." Anne Savage in "From the Studio" shows a vase of flowers on the table backed by a rolling wooded landscape.

Jean Charles Faucher reveals his usual bold attack in three scenes done about the Isle of Orleans, and Emme Frankenberg, besides a portrait of a girl, has plenty of color in the garden vista called "Spring in Taormina." Jean Langlois has two typical works in "August" and "Early Spring." Spirited handling marks "Cape Breton Farm in Spring" by Douglas Lawley and Emile Lemieux, besides a still-life, shows an old barn in the spring, its weathered timbers reflected in the flooded field. "The Foals" is the offering of Anne Greenstein, and hollyhocks make gay color notes in "La Cour" by Gratia Julien. Severe Masse finds a good subject in the buildings of the University of Montreal, and D. I. McLeod succeeds with the summer landscape entitled "The Outdoor Oven." Rose Wiselberg shows the Nelson monument and adjacent buildings in her painting of Jacques Cartier Square, and Fanny Wiselberg has a well painted head of a girl. "In the Bahamas" is the offering of Marjorie W. Anderson. Sam Borenstein sends typical works—a night scene, and St. Jacques Church, and Alfred Whitehead is effective in "Rainy Day, Montreal," with nuns walking beneath umbrellas. L. Fielding Downes finds a good street scene at the corner of Bleury and Mayor streets.

Among the flower paintings must be mentioned the simply handled "Roses" by Kathleen Chipman Liebich, the phlox from the brush of Christian McLeil, some tulips by Adelaide Munn, this flower also attracting Dorothea S. Nelson, a painting of polyanthus by Francoise Pagnuelo, "Field Flowers" by Frances E. D. Porteous, "Flower Piece" by Constance E. Wallace, and "Peonies and the Severe Flower Sellers" by Jane C. Luke.

Portraiture is led by three exam-

ples by Alphonse Jonger, R.C.A., handled with his usual skill, his subjects being a portrait of himself in blue shirt and yellow tie busy at his easel, and portraits of Mrs. Leo Timmins and of Earl Spafford. Adam Sherriff Scott, R.C.A., contributes a portrait of C. A. de Lotbiniere Harwood, K.C. Oscar de Lall shows a portrait of Miss M. Heye, while William D. Armstrong sends "Portrait of Girl." Corporal Jimmy Morrow is the subject of Aline Myles Banting, Rita Briarsky sends a self-portrait, "Jamaica Girl" is the offering of Margaret E. Buck, and Marion M. Hawthorne paints FO, M. F. Doyle. Mr. Brimson is the subject of Gunter Heymann and Ida Huddell paints a portrait of a sailor in "One Who Guards Our Coasts." I. Malamud does "A Boy with a Green Book," Helen Omansky has "Girl with Yellow Jabot," and Phyllis M. Percival send a portrait of Miss Pauze. Geraldine Major Wrangel paints a girl's head called "First Ball" and a portrait of Mlle. Jean Melchers is the offering of Frederick B. Taylor. Sylvia Lefkowitz shows "A Canadian Schoolgirl," Lorna Lomer Macaulay a portrait of Basil Brooke Carter, and Kathleen Shackleton a portrait of Sub-Lt. Derek Atkinson, R.C.N.V.R.

There are many good items in the watercolor section—John Collins reveals his habitual confident touch and clean color in "Under the Bridge" showing a locomotive blowing steam from its cylinders and in "Barber Shop," where through the open door can be seen a customer who is being shaved. Leslie Coppold sends three works all marked by much intricate detail, an effective items being an old birch with a church and tilted tombstones in the distance. Bonsecours Church is the subject by Irwin L. Crosthwait and Joseph E. Dreany in "Nocturne" shows two figures on a moored yacht in moonlight. G. Paige Pinneo reveals her usual strong handling in "Falls, Bic River, Bic, Que." and "Rue Principale" and "Hotel Commerciale" are direct, free examples by H. Leslie Smith. "Shipyard" and "Fishermen's Point" are the offerings of Dorothy W. Wardell.

A frame of miniatures is the entry of J. Lavoie, her portrait subjects being Mrs. John J. Heney, Miss Joan Timmins, "Barbara," and "My Brother."

Others exhibiting are Marion Aronson, Watson Balharrie Hesill Boulbee, St. George Burgoyne, E. A. Burton, D. M. Carille, Kathleen Carswell, Aileen A. Cherry, Rene Chicoine, Gwen Dawson, Guillemette de Lorimer, Doernbach, Jean S. Eyden, Ludwig Flancier, Archie G. Fleming, Pierre Garneau, Lt. E. A. Goodwin, R.C.N.V.R., J. O. Grey, Herman Heimlich, E. Heneker, Kenneth H. Holmden, Martha Jamieson, Ronald Kerr, Maurice LeBel, Agnes Lefort, John D. Lowrey, Hazel A. MacLeod, Ethel P. McNaughton, Freda Myran, Jean Paul Riopelle, Jessie Rombach, Albert Rousseau, Jean Simard, Jessie R. Ursenbach, Gordon Webber, Tom Wood.

Etchings, drawings and designs: Daisy Baig, Julia Barnard, John J. Barry, Alma M. Duncan, Avis S. Fyche, Charles W. Kelsey, J. MacKinnon Pearson, Ethel P. Mc-

Naughton, J. Michotte, Ruth Miller, Vincent Poggi, W. J. Wood.

Architecture: Randolph C. Betts, A.R.I.B.A., Bette May Thomas, Gratia D. Thompson, P. Roy Wilson, A.R.I.B.A., R.C.A.

Sculpture: Hyatt J. Baker, Carlo Balboni, Phyllis Bronfman, Marcel Choquette, Phyllis Felsen, Gertrude Hermes, E. L. de Montigny-Giguere, Robert Pelletier, Harold F. Pfeiffer, Margo Vigneau, Orson Wheeler, R.C.A., Marjorie S. Winslow, S. Zucca.

MONTREAL HERALD, QUE.  
MARCH 30/44

## Dutch Art Masterpieces Bring Thoughts Of Peace

### Netherlands Princess Visits Loan Exhibition At Local Galleries

Over fifteen hundred guests representative of the professional, business and commercial life of Montreal, crowded the galleries of the Montreal Art Association last night when H.R.H. Princess Juliana of the Netherlands visited the Loan Exhibition of Great Paintings representing five centuries of Dutch Art and including examples of the works of Vermeer, Franz Hals, Rembrandt, Meuve, Israels, Van Gogh and other masters.

Princess Juliana was met upon her arrival at the Sherbrooke street building by Dr. C. F. Martin, president of the Art Association of Montreal, Mrs. Martin, Arthur Browning, Mrs. Norman Bonn, honorary secretary of the Loan Exhibition, and Miss Mabel Hickson. She was accompanied by H. van Tets, private secretary, Mrs. van Tets, and Baroness Roell.

A detail of army cadets from the Plateau High School with a number of children in the national costumes of the United Nations, lined the grand staircase leading to the exhibition galleries where Dr. Martin in a brief address welcomed the Princess, who replied in English and in French.

Missie Hartong presented Her Royal Highness with a bouquet of flowers in the colors of Holland.

MONTREAL LA PATRIE, QUE.  
MARCH 30/44

## MONTREAL

### A la Galerie des Arts

Son Altesse la Princesse Juliana de Hollande a visité, hier soir, l'exposition des chefs-d'oeuvres de la peinture hollandaise à la Galerie des Arts de l'Art Association. Accompagnée de M. et de Mme W. van Tets et d'une garde d'honneur, Son Altesse Royale fut reçue à la bibliothèque de la galerie par M. Charles Martin, président de l'Art Association et un groupe d'invités.

Après la courte réception d'arrivée, Son Altesse Royale a gravi l'escalier d'honneur conduisant aux étages supérieurs et au haut duquel le Dr Martin souhaita publiquement la bienvenue à la distinguée visiteuse comme il l'avait fait quelque temps auparavant pour Son Altesse la Princesse Alice. Après que le feu des appareils photographiques se fut éteint la princesse de Hollande prononça une allocution.

Parmi les invités d'honneur on remarquait: Mme Roell, Mme Norman Bonn, secrétaire honoraire de l'exposition, Mlle Mabel Hickson, sir Montagu Allan, MM. T. Brzezinska, Allan Bronfman, Arthur Browning, Gerald A. Birks, W. B. Blackader, Dr C. W. Colby, Mlle Helen M. Buzzell, MM. D. Conlors, consul-adjoint de Grèce, Murry R. Chipman, P. Cabric, consul général de Yougoslavie, l'hon. juge Pierre Casgrain, Edouard Cholette, J. Deceneuier, secrétaire de la légation belge, Pierre Dupont, premier ministre du Luxembourg, J.-Edouard Dupuis, Huntly R. Drummond, M. Victor Doré, Sidney A. Dawes, Jackson Dods, consul général de Grèce, Philip S. Fisher, Guy Fregault, S. Gardavsky, consul général de Tchecoslovaquie, T. S. Gillespie, David H. Gibson, C.B.E., Elwood B. Hosmer, Richard O. Johnson, Mostyn Lewis, Dr Arthur Lismer, l'hon. G. P. Luden, consul général de Hollande, Lieut. J. LeNormand, Dr G. R. Lomer, R. P. ellet, Frits Lugt, G. A. Morris, Cleveland Morgan, Gordon W. McDougall, c.r., Dr R. G. McCall, Edward Murray, J. W. McConnell, Ross McMaster, J. Cecil McDougall, H. W. Molson, brigadier général Panet, Dr W. P. Percival, Ili G. Pavlov, consul général de U.R.S.S., l'hon. Hector Perrier, W. Reford, Charles Maillard, ombout van Riemsdijk, Benjamin Robinson, J. van Stappen, Harry Stern, Daniel Steen, Grégoire Tounkin, chargé d'affaires de Russie, Morris W. Wilson. La plupart de ces invités étaient accompagnés de leurs épouses.

MONTREAL HERALD, QUE.  
MARCH 30/44

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A detail of army cadets from the Plateau High School with a number of children in the national costumes of the United Nations, lined the grand staircase leading to the exhibition galleries where Dr. Martin in a brief address welcomed the Princess, who replied in English and in French.

Missie Hartong presented Her Royal Highness with a bouquet of flowers in the colors of Holland.

### WILL BE RESTORED

Speaking of the Exhibition, Princess Juliana declared that the great Dutch painters symbolized things which the Allied Nations had had in the past and which again will be restored in the not too distant future.

"Vermeer, Franz Hals, Rembrandt, Meuve, Israels, Van Gogh, —such names," she said, "conjure thought of peace and sincerity, of mind, of freedom and independence, of progress and achievement, —things which we Allied Nations have had in the past and which will again be restored."

"More than any country," Princess Juliana continued, "I believe the Dutch School has symbolized the characteristics of a simple people, —characteristics appreciated by all, and which add to the strengthening of those ties so necessary in these difficult days."

L'ACTION CATHOLIQUE,  
QUEBEC, QUE.  
MARCH 22/44

Son Altesse Royale, la princesse Juliana, est attendue à Montréal, aujourd'hui. Son Altesse visitera l'exposition des chefs-d'oeuvre de la peinture hollandaise à la Galerie des Arts.



## La princesse Juliana visite la Galerie des Arts

Son Altesse Royale a parlé en français aux invités d'honneur qui s'étaient rendus à l'exposition d'art hollandais.

Son Altesse Royale la Princesse Juliana de Hollande s'est rendue, hier soir, à la Galerie des Arts pour visiter l'exposition des "Cinq siècles d'art hollandais" qui s'y tient en ce moment.

Elle était accompagnée par M. H. van Tets, son secrétaire particulier, Mme van Tets et la baronne Roell. Le docteur Martin, président de la galerie, a reçu les distingués invités et les a conduits, de salle en salle, pour leur faire voir les tableaux.

La princesse Juliana a dit quelques mots au public qui se pressait autour des visiteurs: "La pensée que dans quelques instants je pourrai voir cette collection de peintures hollandaises me remplit de joie et de gratitude. — de joie parce que les tableaux actuellement exposés sont parmi les meilleurs de leur époque, — de gratitude, parce que je considère que c'est un honneur pour mon pays que les écoles d'art hollandaises aient été choisies pour susciter l'intérêt du peuple canadien en même temps que pour servir la noble cause qui est la raison d'être de cette exposition.

"Mais tout en regardant et admirant ces peintures, nous pouvons méditer sur l'esprit et les pensées des artistes qui les ont peintes. Ils étaient et sont encore les dirigeants de leur époque et leur art est un reflet de l'atmosphère et du caractère de leurs contemporains. Tout ce qui nous tient à coeur, — liberté, dignité, justice et vérité, ils l'ont mis en évidence, mais dans notre monde cosmopolite et compliqué où chacun à sa façon lutte pour cet idéal, les artistes comprennent que même si le but est le même, l'application d'un principe, dans des conditions différentes, ne produit pas le même effet. Les circonstances varient, les temps changent, il n'existe pas de carte où le cours des choses soit indiqué avec exactitude — l'art véritable est fait d'imagination, de compréhension variée, de sensibilité, de flexibilité et de vision.

"Plus que dans tout autre pays, l'école hollandaise, je crois, a symbolisé les caractéristiques d'un peuple simple, caractéristique qui, je pense, sont appréciées de tous, et qui ajoutent à la force de ces liens si nécessaires en ces temps difficiles. Vermeer, Frans Hals, Rembrandt, Mauve, Israels, van Gogh, de tels noms conjurent la paix et la sincérité d'esprit, la liberté et l'indépendance, le progrès et la perfection, bienfaits que nous, nations alliées, avons connus dans le passé et qui nous seront rendus, nous l'espérons et y comptons, dans un avenir assez rapproché."

Tout ceci fut dit en français et en anglais. On sait en effet que la Princesse Juliana parle un excellent français.

Les cadets du Plateau montaient la garde dans le grand escalier d'honneur et la police montée était postée à toutes les portes. Des enfants et des jeunes filles en costumes nationaux de Hollande circulaient parmi les invités. Des représentants diplomatiques de plusieurs pays et plusieurs Canadiens de marque étaient présents.

MONTREAL LE CANADA,  
MARCH 20/44

## Josep Nicol au salon hollandais

Josep Nicolas, un des jeunes artistes hollandais dont les tableaux font partie de l'exposition "Cinq siècles de peinture hollandaise" qui se tient actuellement à la Galerie des Arts de Montréal, arriva aux Etats-Unis, il y a cinq ans.

Dès le début de 1939, l'atmosphère politique de Hollande lui semblait trop lourde pour un artiste créateur. Aussi décida-t-il de fermer son grand atelier de vitraux — où, avec dix apprentis, il exécutait de magnifiques travaux pour les églises et les salles publiques — et de se rendre en Amérique.

Le dernier tableau qu'il fit avant de quitter la Hollande est "Promotion du Mal", allégorie des maux qui frappent les hommes quand la colombe de la paix est immolée. Cette peinture qui illustre bien l'art de Nicolas est une des oeuvres présentées à l'exposition qui se tient actuellement à la Galerie

## Refugee Body to Meet

Rev. F. W. Norwood, D.D., will address the annual meeting of the Canadian National Committee on Refugees, Montreal Branch, today at 4 p.m. in the Art Gallery, 1379 Sherbrooke street west. His subject will be "Refugees — Civilization's Great Opportunity." Directors will be elected for the ensuing year.

## Flowers For Netherlands Princess



Her Royal Highness Juliana, Princess of the Netherlands, visited the Dutch Art Show at the Montreal Art Association Galleries last night.

Children of all nations provided a guard of honor for the Royal visitor and in the above photo a little lady of the Netherlands has just presented her Princess with a bouquet.

MONTREAL LA PATRIE,  
MARCH 30/44

## Visite de l'exposition par S. A. R. la princesse Juliana

Son Altesse Royale, la princesse Juliana, des Pays-Bas, visitait, hier soir, l'exposition de peintures: "Cinq siècles d'art hollandais", qui se tient actuellement à la Galerie des Arts. Son Altesse Royale était accompagnée de M. et de Mme W. van Tets et d'une garde d'honneur. Elle fut reçue par M. Charles Martin, président de l'Art Association qui lui souhaita la bienvenue. La princesse adressa ensuite la parole.

### UN HONNEUR

"La pensée que dans quelques instants je pourrai voir cette collection de peintures hollandaises me remplit de joie et de gratitude, — de joie parce que les tableaux actuellement exposés sont parmi les meilleurs de leur époque, — de gratitude, parce que je considère que c'est un honneur pour mon pays que les écoles d'art hollandaises aient été choisies pour susciter l'intérêt du peuple canadien en même temps que pour servir la noble cause qui est la raison d'être de cette exposition.

### LA PENSEE DES ARTISTES

Mais tout en regardant et admirant ces peintures, nous pouvons méditer sur l'esprit et les pensées des artistes qui les ont peintes. Ils étaient et sont encore les dirigeants de leur époque et leur art

leur entourage et du caractère de leurs contemporains. Tout ce qui nous touche à coeur, — liberté, dignité, justice et vérité, ils l'ont mis en évidence, mais dans notre monde cosmopolite et compliqué où chacun à sa façon lutte pour cet idéal, les artistes comprennent que même si le but est le même, l'application d'un principe, dans des conditions différentes, ne produit pas le même effet. Les circonstances varient, les temps changent, il n'existe pas de carte où le cours des choses soit indiqué avec exactitude — l'art véritable est fait d'imagination, de compréhension variée, de flexibilité et de vision.

Plus que dans tout autre pays, l'école hollandaise, je crois, a symbolisé les caractéristiques d'un peuple simple, caractéristiques qui, je pense, sont appréciées de tous, et qui ajoutent à la force de ces liens si nécessaires en ces temps difficiles. Vermeer, Frans Hals, Rembrandt, Mauve, Israels, van Gogh, de tels noms conjurent la paix et la sincérité d'esprit, la liberté et l'indépendance, le progrès et la perfection, bienfaits que nous, nations alliées, avons connus dans le passé et qui nous seront rendus, nous l'espérons et y comptons, dans un avenir assez rapproché.

### EN FRANCAIS

"Avant d'admirer ces ambassadeurs de mon pays que sont ces belles peintures, je tiens à remercier chaleureusement tous ceux qui ont rendu possible cette exposition, tant les propriétaires des tableaux que les organisateurs et organisatrices.

"Au nom des enfants de Hollande, je témoigne ma reconnaissance émue au public canadien généreux, accouru en si grand nombre.

"Grâce à lui, nous pouvons espérer qu'une aide efficace puisse être portée aux victimes innocentes de la guerre."

## Sunday Concerts Are Resumed

The War Services Sunday Series of concerts at the Art Gallery will be resumed next Sunday afternoon, April 16th. These concerts have been given this winter by the War Services Sunday Series Committee, but were suspended in March and part of April since the gallery in which they are given was not available while the Loan Exhibition of Dutch Art was open. Next Sunday's concert will be the last but one of this season; the last is planned for April 30th.

This series was organized last fall by a voluntary committee with the co-operation of the Art Association, to provide free concerts for the personnel of the armed forces, with distinguished artists contributing their services. These concerts are given on alternate Sunday afternoons, and tea is served to those attending, immediately after each concert.

MONTREAL AL PRESSE, QUE.

## Sur la scène de l'ACTUALITÉ



Le baron JOSEPH VAN DER ELST, conseiller de l'ambassade de Belgique à Washington, qui parlera de Bosch et Brueghel à l'Art Association ce soir. (Croniqueur d'un dessinateur de la "Presse".)

The response from the armed forces has more than justified the efforts of the committee, and much appreciation has been expressed by service men and women's more particularly those who are stationed in Montreal at far distances from their own homes. Various women's clubs and organizations in the city have materially aided the success of the undertaking by providing refreshments and other needed help.

It is expected that the series will begin next fall on more ambitious lines.

## Diplomate, conférencier



Le Baron Joseph van der Elst, diplomate belge, qui parlera à la Galerie des Arts, à 8 h. 30, lundi soir, 3 avril. Il fera des "Comparaisons entre Bosch et Bruegel".

## Conférence par le Baron van der Elst

Le lundi soir, 3 avril, à 8 h. 30, la Galerie des Arts, le Baron Joseph van der Elst, diplomate belge, attaché comme conseiller à la légation belge de New-York, fera des "Comparaisons entre Bosch et Bruegel", en marge de l'exposition des "Cinq siècles d'art hollandais".

Il fera usage de deux projecteurs et de deux écrans à la fois, attirant l'attention sur un tableau dans son entier, et aussi sur un détail remarquable de ce tableau.

Avant d'être attaché à la Légation belge de New-York, le baron servit comme envoyé belge à Vienne pendant huit ans. Puis il fut envoyé successivement à Luxembourg, Athènes, Washington et Budapest.

Dans l'armée belge à l'âge de seize ans, lors de la Grande Guerre, il fut blessé et fait prisonnier par les Allemands. Après quatre tentatives infructueuses, il réussit à s'échapper. Rejoignant son ancien régiment, il finit la guerre comme lieutenant. Pour sa bravoure il fut décoré de l'Ordre de la Couronne, de l'Ordre de Léopold II, et de la Croix de Guerre; il fut aussi cité trois fois devant l'armée.

A la suite de la Grande Guerre, il fut nommé Chef du Cabinet du haut commissaire belge dans les territoires de la Rhénanie. Quand éclata la guerre actuelle, il se trouva comme chargé d'affaires à Vienne, et se rendit à Budapest. L'ennemi avançant d'un pas à l'autre, il dut se sauver devant lui. Passant par la Russie, le Manchoukouo, le Japon et Honolulu, il arriva enfin par Buenos-Ayres à New-York, après avoir assisté à l'invasion de six pays.

Depuis son arrivée aux Etats-Unis il a épousé Mlle Allison Roebeling, arrière-petite-fille du constructeur du pont de Brooklyn. Diplomate de carrière, le baron van der Elst est aussi une "autorité" dans les arts. C'est à ce dernier titre qu'en ce moment il fait une tournée à travers les Etats-Unis et le Canada. De fait, il s'emploie à deux oeuvres différentes qu'il traite avec une même maîtrise. Il parle éloquentement de "la Belgique sous la

botte allemande", et des oeuvres d'art des Pays-Bas. Diplomate et grand connaisseur d'art, il sait établir les liens entre les anciennes Flandres et la vie contemporaine.

Stan May 15. 1944

THE CANADIAN National Committee on Refugees, Montreal branch, will hold its annual meeting at 4 p.m. tomorrow at the Art Gallery, 1379 Sherbrooke street west. The speaker will be Rev. Dr. F. W. Norwood.



La richesse dans l'ordre



Voici l'"Adoration des Mages" de Jacob Cornelisz van Oostzaan, maître flamand du seizième siècle. Ce tableau figure en ce moment à l'exposition des peintres hollandais de l'Art Association de Montréal. Le peintre, contemporain de Raphaël, a conservé la facture fouillée, les couleurs éclatantes des miniaturistes médiévaux; comme eux il aime à grouper de nombreux détails en peu de place. Mais il sait bien les ordonner que le spectateur ne se sent pas débordé sous les objets.



TOP HONORS IN "ART SHOW"—"Cross Country Convoy," a water color that won first prize and a \$100 Victory Bond at the Army Art Show for Spr. Bruno Bobak of the Royal Canadian Engineers, now stationed at Halifax, comes under the critical scrutiny of three of the four judges. The show opened at the National Art Gallery, in Ottawa, on Tuesday, March 21, with 63 selected entries being shown out of more than 300 submissions. Left to right, above, are Mr. Arthur Lismer, A.R.C.A., L.L.D., of Montreal; Dr. A. Y. Jackson, L.L.D., Toronto; and Mr. Henri Masson, Ottawa. The fourth judge was Mr. H. O. McCurry, director of the National Gallery. —(Canadian Army Photo)

Children's Art Shows Ingenuity And Gay Color

Skilful direction of Montreal children's creative bents as exemplified in the cases of those who attended the winter sessions at the Art Association, has resulted in an astonishing exhibition of colorful, subtle work, currently on view at the gallery.

Under the supervision of Arthur Lismer, the young enthusiasts used wire, clay, paints, paste-jars and fabrics to make up the vivid display, which is segregated, topically, in various corners of the room.

Mural Project

Projects include a mural on the story of travel by sea, air and land in all countries and all times, in which one particularly gay piece is a series of painted hats stuck on poles by the seashore. Others deal with weather communications; with recorded impressions by eleven-year-olds of the new C.N.R. station; with the tomb of Senetisi (a great netted sideshow surrounding clay pots and a painted mummy).

Most attractive achievement is an immense paper mural by nine-year-olds designed as background for a grotesque ballet. With its color-combines of reds, blue and purples, it achieves magnificence. Mask-like characters are topped by tufts of white paper fringe for hair. A green dragon lopes along the bottom side. Flying bats and monsters are evident everywhere.

In another project, the roughness of the sea is portrayed by waving, white net smeared with patches of blue paint. Cloth and wire figures sail across it in a cardboard boat. A wonderful yellow-headed light-house sits firmly on a chunky cardboard island.

The dauntless youngsters also came out with a planetarium, whose shadowed interior with fantastic constellations hanging by strings, presents an impressive approach to the movement and order of the universe, as felt by 12-year-old students.

Drawings and painting by the Junior class, are also on exhibition. Few of these are startling. Their creators are aged 14-16. No longer children. They are beginning the study of art principles and technique and are too deep in the middle way to be exciting.

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Two days remain for those who have not visited the 61st annual Spring Exhibition of the Art Association of Montreal which closes at five o'clock tomorrow afternoon. The collection, which occupies four galleries, has been effectively hung and is interestingly varied in material.

bell to the War Services Series, was won by Miss M. Savage. The other picture, by J. M. Swan, R.A., which was won by Mme. E. Brunet, was given by Mrs. Cecil McDougall, in connection with the recent exhibition of Dutch Art, to the fund for benefit of the children of Great Britain and the occupied countries.

JESSIE DOW PRIZES ARE AWARDED HERE

Gazette May 19:1944

Irwin L. Crosthwait, Montreal for Watercolor; Tom Wood, Ottawa, for Oils

Awards of the Jessie Dow prizes for oils and watercolors, announced yesterday afternoon at the Art Association of Montreal, give the honors to a Montreal and to an Ottawa artist for works now being shown at the 61st annual Spring Exhibition of the local association. Irwin L. Crosthwait, of Montreal, won the watercolor prize for his entry "Bonsecours Church" and Tom Wood, of Ottawa, for his oil entitled "Ste. Cecile de Masham, Que."

Ottawa had one justifiably proud and contented citizen in the person of Mrs. Wood, the artist's wife, when she was notified of the award last night. In the absence of Subt.-Lt. Tom Wood, R.C.N.V.R., now overseas as an artist for the Royal Canadian Navy, she decided that war service should not prevent her husband's work being shown, personally selecting the paintings and sending them before the Spring Exhibition jury of selection, two works being accepted. The other oil is "Town Hall, Almonte." The prize-winning work shows wooden buildings, glimpse of stream and a range of rolling hills as seen from a rocky height in the foreground. Tom Wood, born in Ottawa, studied under Franklin Brownell, R.C.A., and Frederick Varley and was connected with the Contempo Art Studio before joining the navy.

Irwin L. Crosthwait, long resident of Montreal, was doubly fortunate. It is the first time that he has submitted his paintings for exhibition at the Art Association exhibition, two watercolors—"April in Montreal" and "Bonsecours Church" being accepted by the jury. The last-named work which was awarded the Dow prize is a free, fluid interpretation of the facade of the historic church on St. Paul street east, with incidental figures on the sidewalk, a bit of the adjacent market being visible. The color values throughout are good and the whole is marked by a refreshing spontaneity. Irwin Crosthwait, who is connected with the art department of Henry Morgan & Company, Limited, studied art for three years in the classes of the Sir George Williams College in Montreal under James McCorkindale, followed by a year at the Pratt Institute in Brooklyn, N.Y.

Star May 16, 1944 Camera Club Has Exhibition

The International Salon of Photography, which is now open at the Art Association of Montreal, is the third which has been organized by the Montreal Camera Club, to replace those arranged from Ottawa before the war. The quality and quantity of the work are as satisfying as ever, and the salon continues to be as international as present conditions allow. All parts of the United States are represented and about a quarter of the exhibits are Canadian. Even Great Britain has sent three of the photographs which are shown. As the catalogue states, a little more than a quarter of the prints sent in were selected by the jury.

Prints which received highest points in the voting of the jury were contributed by A. A. Bieber, A. Aubrey Bodine, Eleanor Parke Custis, Harry Day and Harry A. Langer. Subjects are of every kind that is suited to photographic treatment; there are effects of sunlight, shadows and reflections; patterns of snow ripples and of many other objects; some strong portraits, though these are not so many as in some former years; flowers, birds and other nature studies and some figure studies. It is typical of these modern photographs that their effects depend on right choice of subject and lighting, and that the tricks of taking and developing, which were once common, have gone out of fashion.

Small Praise For Art Gallery Jury

Sir,—In the March issue of The Star, I read a letter signed "Baffled." A milk and water understatement I thought it. I have specific cause for complaint against the jury system in vogue at the local art gallery. For the past three seasons my paintings have been rejected by the jury on spring exhibitions sponsored by the Art Association of Montreal, yet during this time and for years previously my paintings have been accepted and some purchased by important galleries and exhibitions in Europe and America. As an exhibition is the most important medium through which an artist can reach the public or the collector, the jury is charged with a double responsibility.

The public is entitled to see paintings and sculpture of some aesthetic value, that their education in the appreciation of the beautiful should be advanced instead of retarded. A glance through the press reviews on the last few

spring shows, will beat me out when I say these exhibits have been in the main composed of paintings representing about 50 per cent mediocrity and 30 per cent trash. Yet the jury can find no room for the work of a recognized artist such as myself. So much for the jury system. Perhaps the Montreal boys can show more critical judgment since the prophetic artist has little to hope for from the academic "Tyranny of Tradition."

F. A. C.

Dutch Paintings Draw Big Crowds

Examiner March 17/44

The Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which was opened on Thursday last by the Governor-General and the Princess Alice, is drawing large attendance at the Art Gallery on Sherbrooke Street West, according to a report received. The attendance on the opening night was 1,850 and on Sunday last, 3,141 persons passed through the galleries. Groups of school children are daily conducted by guide lecturers who give short talks explaining the different schools of painting, their influence and significance.

The exhibition which is being held for the benefit of the children of Great Britain, the Netherlands and occupied countries of Europe, will continue until April 9th.

Suggested Change For Spring Exhibition

Sir,—I have read with interest comments on the forthcoming Spring Exhibition of the Art Association and its two-jury plan.

As one who has for years attended these exhibitions, I am in favor of the plan of two juries—if only for the tolerance which is shown by the Art Association, in its desire to encourage artists, and give fair play to all. Visitors will have an opportunity of distinguishing between the neurotic and the artistic.

It is not to be expected that any jury will satisfy everyone, and it has been quite obvious that some juries are prejudiced; but this arrangement would seem to widen the scope of representation for all painters, better than would any one single jury.

If it be true—as I have heard—that any professional artist presenting three pictures, will be entitled by this arrangement to have at least one accepted by the jury, this would be a protection against any too-great hardship on the individual artist.

If it be also true that the pictures selected by the two juries will be hung in separate galleries, there will be an exhibition of still wider interest—de gustibus non est disputandum!

Nonsectarian.

Closing Concert Of Service Series

The concerts of the War Services Sunday Series at the Art Association have proved themselves a great attraction to men and women of the armed forces, and their popularity was evident again on Sunday at the closing concert of the season, when the hall was well filled, in spite of the competition of Victory Loan parades and fine weather. It is hoped that this successful series, so admirably organized by a committee of ladies, will begin again in the autumn.

Two of the best of Montreal's singers, Jules Jacob and Gerald Desmarais, who were well accompanied by Mariette Gauthier, and one of the younger pianists, Lise Desrosiers, were heard in this closing concert. Mr. Jacob sang delightfully in an Ariette by Salvador Rosa and in some charming old French folk songs in modern arrangements; the more dramatic effects of an aria by Lalo and a song by Dvorak suited him a little less well. Mr. Desmarais' fine base tones came out very well in arias by Handel, Mozart and Massenet, which were very expressively sung; these were followed by two recent English songs. Miss Desrosiers showed the brilliance of her technique in the tremendous difficulties of Liszt's "St. Francis walking on the waves," and did strong and accomplished playing in a Rhapsody by Brahms and in Rachmaninoff's always popular Prelude in C sharp minor.

After the concert the uniformed members of the audience and their friends were the guests of the ladies of the committee, but before this a drawing took place for the ownership of a picture given by generous Mrs. David Campbell.

Gazette May 27/1944 Spring Show Nears End

Two days remain for those who have not visited the 61st annual Spring Exhibition of the Art Association of Montreal which closes at five o'clock tomorrow afternoon. The collection, which occupies four galleries, has been effectively hung and is interestingly varied in material.

The Art Association has now in two of its galleries the first exhibition to be shown here by members of the armed forces. The Canadian Air Force has, according to the catalogue of this exhibition, some 450 artists, professional as well as amateur, in its ranks, and from more than 700 works submitted by them 127 paintings and drawings by 82 artists have been chosen by a jury and are being exhibited under arrangements made by the National Gallery at Ottawa. The jury also picked out seventeen of the exhibits as winners of prizes. The collection shows that the Air Force paints and draws as well as it does many other things, and it contains a few works by members of the Women's Division.

Airmen Artists Have Exhibition

The Art Association has now in two of its galleries the first exhibition to be shown here by members of the armed forces. The Canadian Air Force has, according to the catalogue of this exhibition, some 450 artists, professional as well as amateur, in its ranks, and from more than 700 works submitted by them 127 paintings and drawings by 82 artists have been chosen by a jury and are being exhibited under arrangements made by the National Gallery at Ottawa. The jury also picked out seventeen of the exhibits as winners of prizes. The collection shows that the Air Force paints and draws as well as it does many other things, and it contains a few works by members of the Women's Division.

Aircraft and airmen, and the places in which they work are naturally the subjects of most of these pictures. Two notable views of the inside of aircraft are shown by WO S. J. Dalton and the latter wins the prize for the best picture in the exhibition. Other good studies of planes and men who work with them are in pictures by F/O G. Broomfield and WO J. A. McCaffrey and drawings by AC A. Bayesky. There are also a number of very successful portraits in oil pictures by F/L R. Hyndman, F/O E. W. Whiting and LAC M. Reinblatt, and in drawings by LAC J. Thorne, LAC J. B. MacLellan and LAC W. B. Turner.

There are many good landscapes and views of airfields and other places where airmen have their business. A striking, well imagined and well painted design is the water colour of Quebec from the river by FS D. Y. McMillan and an interesting drawing is by FS J. D. Taylor. In some of these pictures the skies are as important as the landscapes, which seems to be what should be expected of airmen. The pictures by LAC R. Graham, and S/L H. E. Jones, of British Columbia and those by LAC W. D. R. Calvert, A/V/M F. V. Heakes, LAC P. Whyte, F/L M. Ferguson and AC P. M. Ewart are some of the more notable of the landscapes. Some of these are of places in Newfoundland, and English scenes, not landscapes, are shown in LAC K. I. Hunt's pictures of the rescue of bombed victims at Coventry, and LAC R. J. Woolf's of the red glow of fire-bombs in a street.



Gazette May 13th 1944  
Salon of Photography  
At the Art Association

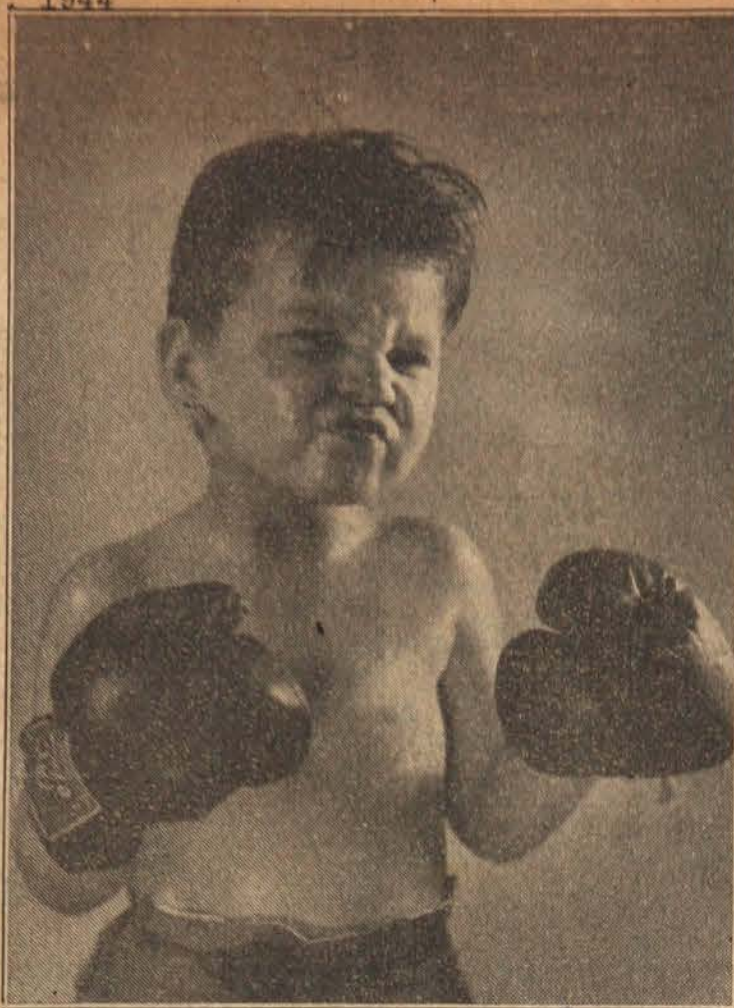
Just Over 260 Prints From  
Canada, U.S. and Abroad  
on Exhibition

Conducted by the Montreal Camera Club the third Montreal International Salon of Photography opens today in the galleries of the Art Association of Montreal, two of the upstairs rooms being effectively hung with 251 prints representing 122 entrants. In addition there are twelve prints from three members of the jury submitted by invitation. The jury of selection, composed of Adolf Fassbender, F.R.P.S., F.P.S.A., Jerome P. Krimke, A. R. P. S., A.P.S.A., from out of town, and L. G. Rachiele, A.R.P.S., George Nakash, F.R.P.S., and Russell King, had no easy task in closely studying the 987 prints from 263 entrants in Canada, the United States, Hawaii, England, Scotland and Mexico, but the exhibition has plenty of variety and does not lack outstanding examples.

Montrealers make a good showing those exhibiting being P. W. Bramhill, with the lusty young boxer reproduced on this page; Blossom and Ray Caron who have two admirable studies of childhood "... And Then I Sez", two boys, one in a straw hat and the other in a striped sweater, engaged in conversation, and "Gilding the Lily", a comely blonde-haired little girl applying lipstick as she looks in a hand mirror, two prints marked by the qualities of good arrangement and subtle values which are characteristic of these experts; Philip J. Croft with a spirited marine, "The Black North-Easter", in which darkening sky and the spray of the breaking wave are admirably contrasted, his other item being "At the Cave's Mouth", with a boy looking into the water. "Daffodils" is the offering of George Fearnley, while W. D. Jewett, of Woodlands, in "Youth Steps Out" shows fluff and seeds escaping from a broken pod, and he poses a girl with bow and arrow aiming upwards in the print called "Into the Sky". Gentle waves breaking on a shore, entitled "Serenity d'Octobre", is the offering of Margot Piche, while C. Selby Rickards contributes "The Woodworker". From Dr. Frederick J. Tees come "At the Quayside"—shipping with sails, a wharf and an hotel in the background—a print with good reflections in the dancing water, and "Spring's Awakening", a patch of leafless trees with a small brook pouring into a pool in the foreground, which is a convincing impression of the season. "Scotch Woollens" is the title of the print by Alfred H. Capper.

G. A. Driscoll, of Quebec, submits two—"March Atmosphere", a snow-covered house backed by a ridge with spruces, a work of strong sunlight and shadow, and "Spring 'round the Corner" in which the frozen coating of the banks above a tiny stream is effectively rendered. J. G. Heitsch, of the same city, sends "Ingenué".

W. Victor Crich, F.R.P.S., of Toronto, sends two good bird studies in "Woodthrush", with the bird near a nest containing young, and "Gannets", with one on a nest and the other about to alight. Hugh W. Frith, F.R.P.S., Vancouver, sends four good character studies in "Our Pastor", "The Fish Story", "Piccolo Pete" and "The Friar". Roy Hargreaves, Toronto, has a convincing print called "A Morning in Autumn", and C. W. Hunter, Vancouver, in "Nature's Castle" finds a good subject in the disintegration of a rocky ridge. "Ocean Wanderer", a ship under shortened sail in a rough sea, is contributed by Andrew Mc-



O.K. BRING 'EM ON! by P. W. Bramhill, of Montreal, which is among the prints shown at the third Montreal International Salon of Photography being held in the galleries of the Art Association of Montreal.

Dougall, Toronto, and "Pacific Vigil", an armed infantryman silhouetted against a stretch of water, comes from Nicholas Morant, of Ottawa. Harry Rowed, of the same city, sends "Spring Logging", a lumberjack with pole freeing jammed timber in white water; "Tense Moment", three mountaineers crossing a crevasse, and "Geronomo!", a parachutist making a descent. By Dr. L. G. Saunders, A.R.P.S., of Saskatoon, is "New Orleans Staircase", while "arry", a coster enjoying a tankard of ale, comes from W. H. Squire, of Victoria, B.C.

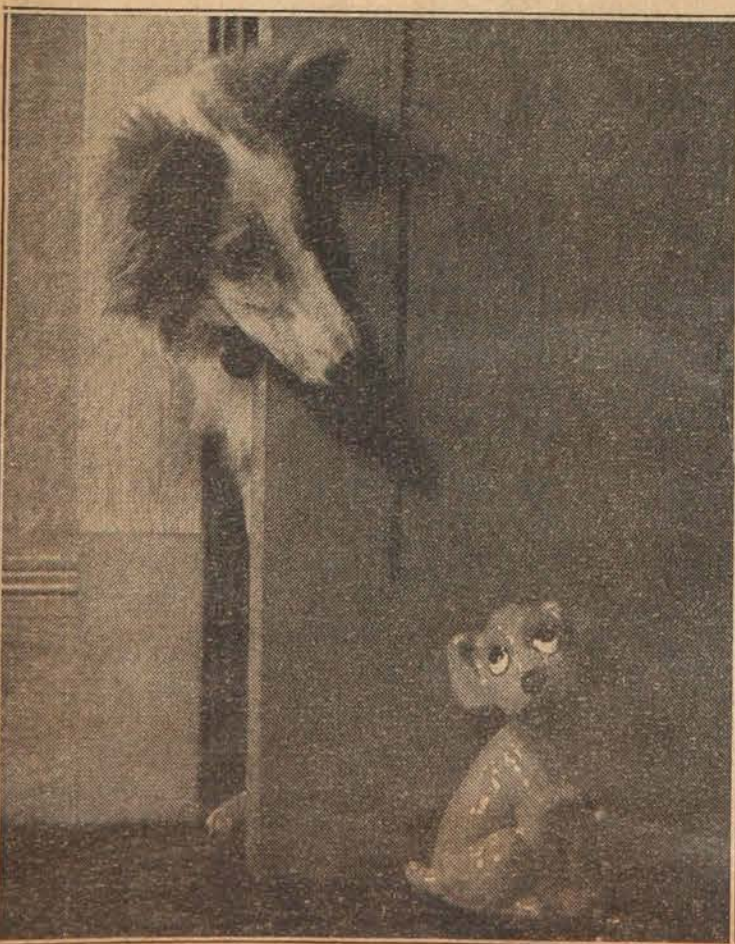
The United States photographers who dominate the show are worthily represented. Alexander H. Aronson, A.R.P.S., South Orange, N.J., favors church subjects in "Adoration", "Holy Night", a choir-boy putting his heart into his work, and "On the Convent Steps". Axel Bahnsen, F.R.P.S., A.P.S.A., Yellow Springs, Ohio, has a fine landscape, with boats, a stretch of water and distant mountains, in "Lake McDonald", and very effective lighting in his girl with a wineglass called "In Vino Veritas". Dr. John Benus, of Philadelphia, in "Just a Dribbler" shows a youngster playing with a hose, and in "Bigger Problems", puts a child in over-size shoes. A. Aubrey Bodine, Baltimore, in "Susquehanna Herring Fishermen" shows the men on the craft through the meshes of a suspended net. Harvey W. Brown, Los Angeles, in "Minette" contributes an attractive girl wearing a veil. Que Chin, Seattle, Wash., has a toothsome offering in his still-life print of onions, and Kenneth Cook, of Elkhart, Ind., in "Book Worm" shows a child dumping on the floor volumes from a bookcase. There is humor in "Big Business", by E. Earl Curtis, of

Paducah, Ky., showing a trim and neatly attired stenographer taking dictation from the boss with his feet on the desk, the boots worn into holes. Eugene J. Curtis, New Rochelle, N.Y., went to Venice for "Vesper Hour", and in "The Mountain Shrine" has a print of subtle contrasts.

Eleanor Parke Custis, F.R.P.S., of Washington, D.C., has a good group—"Glacial Rhone", with winding river, church, and hills partly shrouded in mist; "Flemish Monday", apparently a washday as in the western world, reproduced on this page; "Lenten Service", a church exterior with figures on the steps, and "Guatemalan 'Mare's Tails'" in which she has caught the characteristic cloud formation above low buildings. Helen Dignan, Princeton, N.J., succeeds with "The Back Gate" and "Village Street", a winter scene, and two worthy studies of this season are "Snow Ahead" and "Winter Eaves" by John W. Doscher, A.R.P.S., A.P.S.A., of Saddle River, N.J. "Nature's Spotlight" and "Nature's Thumbprint" by Floyd B. Evans, of Pasadena, Calif., are favored subjects with him—the ribbing and furrowing of sand by the wind. "Gas Tank", with the shadow of a ladder on its rounded side, is contributed by Arthur Hammond, of Boston, while John J. Harrack, of Detroit, in "Convoy" shows a group of pelicans swimming in a pool. Flooded and broken birch stumps and dying trees edging the water are the pictorial elements of "Dead End" by John R. Hogan, of Philadelphia. Some graceful studies of the nude are offered by P. H. Oelman, A.P.S.A., of Cincinnati, and D. Ward Pease, of Chicago, has an effective print called "Footprints on Ice". Dorothy Pratte, of St. Louis, Mo., shows a dejected child seated on the steps of an icecream shop entitled "Closed on Sunday", and three raccoons are the subjects of a print by Hobart V. Roberts, of Utica, N.Y. Margaret B. Woolworth, Salen Center, N.Y., sends a winter scene in "O'er the Laurentians", and features the effect of frozen rain on trees on a hillside in the print entitled "Ice Bent". Chao-Chen Yang, of Seattle, Wash., in "Roaming Pair" shows a couple of ducks on a pool, a work of good decorative qualities.

The prints from the jury included "After the Storm", "Barns", a winter scene, "Winter Pasture" with cows outside a barn, and "Mountain View" by Jerome P. Krimke; Four untitled prints by George Nakash, which include an Arab chief, a stream with two swans, and two sympathetic studies of childhood. By Louis G. Rachiele are "Symphony in Trees", "La Paysanne", "Winter Loom" and "Chico".

The Salon committee is composed of Raymond Caron, chairman, with Blossom Caron as secretary, Charles H. Allen, Paul Gerin-Lajoie, C. Selby Rickards, P. J. Croft, Jacques R. Paradis, R. B. Thornton, and Theodosia M. B. Thornton, A.R.P.S. The term of the exhibition is until June 4.



FOUND YA! is an effectively arranged subject with an element of humor by Pedro E. Hernandez, of Brookline, Mass., shown at the third Montreal International Salon of Photography.



FLEMISH MONDAY, by Eleanor Parke Custis, F.R.P.S., of Washington, D.C., which is shown at the third Montreal International Salon of Photography.

Gazette May 27/44  
Was Invited to Paint  
Vatican City Scenes

Subjects by American Artist  
Vernon Howe Bailey Here  
For Exhibition

"We have great hopes that the city of Rome will be preserved from the struggle of our army," said Prime Minister Churchill in the British House of Commons on Victoria Day. This hope is widely shared since with the advance of the Allies in Italy the withdrawal of the Nazi forces might follow the pattern of the enemy's vacating of other important cities. What could be lost to the world will be evident in the paintings and drawings of the Vatican Palace by the American artist Vernon Howe Bailey which are to be shown at the Art Association of Montreal from June 9 until July 2. This exhibition is certain to attract a large attendance.

Vernon Howe Bailey received from the Vatican authorities a singular honor—an invitation to paint the Vatican Palace and Vatican City, to occupy his brush with any subjects which appealed to him within its sturdy walls, and he devoted a year to producing one hundred watercolors and drawings which include historical apartments, the museums and galleries, developments of the city and private apartments of the Pope.

The collection, considered the most comprehensive in existence, includes many subjects unavailable to most visitors, among the items being the railway station, the radio station, one of the most powerful in Europe; the new Palace of Painting and the private apartments of the Pope of which are featured the Throne Room, Hall of Tapestries, the ante-chamber of the Private Chapel of the Pope and the entrance hall to the private apartments, the Clementine Hall, where the Swiss Guard are always on duty.

Among the exterior views are the Hall of the Winds in the Tower of Gregory, where in 1582 the Calendar as it is known today was reformed by scientists appointed by Pope Gregory XIII; the great ceremonial stair of the palace designed by Bernini is pictured as seen from above and from below. In this Bernini, following familiar Italian custom, engaged in false perspective. As the stair ascends the columns on either side are placed closer together, thus greatly enhancing the apparent effect of height and distance.

At the dedication of the Palace of Painting, after Pope Pius XI had with his guests made a tour of the new galleries, he stepped on to a balcony on the front of the building and said: "We have seen some of our greatest pictures. Now I wish to direct your attention to another one," and then indicated the majestic dome of St. Peter's as it appeared above the foliage of the Vatican's gardens, with a main walk and large circular fountain in the foreground directly in line with it.

Mr. Bailey was delighted, for two weeks before he had painted that view from that very spot. To have his choice of subject confirmed by the Holy Father was gratifying to him.

"... It is to the genial brush of an outstanding American artist, Vernon Howe Bailey, that we are indebted for this vivid, colorful presentation of the Vatican. For over a year Mr. Bailey has lived absorbed in the Vatican scene, and that elusive majesty, that old world atmosphere which no verbal virtuosity can ever hope to convey, he has with unerring felicity expressed in this series of paintings and drawings."

Of this exhibition, when it was shown in Rome, the leading newspaper La Tribuna wrote:

"This is the first time that such a comprehensive survey has ever been attempted for Vatican City. Numberless have been the copies of Vatican interiors and art relics; isolated attempts at artistic interpretation of some particular subject have also been made many a time; but so far no artist has ever undertaken to interpret with pencil and brush the entire Vatican scene."

"In attempting so arduous a task, Mr. Bailey was favored from the outset by the liberal attitude of the Vatican authorities who, from the General Director of the Museums to the Governor himself, generously extended to him every permit, facilitation and courtesy. And they had no occasion to regret the favor shown to this artist; for the completed work, when finally submitted for their examination, met with their unqualified approval. Indeed all those who had the privilege to view the compositions at which Mr. Bailey had toiled for a whole year, hesitated only which to admire the most, whether the bold design, the perfect perspective, or again the light, air and color which quicken and enhance the planes and reliefs of each picture."

"The vast Vatican scene, caught in its most varied moods; from the great halls, ennobled by the genius of Michael Angelo, Raphael, and a host of other masters, to the Renaissance courts, even to the least known nooks and quarters, which most visitors never see, every facet of that jewel which is the Vatican has been reproduced with a masterly touch."

Vernon Howe Bailey painted extensively in Spain in 1921 and on his return to New York the Hispanic Society of America purchased his entire collection of 197 drawings for its museum and he was elected a member of the society. He returned to Spain four years later and visited remote towns far off the railways. In 1928 his exhibition of the "Skyscrapers of New York" was held in the National Museum, Madrid, under the auspices of the Duke of Alba, its inauguration being performed by King Alphonso XII of Spain, who issued to Mr. Bailey a Royal Decree of Thanks for his extensive work in Spain and in appreciation of his book of watercolors and drawings entitled "Little Known Towns of Spain," published in London and New York, and its French edition "Vues d'Espagne, les Cites trop peu connues," published in Grenoble. It was at this time that he was elected a member of the Royal Academy of Fine Arts of San Fernando, of Madrid, an institution which numbered Goya among its members.

Following the Madrid exhibition the collection of New York Skyscrapers went to Rome where it was shown in the Salviati Palace, under the auspices of the American Ambassador, Henry P. Fletcher, the show being opened by Count Valpi, Minister of Finance of Italy, and it was at a dinner for the diplomatic corps accredited to the Vatican, given by his friend the Viscount of Fontenay, Ambassador of France to the Papal Court, that Mr. Bailey received from high Vatican officials the unique invitation paint in the Palace.



## Art in Montreal--

### Protests of Artists

Star June 1, 1944

[An open letter to the President and Members of the Council of the Art Association of Montreal.]

Gentlemen,—For several years past many childish attempts at painting that have been included in the annual Spring Exhibition have afforded me keen amusement. In view of the ever-increasing display of these puerile efforts and the hanging of many one-man shows of similar calibre, the amusement has now given place to indignation, concern and distress — to indignation because the people of Montreal have been fooled and their intelligence insulted — to concern and distress at the thought that the rising generation is being mis-taught and its artistic taste vitiated by the constant exhibition of many pictures that violate all the canons of art.

I wish to protest strongly against the policy of the Art Association in allowing its Galleries to be used as a display centre and a means of propaganda for these Fifth Columnists of the Art World. The authors of these paintings claim for themselves the title of modernists of one form or another, as do their counter parts in various cities throughout the world. Incompetence, childishness and imbecility have existed on this earth since the dawn of creation, but not until the 20th century have such efforts in Art been sanctified with the dubious title of modernism.

It is surely time that the Art Gallery of Montreal realize its responsible position in the community and endeavour to maintain a high standard in Art. Certainly its present policy of drifting has allowed it to succumb to the baneful influence of the exponents of the Isms. Such drifting is not the freedom of Democracy; it is the freedom that breeds Anarchy in Art.

To sit back quietly and wait for this nonsense to die out is quite insufficient. In the meantime, the crack-pot theorists who advocate and promote this sort of drive are insinuating themselves into positions of influence in art galleries, art schools and in newspapers across the country, and in typical fifth column style are boring from within to tear down all standards of art appreciation.

If our great industrialists and intellectuals bring with them into the art world the same common sense that they apply to their affairs in everyday life they will never be duped by the honeyed phrases of false prophets in art, and our children will no longer follow some Pied Piper who leads them into a fog of incipient imbecility.

J. O'Connor Lynch.

We, the undersigned artists of Montreal, most heartily endorse the protest against nonsense and incompetence in art as expressed in the above letter:

Richard Jack, Alphonse Jongers, E. Dyonnet, F. S. Coburn, Adrien Hebert, H. M. Miller, Hal Ross Perrigard, Herbert Raine, Henri Hebert, Paul B. Earle, Eric Riordon, W. M. Barnes, Geoffrey Grier, Rita Mount, Emile Lemieux, Thomas Garside, A. Laliberte, Adam Sherriff Scott, Lorne H. Bouchard, Francesco Iacurto, W. H. Taylor, Leslie Coppold, Thurstan Topham, Oscar de Lall, Marc A. Fortin.

Star June 5, 1944

### Exception Is Taken to "Protests of Artists"

Sir,—Apropos the "Protests of Artists" published in your edition of June 1st: Whereas the recent spring exhibition of the Art Association of Montreal is not specifically mentioned, I believe that adverse criticism of it is implied in Mr. Lynch's open letter. Accordingly I should like to speak in support of the jury of selection of the exhibition and to commend the President and Council of the Art Association upon their support of the jury of which I was not a member.

It is regrettable that the "Protests" were not published during the exhibition so that the public might have had an opportunity of assessing the merit of the work contained in it in the light of the contents of Mr. Lynch's letter. The standard of the exhibition as a whole was higher than for several years. Whereas it was not an outstanding congregation of contemporary Canadian painting, sculpture and the graphic arts, it indicated that a higher standard had been demanded by the jury this year and which higher standard would, if maintained, result in progressively better spring exhibitions.

Evidence remained of "special cases" and "privilege", irrespective of merit, which will have to be eliminated if the spring exhibition is to become the exhibition of contemporary fine art in Canada. The spring exhibition has always been a conservative exhibition; this year it was not less so than usual.

Mr. Lynch and those who endorse his views evidently overlook the fact that the Art Association of Montreal is a private institution. I submit that its President and Council are keenly aware of their responsibilities, that they are functioning so as to meet and discharge them with constantly increasing success, that they are to be heartily congratulated upon the public function the Art Association is fulfilling under their direction.

Frederick B. Taylor.

### Support of Mr. Lynch's Criticism of Pictures

Star June 6, 1944

Sir,—I thank Mr. Lynch for his heartening action. My only criticism is that he did not protest ten years ago and so could have saved a generation of children from the pernicious, distorted teaching of which they have been the victims.

While this year's Spring Exhibition had fewer of these sadistic paintings (I can't call them pictures) there were that number too many, and I hope, as a member of the Art Association, that we have seen the end of this cock-eyed impertinence posing as art.

If the artists of this school are not really as distorted in mind as one would judge from their productions, they should not simulate this form of disease, but remember the exhortation of St. Paul to avoid appearance of evil.

I hope that other visitors whose eyes and feelings have been outraged by this—I repeat—cock-eyed impertinence will add their protest; and may our local Art Association lead the way out of this wood of distorted trees peopled by gruesome, mis-shaped monstrosities.

Artist Member.

## Art in Montreal

June 10, 1944

THEY take their painting very seriously in Montreal. The Art Association there has been—like most art galleries in Canada in recent years—fairly tolerant towards the new, and non-representational, schools of painting. This policy has incurred the wrath of Mr. J. O'Connor Lynch, whose competence as a critic is unknown to us, but who acquires importance by the fact that his protest against the hanging of what he terms "childish attempts at painting" has been endorsed by the following imposing list of "representational" artists: Richard Jack, Alphonse Jongers, E. Dyonnet, F. S. Coburn, Adrien Hebert, H. M. Miller, Hal Ross Perrigard, Herbert Raine, Henri Hebert, Paul B. Earle, Eric Riordon, W. M. Barnes, Geoffrey Grier, Rita Mount, Emile Lemieux, Thomas Garside, A. Laliberte, Adam Sherriff Scott, Lorne H. Bouchard, Francesco Iacurto, W. H. Taylor, Leslie Coppold, Thurstan Topham, Oscar de Lall, Marc A. Fortin.

Mr. Lynch does not, unfortunately, name the painters whose works he regards as childish, and themselves as "Fifth Columnists of the Art World." The list of protesters does not, however, contain the names of Varley, Edwin Holgate, Lillias Torrance Newton, Pellam, Borduas, Lyman, Goodridge Roberts, Lismer, Bieler, Borenstein, and several other Canadian artists who might conceivably be aimed at in the description "crackpot theorists who advocate and promote this sort of drive" and "are insinuating themselves into positions of influence in art galleries, art schools and newspapers across the country." It is clear from this description that the persons aimed at are not the mere beginners or amateurs whose work can be assigned no higher value, even if one approves of its tendency, than "promising" or "gifted".

Much as we admire the work of many of the protesters, we should not like to see Canadian art stop dead at the point reached even by the most advanced of them; and if it is to progress it must do so by experiment and innovation. Some of the experimenting may lead up a blind alley, but much of it will not. It is always interesting to recall that the work of John Lyman, now fairly well established in critical esteem, was described in 1913 by the chief newspaper critic of Montreal as embodying "crudity, infelicitous combinations of shades, unharmonious juxtaposition of tints, ugly distortion of line, wretched perspective, and an atrocious disregard for every known canon of sane art." Fortunately Mr. Lyman was not terrified into abandoning his methods, nor the galleries into boycotting him; and thirty years have greatly lessened the hostility to his style of painting.

## Federation of Canadian Artists Oppose Criticism

Sir,—On Thursday, June 1st, you published an open letter to the Art Association of Montreal by a group of Montreal artists who take violent exception to certain tendencies in contemporary art which were characterized as "childish," "imbecile" and "anarchic," and which were allegedly being sponsored or at least condoned by the Art Association.

The Federation of Canadian Artists, devoted as it is to the healthy development of the arts and to the economic welfare of Canadian artists as a whole, considers that this attack constitutes a disservice to the arts in this country. What has, in effect, been suggested is that all forms of art which do not conform to the aesthetic concepts of one group should be banished from the art galleries and denied a public audience. Such intolerance, we submit, smacks strongly of methods employed only in fascist countries and has nothing in common with the freedom of expression for which we are fighting. It is precisely this freedom of expression as it applies to the arts which is the function of an art gallery to guarantee, and we feel that it is a responsibility which the Art Association has attempted to fulfill.

There is, however, an even more important issue at stake. The Royal Canadian Academy of Arts, the Federation of Canadian Artists, the Dominion Drama Festival, the Canadian Handicrafts Guild, the Royal Architectural Institute of Canada, the Sculptors' Society of Canada, the Committee of Musicians headed by Sir Ernest MacMillan and supported by the Canadian Performing Rights Society and the Canadian Federation of Music Teachers, the Canadian Authors' Association, the Arts and Letters Club, Toronto, the Canadian Group of Painters, the Canadian Society of Graphic Art, the Canadian Society of Painters in Water Color, the Society of Canadian Painter-Etchers and Engravers, the Canadian Guild of Potters and the Canadian Society of Landscape Architects and Town Planners, all bodies representing different aesthetic points of view, often diametrically opposed to each other, have collaborated in the preparation of a national post-war plan for the arts and artists and which will determine the future of the arts in society in Canada and the future of Canadian artists for some time to come. A remarkable and unprecedented degree of unity amongst artists has thus been achieved. It is regrettable, therefore, that at this particular time such an ill-considered and irresponsible statement should have been published.

Quebec Region, Federation of Canadian Artists.

Star: June 12:1944

MONTREAL HERALD, ALTA.  
MARCH 14/44

## Capt. Godenrath Dies Of Illness

### CSL Executive Was Art Lover

Capt. Percy Godenrath, former journalist, soldier and printseller, died last night in Montreal in his 69th year after several months of failing health.

He was prior to his illness connected with the Canada Steamship Lines Limited as curator of the William H. Coverdale Collection of Historical Canadiana.

Percy Francis Godenrath was born in Shanghai, China, October 19, 1875, son of William and Ariadne Godenrath and was educated in England. As a young man he studied law in Calgary with Loughheed and Bennett but did not follow this profession, taking to journalism, a career interrupted by the Great War when he enlisted as a private in the 16th Battalion, Canadian Scottish, serving until 1919 and attaining the rank of captain.

Action on the front did not extinguish his natural leanings towards the newspaper profession and he established and edited what is credited with being the first trench newspaper. It was entitled "The Brazier" which became the regimental journal of the Canadian Scottish.

Following the war he was in Montreal in connection with the showing in the Art Association's galleries of works by Canadian artists and those of other countries for the Canadian War Memorials. He also wrote "Lest We Forget", the story of the collection.

He later entered business as a printseller in Ottawa. Capt. Godenrath was married twice, his second wife dying in Montreal last year.



## Found Spanish Towns Alluring To Painter

Places Off Railroads and Old Customs Intrigued Visiting American Artist

There is no denying that Spain as a sketching ground won the affection of Vernon Howe Bailey, the American artist who is at present in Montreal in connection with the exhibition of his watercolors and drawings of Vatican City scenes, executed at the invitation of high ecclesiastical authorities in Rome, which opens to the public in the galleries of the Art Association of Montreal on Friday next—an event which should excite unusual interest and will reveal to those attending many new aspects of that great centre of historic and artistic treasures.

This artist, thoroughly grounded in what makes a telling picture by long and varied experience as a press draughtsman, was capably equipped when he went to Spain in 1921 and found the country so rich in paintable material that he repeated the trip in 1923, this time devoting his skill to the lesser known towns and hamlets far away from the railways. He retains his enthusiasm of those days and in talking of the country's customs admits that the siesta—when from noon until four o'clock people shut themselves in their houses to escape the heat—was one he had to ignore if he was to accomplish any work, so he pursued his task in the blazing sun sheltered by a large umbrella held by a native who, being a siesta devotee and missing his snooze and escape from the heat, had to be constantly prodded to keep from dozing.

Travel off the beaten tracks often in a cart drawn by mules or primitive motorbus was not a thing of comfort and there was nothing reminiscent of the Ritz in the accommodation that offered when night fell. If the arrival in some mountain town was around 2 a.m., two husky members of the night watch would be on hand to shoulder his luggage and lead him down a darkened street to the hotel where, pushing open a big door, they would mount several flights and instal him for the night without a word to the proprietor. If the traveller requires to be called early he writes the hour and his room number with chalk on a board in the office and the night watch comes in from the street and awakens him, for this service receiving a penny. If arrival is at the hour when the tobacco shops are closed—postage stamps not being sold in rural post offices—the Sereno, or night watch, takes them out of a small tin box from beneath the folds of his great cloak.

Some forty towns were visited by Mr. Bailey on his second trip and there was no dearth of good material, as is evidenced by the example in pen and ink reproduced on this page—one of a rich collection in both this medium and in watercolor which embellish his book called "Little Known Towns of Spain". This book attracted wide attention, as did his work done in that country in 1921, the collection done on the first trip being acquired by The Hispanic Society of

America for the permanent collection of its museum in New York. His arduous jaunt into the lesser known places, however, struck the eminent Spanish painter Ignacio Zuloaga, as, say, an ardent trout fisherman who surprises a rival on his favorite, and believed secret, pool. Meeting in Paris, Zuloaga after highly complimenting Mr. Bailey on his work in Spain said: "But when I saw your book of watercolors and drawings of Spain I was angry with you, for you have disclosed to the world the names of Spanish towns which I hoped it would never learn, for the tourists will spoil them and gone will be their true character, and the life and the old costumes I have loved to paint will have vanished. With-in fifteen years Spain will have been spoiled for me".

Mr. Bailey's wanderings began in Catalonia, led southward into the provinces of central Spain, to the Mediterranean and down the coast into Murcia and across Granada to the far westerly province of Estremadura, bordering the Portuguese frontier, thence into northern Spain and back to his starting point. He worked in towns where he was attracted by their castle-crowned heights, their cathedrals, palaces, plazas and bridges. Of this collection His Excellency Merry del Val, former Spanish Ambassador to Great Britain, wrote: "It tells more of Spain and her spirit than a hundred volumes".

Of one incident of this sketching trip Mr. Bailey relates that being on the outskirts of Cardona in Catalonia, where stands on a sugarloaf hilltop fifteen hundred feet above the stream the ruined castle of the Dukes of Cardona, some farmers returning to their homes notice that his costume was quite different from theirs and accosted him, one saying: "Senor, from what province do you come?" The artist replied: "Senor, I come from no Spanish province, but from the large city of New York in North America". But of New York they had never heard its name. Thinking to interest them, Mr. Bailey added: "New York is a city having fifty-story buildings," which caused them to regard him incredulously. Chancing to have in his pocket a picture postcard of the Woolworth Tower he produced it. Regarding it with head-shaking wonderment their skepticism vanished and they continued their journey homewards.

The ancient customs intrigued Mr. Bailey—among them the fact that the householder has to summon the Sereno, attired in long cloak, lantern attached to a wide belt about his waist and his only weapon a long metal-pointed pike, to select a key from his bunch and let the citizen into his home, a penny being his tip. The Sereno also calls the hours of the night and announces the state of the weather—"A las once y sereno", or 11 o'clock and sereno or fair. The siesta, too, he views as sensible, though by experience he knows the telegraph offices close, and while even in the greatest emergency the local operator might be routed out to send a message there would be no operator at the other end of the wire to receive it.

At four o'clock when the siesta terminates shops reopen, the populace is again abroad and all is normal. Seven o'clock is the period when the daily walk before dinner brings the mass of the inhabitants into the main street or the plazas

## Vatican City Scenes Opening On Friday

Collection of Watercolors and Drawings by Vernon Howe Bailey Arrives

Tomorrow will mark the close of the International Salon of Photography in the galleries of the Art Association of Montreal after a successful showing, while Sunday one week ago saw the close of the Spring Exhibition and in this connection the request is made that exhibitors arrange for the removal of their works without delay, the notice asking that this be done "within two weeks from the closing date."

The upstairs galleries, barring two which will be devoted to the watercolors and drawings of Vatican City scenes by the American artist, Vernon Howe Bailey, which opens to the public on Friday next, are in process of being hung with works from the Association's permanent collection of Canadian and European works, the present intention being to make frequent changes in the items so that paintings less seldom seen, due to considerations of space, will be available to picture-lovers. The Lecture Hall already contains a comprehensive group of paintings by Canadians which will prove of interest to visitors and to local citizens.

and cafes become active and the band plays.

In the country towns there is practically nothing of a cultural nature to occupy the people. Most towns are too poor to support a movie performance more than once a week, generally Sunday, so there is nothing for them to do but to return to the cafes and even when a block distant can be heard the rattle of ivory pieces on marble-topped tables—everyone playing dominoes as they sip cognac or sherry.

During his first visit in 1921 Mr. Bailey painted a number of interiors of the Liria Palace, residence of the Duke of Alba, and was so engrossed in doing the State Dining Room that he worked eight hours without stopping—forgetting all about lunch. Seven years later he was again in the same apartment, guest at a dinner given him by the duke, preceding the opening of his exhibition, others of the party being Conde de los Infantas, Director General of Fine Arts of Spain, and other personages of the art world. This palace during the Spanish Civil War was seized, looted and burned, important paintings being wiped out and the duke's archives, private papers and one of the finest collections of manuscripts—including documents of Christopher Columbus, letters of Queen Elizabeth and Mary Stuart and other famous personages, being destroyed.

## PRIVATE VIEW HELD OF VATICAN SCENES

Gazette June 8/44

Archbishop Charbonneau Among Those Inspecting Works by Vernon H. Bailey

With a good attendance of invited guests the exhibition of watercolors and drawings by the American artist Vernon Howe Bailey was inaugurated yesterday afternoon in the galleries of the Art Association of Montreal. The event was attended by His Excellency the Archbishop of Montreal, Mgr. J. Charbonneau, Mgr. O. Maurault, rector of the University of Montreal, His Worship Mayor Adhemar Raynault, members of the city council, representatives of local societies, the clergy and Sisters of religious orders in Montreal and district. This collection, which last year was shown at Laval University in Quebec, clearly excited interest yesterday afternoon, an interest heightened by the liberation of Rome less than a week ago and the escape from damage of the buildings depicted by Mr. Bailey.

The artist in indicating to groups points of interest in the paintings, which were done more than 11 years ago under an invitation issued by high ecclesiastical authorities in Rome, drew attention to the spacious Sala Clementina and the Sala del Consistorio, two apartments in which earlier this week 2,000 Allied troops had knelt while the Pope had passed through blessing each man and distributing rosaries, the regulations against uniforms having been suspended for the occasion.

Among those attending were: Mrs. Hector Perrier, president of the Society of Friends of Art, Mrs. Laurent Bock, vice president of the society, Mrs. E. Marier, Miss Patricia Quigley, A. L. Whiting, Paul E. Demers, Mr. and Mrs. H. Desbarats, A. E. Goyette, Hugh Hanson, J. W. McConnell, Guy Vanier and daughter, and Mr. and Mrs. Taggart Smyth. Among other invited guests being Mr. and Mrs. George Marler, Mr. and Mrs. George Guevremont, Mr. and Mrs. A. Filion, Mr. and Mrs. G. St. Pierre, Mr. and Mrs. A. Mongeau, Mr. and Mrs. L. A. Lapointe, J. O. Asselin, and Mr. and Mrs. R. F. Quinn.

Standard 223 June 10th 1944

## American Artist Painted Vatican

A comprehensive collection of 100 water-colors and drawings of the Vatican, comprising a fine, documentary show, is now on exhibition at the Art Association and will continue until July 2. It represents the colorful, accurate work of Vernon Howe Bailey, the American artist who was invited by the high ecclesiastical authorities of Rome in 1932 to paint and sketch for one year in Vatican City.

His work plainly shows the scope of the city. In clean, controlled courtyards, enclosed balconies, the Pauline Chapel, the Dome of St. Peter's, The Stair of Death, down which are carried the bodies of all who die in the Vatican buildings, the interior of the Sistine Chapel, the Ducal Hall, the Radio Station and the Circus of Nero. These are just a few.

One of the richest, most dominant studies, among the more vivid works is the "Retouching of Raphael's Transfiguration." Others include views of the Throne Room, the Ante-chamber of the Private Chapel of the Pope, and the Apartment of the Noble Guard.

E.G.

STAR, FRIDAY, JUNE 9, 1944

## Vatican Views Are Exhibited

An exhibition of drawings in black and white and in water colour, which opens to the public today at the Art Association of Montreal, has, even apart from its artistic value, a special interest at this moment. These drawings of the Vatican and the Vatican City, are by Vernon Howe Bailey, an American artist, whose work as an illustrator of books on many places in America and Europe are as well known as his drawings of ships and shipbuilding in his own country. Mr. Bailey was invited by the Vatican authorities to make drawings of the Papal palace-city, and was given unlimited access to all parts of it, so that in this large collection there are many views of places which are never seen by the majority of visitors.

The greater number of these drawings are in black and white and made by many methods; there are pencil and pen and wash drawings, and most of these are of the outsidess of buildings. They give a great impression of the palace and its surroundings, and show all its principal features. There are views of St. Peter's and of the great colonnade in front of it, and others of the great buttresses which carry

the Sistine Chapel high up in its building. Courts and gardens and the massive walls which protected the Popes of the middle ages are other subjects of Mr. Bailey's drawings, and there are a few of the more modern buildings of the City, including the palace of the governor and the monumental railway station.

The water colours are chiefly of interiors, which show many of the principal rooms and halls of the palace. They tell of the great wealth of colour in the decoration of these rooms, which contain many masterpieces of painting and sculpture; some of which must lose much of their artistic value among the crimson and gold decorations which surround them. These water-colours serve well, however, to complete the impression made by the black and white drawings, which form the more attractive part of the exhibition in their beauty as drawings not less than in the interest of their subjects.

La Canada June 9/44

## Les peintures et dessins de M. V. H. Bailey

Aujourd'hui s'ouvre à la galerie des arts rue Sherbrooke, une exposition d'oeuvres du sympathique peintre américain Vernon Howe Bailey. M. Bailey a réuni là une centaine d'aquarelles, de dessins à la plume, représentant autant d'aspects de la cité vaticane. Ce peintre de bon goût a obtenu la permission des autorités de la cité vaticane de séjourner à loisir dans cette ville unique, et il en a rapporté des images à la fois personnelles et objectives. M. Bailey peint avec finesse et dessine avec un beau sens des proportions et de la perspective. Plusieurs jeunes artistes vraiment trop "abstraits" pourraient prendre de lui d'utiles leçons de dessin.

Les angles sous lesquels M. Bailey a vu la cité vaticane sont des plus variés et des plus plaisants. Dans ses aquarelles, la couleur est partout vibrante quoique délicate. Mais en dehors du point de vue artistique, cette exposition est d'un intérêt documentaire certain.

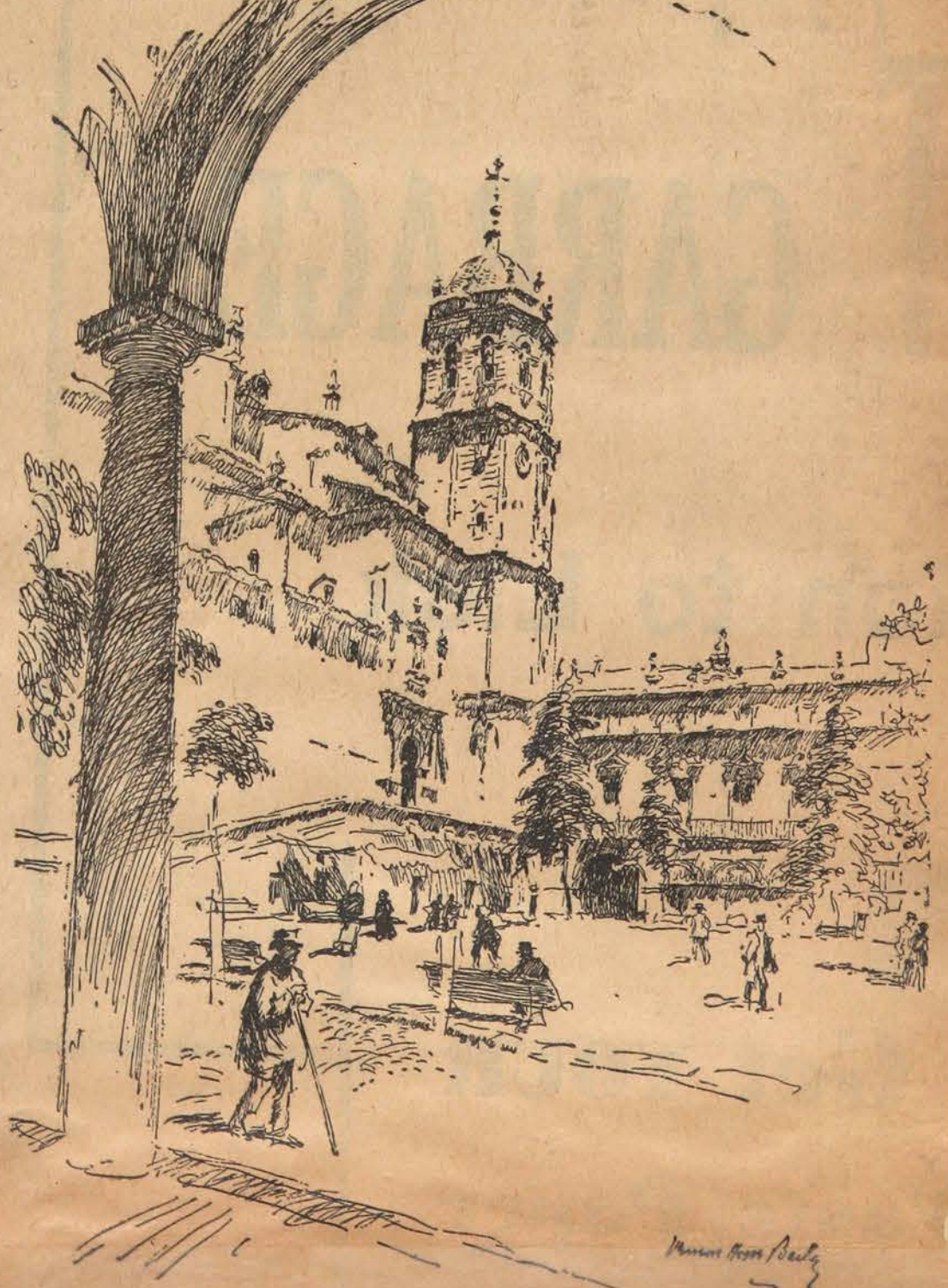
Sans inclure tous les détails, ce qui aurait été mieux accompli par une caméra, M. Bailey s'en est tenu le plus possible dans la ligne objective. Ce qui ne veut pas dire que les oeuvres exhibées sont dépourvues d'originalité. On notera des dessins comme ceux de La Cour du Cirque de Néron, la chapelle Sixtine, la Tour du Belvédère, la Salle des Quatre Vents, le nouveau musée d'art de la cité vaticane, la salle des Tapisseries d'Aubusson, etc., etc.

Chaque oeuvre est extrêmement intéressante par le soin que l'artiste a apporté dans son exécution.

Nombreux seront sans doute les Montréalais qui voudront se rendre à la galerie des arts ces jours prochains pour visiter cette captivante exposition. M. Bailey a beaucoup travaillé à cette oeuvre qui lui tenait à coeur et nous n'hésitons pas à dire qu'il a merveilleusement réussi.

M. H.

Gazette June 3rd, 1944



THE TOWER OF THE IGLESIA de SAN PATRICIO, LORCA, by Vernon Howe Bailey, from his book "Little Known Towns of Spain," published by William Heinemann, Inc., New York.





THE VATICAN PALACE as viewed from the steps of St. Peter's, a glimpse of which is seen at the left, with, in the foreground, a statue of St. Peter.  
Copyright, Vernon Howe Bailey.

## IS SHOWING SCENES OF VATICAN CITY

Vernon Howe Bailey Water-colors and Drawings on View Tomorrow

AT ART ASSOCIATION

American Artist Devotes Marked Abilities to Painting Area Rich in World-famous Treasures

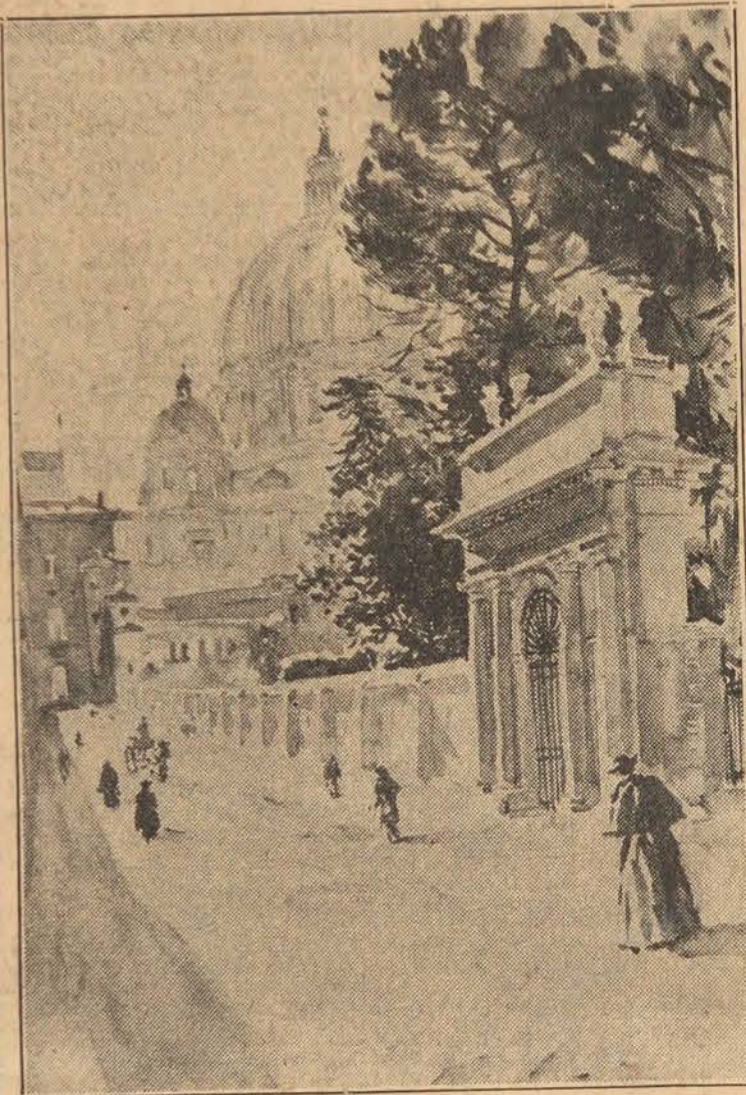
When the American artist Vernon Howe Bailey in 1932 was invited by the high ecclesiastical authorities of Rome to paint and draw in Vatican City he was accorded every facility to make pictorial records of an area rich in historical material. How well he succeeded is clear in the hundred odd watercolors and drawings which go on view to the public tomorrow in the galleries of the Art Association of Montreal. The work, which occupied him into the following year, re-



VERNON HOWE BAILEY

veals qualities that have won him eminence as a draughtsman of architectural subjects both on this continent and abroad. Buildings have always interested him. Structures of impressive grandeur or of elemental humbleness twice lured him to Spain and he was early alive to the pictorial possibilities of the skyscrapers of New York which, as in the case of his Spanish travels, resulted in books which the discerning received with acclaim.

He has approached the Vatican City scenes with his characteristic enthusiasm, admirably equipped for the task. Perspective, seemingly presents no problems that he cannot solve. In this collection, which has a number of interiors, he has not quailed before rows of noble columns, arches, niches, cornices elaborate decorated ceilings and patterned marble floors but has



DOMES OF ST. PETER'S, from Via del Belvedere, partly screened by foliage of the gardens, a gate to which appears on the right.  
Copyright, Vernon Howe Bailey.

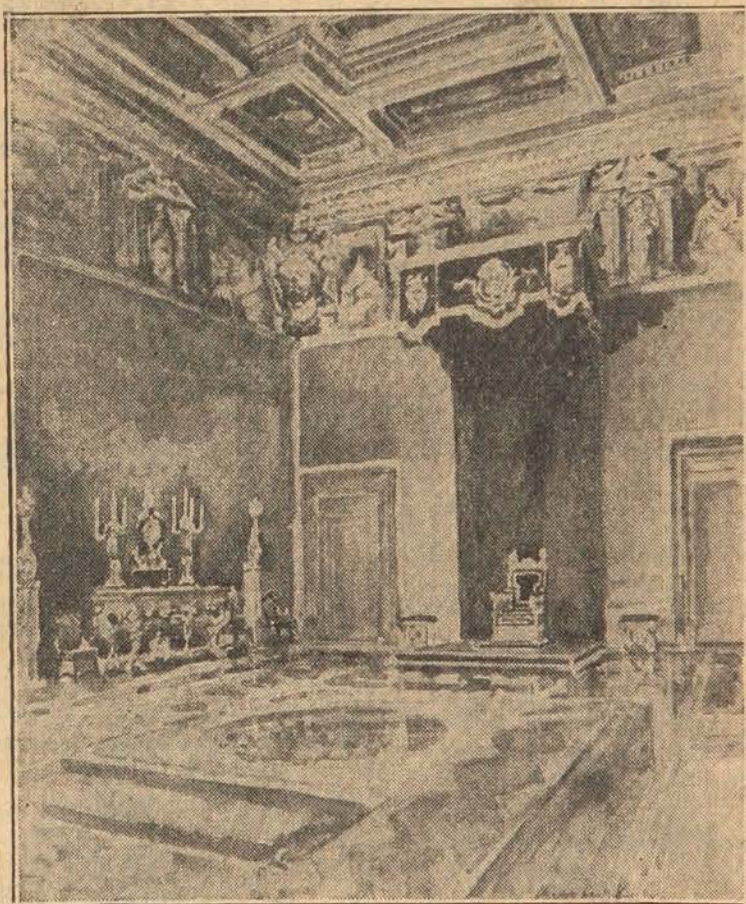
with an expressive, pliant line and marked skill in deft "suggestion" imparted to the spectator the illusion of looking into these magnificent apartments. There is no lack of color, always clean and transparent, laid in with a perfectly controlled wash. Rich crimson is the dominant color note in the Throne Room, and it is also employed in the Antechamber of the Private Chapel of the Pope. There are, too, rich tones in the Clementine Hall, while crimson velvet drapes the table in the Hall of the Congregations where questions of the church are discussed by the Papal Secretary and his ten councillors, while a Spanish table and crimson chairs appealed to the artist in the Apartment of the Noble Guard. An engaging tone of blue appears in the patterned ceiling of the Hall of Statues, where full figures are featured, a wider range of color playing its part in the hangings in the Hall of Tapestries. Apartments with their walls embellished with paintings have also made appeal. Mr. Bailey's skill in suggestion being evident in the Hall of Constantine, where the huge painting, from the brush of Julio Romano, is that of Constantine's Victory at the Milvian Bridge. Paintings, too, line the wall of the Seventeenth Century Room where works of that period are displayed, the "Transfiguration" occupying the

Sunlight flushes the Museum of Painting as seen from the Vatican Gardens and another directly handled work is the Octagon Court—the main court of the Belvedere Museum. Another capital performance is the Museum of Painting as seen from the garden terrace, while The Pigna, flanked by two peacocks is a striking composition—the bronze pine cone, placed under the great niche, having originally come from a fountain near the double temple of Isis and Serapis in Rome. Via del Belvedere, a long narrow street which separates the Palace from the Vatican Gardens is boldly brushed in, as are the Porta Angelica, seen in intense sunlight, and the Palace of the Governor General of Vatican City, which contains the administrative offices and also the royal apartments for distinguished visitors to the Pope. Another spirited example is Piazza of St. Peter which shows one of the fountains and the colonnade, above which rises the Vatican Palace.

The artist, besides the apartments, has dealt with the Parrot's Court, the Chiaramonti Museum, the Stair of Death, Pauline Chapel, Bernini's Colonnade, the Marshal's Court, Gate of the Mint, the Radio Station, which is one of the most powerful in Europe, the Ducal Hall, the Court of the Borgia Tower, the portico of St. Peter's, the Egyptian Museum, the Tower of Paul V, the Railway Station, the entrance to the Sala Regia, the Circus of Nero—the traditional site of the martyrdom of St. Paul, the Balcony of the Benediction, the Sala Regia, the Hall of the Biga, the Hall of the Candellabra, the Hall of the Four Winds, the antechamber of Julius II, the Court of S. Damaso, the Chiaroscuro Hall, the Holy Door, the Sala Rotonda, the Hall of the Muses, with its columns from Hadrian's Villa; interior of the Sistine Chapel, the Gallery of Geographic Maps, the Consistorial Hall, the Hall of the Immaculate Conception, the Hall of the Paramenti, the entrance to Vatican City, the walls of the Vatican and an exterior view of the Sistine Chapel to mention a few of the many good subjects displayed.



RAPHAEL LOGGIA, designed by Raphael but painted by his pupils, is sometimes referred to as "Raphael's Bible" as the scenes depicted on the ceiling are biblical subjects. This broadly handled watercolor, which so convincingly suggests the dignity of the architecture and is admirable in its sense of luminous light and distance, is in the collection of Vatican City scenes painted by the American artist Vernon Howe Bailey which is on exhibition in the galleries of the Art Association of Montreal.  
Copyright, Vernon Howe Bailey.



THRONE OF THE POPE, in the private apartments, is shown in its rich setting of crimson brocade walls, varicolored marble floor and polychrome ceiling.  
Copyright, Vernon Howe Bailey.

## \$20,442 Raised By Art Exhibit

A final report received from the office of the Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, which was held in the gallery of the Art Association of Montreal, states that \$20,442.78 was realized by the exhibition for the children of Great Britain, the Netherlands, France, and occupied countries of Europe. The exhibition was organized under the auspices of the Art Association of Montreal, of which Dr. Charles F. Martin is president, and administered by Mrs. Norman Bohn.

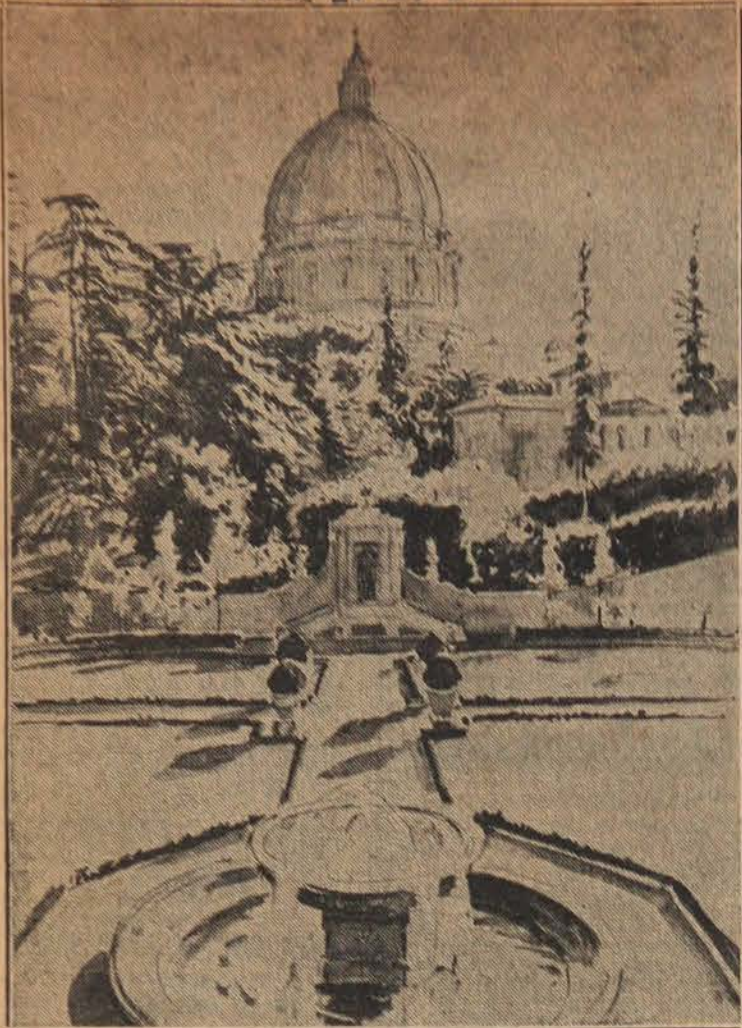
The announcement that such a substantial sum was raised will be received with great satisfaction by the many visitors to the gallery. It comes at a time when the problem of providing relief for those countries soon to be released from German domination becomes of immediate urgency. The fund which was created especially for the welfare of children who have suffered under Nazi persecution will be handled by the Canadian and International Red Cross societies. At a meeting in the members' room of the Art Gallery when the final statement was read, Mrs. Bohn was congratulated on the success of her work, and presented with an illuminated address of thanks by the council of the Art Association.

## EXHIBIT NETS \$20,442

Dutch Art Display Proceeds to Aid Children in Europe

Five Centuries of Dutch Art, the loan exhibition of great paintings shown by the Art Association of Montreal for the benefit of the children of Great Britain and the occupied countries, realized a profit of \$20,442.78, the committee of exhibition announced in its final report just issued. The exhibition, which was opened on March 9 by His Excellency the Earl of Athlone and Princess Alice and closed April 9, was viewed by just over 100,000 people, including 44,941 holders of school tickets. The fund will be administered by the Canadian and International Red Cross jointly. Dr. Charles F. Martin, president of the Art Association of Montreal, was president of the committee and Mrs. Norman Bohn, honorary secretary. At the final committee meeting on the occasion of the submission of the report, Mrs. Bohn was congratulated on the success of her work and presented with an illuminated address of thanks by the council of the Art Association.





DOMES OF ST. PETER'S, as seen from the Palace of Painting, which is a luminous impression of sunlit fountain, walk and foliage done in black and white by the American artist, Vernon Howe Bailey, whose collection of watercolors and drawings of Vatican City scenes occupy two of the galleries of the Art Association of Montreal

## Scene Much Favored By Late Pope Pius XI

St. Peter's Dome Above Trees Among Vernon Howe Bailey's Vatican Paintings

Two weeks after Vernon Howe Bailey painted the Vatican City scene reproduced on this page it developed that it was a view greatly favored by Pope Pius XI. At the dedication of the Palace of Painting, after the Pope had with his guests made a tour of the new gallery he stepped on to a balcony and said: "We have seen some of the greatest pictures. Now I would direct your attention to another one" and he indicated the dome of St. Peter's as it appeared above the foliage of the Vatican gardens, with the main walk and the circular fountain in the foreground.

Careful study is being given by visitors to the galleries of the Art Association of Montreal to the spacious luminous exteriors and the richly appointed apartments of the Vatican City buildings which this American artist has set down in vigorous line or free, clean color. Of interest, too, are the contents of two showcases in the gallery where the watercolors hang—items which indicate many active years with pen and brush. Here are shown his book on the Sky-scrapers of New York, his book on the little known towns of Spain, in which the facsimile reproductions of the bold, free-flowing watercolor reach a high peak in color printing, his volume entitled "Magical City"—a collection of intimate sketches of New York, catalogues of exhibitions held in Spain and in Italy, a drawing of Bernini's conception of his Colonnade as the Church embracing humanity and a collection of photographs. These include Mr. Bailey at work in one of the Vatican halls, King Alfonso opening the artist's show at the National Museum at Madrid in 1928, a signed portrait of the Spanish monarch inscribed to the artist, while of the American items there is the letter of authorization from the U.S. Secretary of the Navy Frank Knox that permitted Mr. Bailey to paint the war effort of that service and asking commandants of naval districts and commanding officers of shore establishments to facilitate Mr. Bailey in his task and closing with the phrase: "I take great pleasure in introducing this distinguished and patriotic artist."

This was no new venture for Mr. Bailey as in 1917 in the World War he was the first American artist authorized by the then Secretary of the Navy Josephus Daniels to do pictures of work in the navy yards, gun shops, munition plants and with the fleet.

## Acquisitions by Gift Enriching Collection

Quentin Matsys, Gerard ter Borch and Cazin Paintings For Art Association

Three important acquisitions by gift—the source being anonymous—have not only added to the interest and value of the permanent collection of the Art Association of Montreal but have furnished proof that the local gallery does not lack thoughtful and generous friends. The works include "Portrait of a Student", by Quentin Matsys, 1466-1530—a young man black-capped, severe in garb, with a fallow complexion which suggests long hours of close attention to his books, in the act of writing. It is a work of good arrangement and high finish; a painting of an elaborately dressed young woman of comely mien by Gerard ter Borch, 1617-1681, in which the painting of the lace which embellishes the dress is done with a skill which merited the high place he attained, and an effectively designed and beautifully painted landscape by the French artist Cazin called "L'Ourage"—a road edged by grass, a noble tree and a cloudy, threatening sky which promises a storm.

Quentin Matsys was born in Louvain, learned the trade of a blacksmith and legend has it that his exchanging the hammer for the brush was induced by his affection for the daughter of an artist. However, he made his way and in 1491 he went to Antwerp where he was admitted into the Guild of St. Luke. His paintings included many religious subjects, but by 1517 he was recognized as a portrait painter of great gifts, so that in 1526, Holbein, as a man of 27, passed through Antwerp on his way to England carrying an introduction from Erasmus to a friend who was to send him to Matsys' house.

Gerard ter Borch was born at Zwolle and studied under his father Geert Terburg at Haarlem. He visited England, Italy, France and Spain and settled at Deventer, Holland, where he became a burgo-master. In his work he favored Dutch interiors and handsomely dressed figures.

Jean Charles Cazin was born in 1841 at Samer, Pas de Calais, studied in Paris and visited England, Italy and Holland. He was famous for his landscapes. In 1898 he was asked to complete the mural decorations of the Pantheon in Paris left unfinished by Puvion de Chavannes, but death cut short the work in 1901.

## Canadian Works Bought

Purchases of four paintings by Canadian artists for the permanent collection is also announced, those honored being Arthur Lismer, A.R.C.A., Rita Mount, A.R.C.A., Campbell Tinning and Thomas Hilton Garside, all of Montreal.

"Little Haven, Nova Scotia," is the title of the painting by Lismer, a characteristic work of broad treatment with a stretch of foam-flecked sea, rocky shore with houses, beached boats and a schooner in the narrow winding cove.

"Harbor Scene, Cape Breton," is the work from Miss Mount's brush done in an area which has supplied her with some good subjects. It is a deftly handled work with a convincing sense of atmosphere enveloping the vessels at the wharf on which three figures are walking.

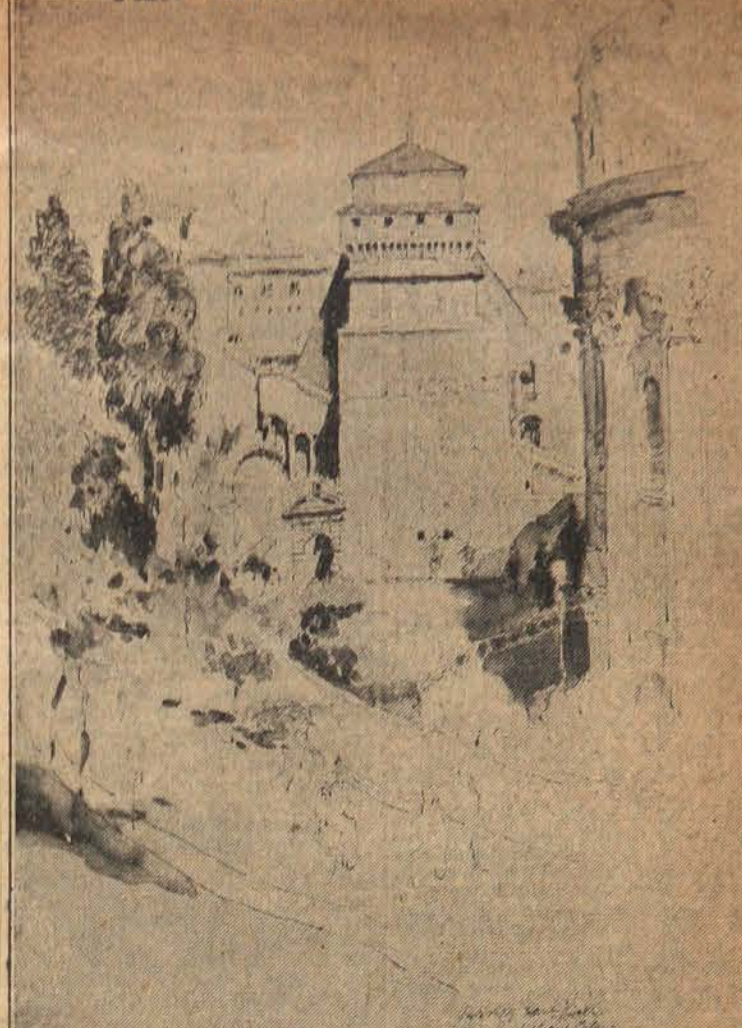
The work by Thomas Garside was one of the two he showed at the recent Spring Exhibition—"The Storm", which is a capital painting of ice, cold, dark water, spruces on the shore, ruddy brush and snow-covered land which rises to a hill in the background. The impression of a momentary gleam of sunshine before the lowering clouds break is convincingly conveyed.

Tinning's watercolor, a typical street scene, is marked by his habitual breadth and free handling.

It is of a row of buildings on the west side of Victoria street at Burnside Place in winter and introduces a noble elm and in the distance can be seen the top of the Sun Life building and a glimpse of the dome of the Basilica.

## The Bayeux Tapestry

Normandy and Bayeux having been brought into the public eye by the Allied invasion, small reproductions of the famous Bayeux Tapestry, lent by Huntly R. Drummond, have been set on a screen in the Lecture Hall. There is no word of the fate of the original historic linen band, bearing panoramic scenes in worsted needlework, which is over 200 feet long and 19 inches high, the 72 scenes depicting English history from Harold's departure for Normandy to his death at Hastings. In this work the English are represented as having moustaches while the Normans are without them. Traditionally ascribed to Matilda, William the Conqueror's queen, it is now held to have been commissioned by his half-brother Odo, bishop of Bayeux.



SISTINE CHAPEL, as viewed from the garden, attracted the American artist Vernon Howe Bailey who was impressed with its battlements and the huge buttresses which flank this building erected by Pope Sixtus IV in 1480. This drawing shows an end of the building with the apse of St. Peter's on the right. This aspect, less commonly known than the interior with its series of frescoes by Michelangelo, illustrating the Creation and other Old Testament themes, on the vault, and that of the Last Judgment on the altar—a few of its treasures—is among the watercolors and drawings of Vatican City by Mr. Bailey which occupy two galleries of the Art Association of Montreal.

## Art Gallery Closes For Entire Weekend Gazette July 1, 1944

Dominion Day, Summer Policy The Reason—Vatican City Exhibit Ends Monday

Observing Dominion Day the galleries and all departments of the Art Association of Montreal will be closed today. This will also be the situation tomorrow since the Sunday closing summer policy is now in effect until September. As usual from today on the customary Saturday opening remains unaffected. With the Sunday closing in force the opening of the galleries on Mondays will be at 10 a.m. instead of from 2 to 5 p.m.

Monday will be the last opportunity of viewing the exhibition of watercolors and drawings of Vatican City scenes by the American artist Vernon Howe Bailey which has been exciting much interest. This collection reveals the mature skill of Mr. Bailey, who was accorded unusual facilities in doing this work in Rome, the subjects revealing to the full his abilities as an architectural draughtsman and a practised exponent of the watercolor medium which with equal freedom and confidence he employed during two sketching tours through Spain. The products of his search for the lesser known towns in Spain were later reproduced in an excellent book.

## Art Gallery to Close On Thanksgiving Day

Monday, Thanksgiving Day, will be observed by the Art Association of Montreal by the closing of its galleries all that day. Offerings at the present time, in addition to the permanent collection, are a group of posters and a number of prints, some after paintings by Reynolds, Raeburn, Morland and others, in two of the upstairs galleries. A private view this afternoon at three o'clock will inaugurate the comprehensive collection of paintings and drawings by Stanley Cosgrove which occupies the Lecture Hall. This show will last until October 10.

Gazette Oct. 7, 1944

## Art Galleries Close For This Afternoon Gazette June 24/44

This afternoon being the occasion of the annual St. Jean Baptiste parade and the steps of the Art Association of Montreal being a vantage point for spectators viewing the procession, it is announced that the galleries of that institution will be closed. They will be open to the public on Sunday afternoon for the last time until September, the usual summer closing being in force.

Apart from the two devoted to the exhibition of watercolors and drawings of Vatican City scenes by the American artist Vernon Howe Bailey, the galleries, as well as the Lecture Hall on the ground floor, are effectively hung with works from the Association's permanent collection, including the works recently purchased and others acquired by gift, mention of which was made on this page last Saturday.

## Art Gallery Patrons Could Help It Now

Star Nov. 9/44  
Mr. Rumour has it that the Art Association of Montreal and Museum of Fine Arts, 1379 Sherbrooke street west, has an overall current annual operational deficit.

May I, therefore, suggest through your valuable newspaper—purely from a civic and public interest standpoint—that as our beautiful cultural and educational Art Gallery is open three days a week, free of charge, to the French and English speaking citizens of Greater Montreal, and to all the members of their families, that these many thousands (approximately 70,000 per year) who do take advantage of the invitation to visit the gallery on free days, offer, in turn, a "good will and free will gift" of say, one dollar, or more, to the Art Association of Montreal. I see no reason why the public should not adopt this proposal, or that the Gallery authorities should not accept the donations. Besides, this noble civic gesture on the part of the general public would easily cover the deficit, and would, furthermore, establish fine fraternal and fully friendly relations between the Art Association of Montreal and the art-loving public of Greater Montreal. I would further recommend that the best time to carry out this idea would be right now, or before Christmas 1944, or at latest, New Year's Day, 1945.

A. Jacob Livinson, M.A.





**THE STORM**, painted by Thomas Garside, is the canvas recently purchased by the Art Association of Montreal for its permanent collection. It is a strongly painted work of dramatic qualities which reveals the steady progress being made by this young Montreal artist. Thomas Garside, born at Duckinfield, Cheshire, England, in 1906, came to Canada in 1914. He studied art in the classes at the Monument National and also under the late Paul Caron, A.R.C.A., Adam Sherriff Scott, R.C.A. and E. Dyonnet, R.C.A., and at the Royal Canadian Academy classes. For a number of years his work has been shown at the exhibitions of the Royal Canadian Academy of Arts, of the Ontario Society of Artists and at the annual Spring Show of the Art Association of Montreal.

## RCAF Art Exhibition Opens Next Weekend

Art Association of Montreal Sets August for H. Southam's Private Collection

Next weekend will mark the opening of the galleries of the Art Association of Montreal of the R.C.A.F. exhibition of paintings and drawings which are coming here through the courtesy of the National Gallery of Canada, Ottawa. This collection, shown in the capital earlier in the year, totals 127 works which were selected by a jury from over 700 entries and all ranks from aircraftman to air vice marshal are represented. The primary purpose of the exhibition is to show the results of constructional activities of over 450 professional and amateur artists in the R.C.A.F. stations in Canada and overseas.

The show was well received in Ottawa and it received good notices in the press. The works coming here, some of which have already been reproduced on this page, will include the prize-winning works. The award of \$100 for the best picture in the exhibition went to Sgt. P. C. Cowley-Brown, R.C.A.F., Rockcliffe, Ont., for his oil called "Ready for Take-off."

Other prize-winners were in "A" class: LAC M. Reinblatt, Montreal, \$75 for the portrait "Cpl. Seagar (Rigger)"; LAC Peter Whyte, Toronto R.C.A.F. Station, B.C., \$50 for "Bush Station W.A.C."; FL George Broomfield, overseas, \$25 for "Take-off for Essen," and \$10 each to LAC Rabinowitch, LAC Ronald L. Graham, LAC E. F. Estey, LAC Taylor, WO2 J. A. McCaffrey and FL Robert S. Hyndman.

In "B" Class: AC1 A. Bayefsky, Toronto, \$75 for "Going up on Gunnery Exercises"; LAC Raphael Woolf, Souris, Man., \$50 for "Fire Bombs in the Next Street"; PO Bart R. Pragnell, Calgary, \$25 for "Jimmie's Corner," and \$10 each to the following LAC M. Reinblatt, FS J. D. Taylor, LAC J. B. MacLellan and LAC Wm. Benson Turner.

L.D., principal, is supervisor. There are three courses—No. 1 Art School Course, with drawing and painting from models and still life; outdoor sketching and landscape painting; study of techniques and media, mural painting, basic design, modelling and art appreciation.

No. 2 is the teacher's course in child training in art, with lectures and demonstration, and No. 3 is open to any child between the age of 5 to 14 years.

Those who will conduct the courses are: Gordon Webber; basic design and mural painting; Jacques E. de Tonnancour; painting and outdoor sketching; Miss Audrey Taylor; children's and teacher's courses; Miss Ethel Seath; junior courses; Miss Betty Jaques; teacher training and children's classes; William Armstrong; modelling and children's classes; Miss Jean Boggs; lecturer, art appreciation etc.



**READY FOR THE TAKE-OFF**, by Sgt. P. C. Cowley-Brown, R.C.A.F., Rockcliffe, Ont., which at the R.C.A.F. exhibition of paintings and drawings held in the National Gallery of Canada, Ottawa, was adjudged the best picture in the show and awarded a prize of \$100. This collection is now on view in the galleries of the Art Association of Montreal.

Star - July 15, 1944 (3)

## Airmen Artists Have Exhibition

The Art Association has now in two of its galleries the first exhibition to be shown here by members of the armed forces. The Canadian Air Force has, according to the catalogue of this exhibition, some 450 artists, professional as well as amateur in its ranks, and from more than 700 works submitted by them 127 paintings and drawings by 82 artists have been chosen by a jury and are being exhibited under arrangements made by the National Gallery at Ottawa. The jury also picked out seventeen of the exhibits as winners of prizes. The collection shows that the Air Force paints and draws as well as it does many other things, and it contains a few works by members of the Women's Division.

Aircraft and airmen, and the places in which they work are naturally the subjects of most of these pictures. Two notable views of the inside of aircraft are shown by WO S. J. Dalton and Sgt. P. Cowley-Brown, and the latter wins the prize for the best picture in the exhibition. Other good studies of planes and men who work with them are in pictures by F/O G. Broomfield and WO J. A. McCaffrey and drawings by AC A. Bayefsky. There are also a number of very successful portraits in oil pictures by F/L R. Hyndman, F/O E. W. Whiting and LAC M. Reinblatt, and in drawings by LAC J. Thorne, LAC J. B. MacLellan and LAC W. B. Turner.

There are many good landscapes and views of airfields and other places where fliers have their business. A striking, well imagined and well painted design is the water colour of Quebec from the river by FS D. Y. McMillan and an interesting drawing is by FS J. D. Taylor. In some of these pictures the skies are as important as the landscapes, which seems to be what should be expected of airmen. The pictures by LAC R. Graham, and S/L H. E. Jones, of British Columbia and those by LAC W. D. R. Calvert, A/V/M F. V. Heakes, LAC P. Whyte, F/L M. Ferguson and AC P. M. Ewart are some of the more notable of the landscapes. Some of these are of places in Newfoundland, and English scenes, not landscapes, are shown in LAC K. I. Hunt's picture of the rescue of bombed victims at Coventry, and LAC R. J. Woolf's of the red glow of fire-bombs in a street.

July 8th, 1944



**GOING UP ON GUNNERY EXERCISES**, by AC1 A. Bayefsky, Toronto, which won for the painter first prize of \$75 in B Class entries of the R.C.A.F. exhibition of paintings and drawings in Ottawa. It is in the collection now being shown here.

Gazette

July 8th

## RCAF Art Exhibition Is Here From Ottawa

Interesting Collection of Work By Personnel Now at Art Association

Open to the public in two galleries of the Art Association of Montreal is the Royal Canadian Air Force exhibition of paintings and drawings, the collection coming here through the courtesy of the National Gallery of Canada where it was previously shown and attracted a good deal of attention. The foreword to the catalogue outlines that the primary purpose of the exhibition is to show the results of constructive recreational activities of over 450 professional and amateur artists in the R.C.A.F. stations in Canada and Overseas, the 127 works having been selected by a competent jury from over 700 entries.

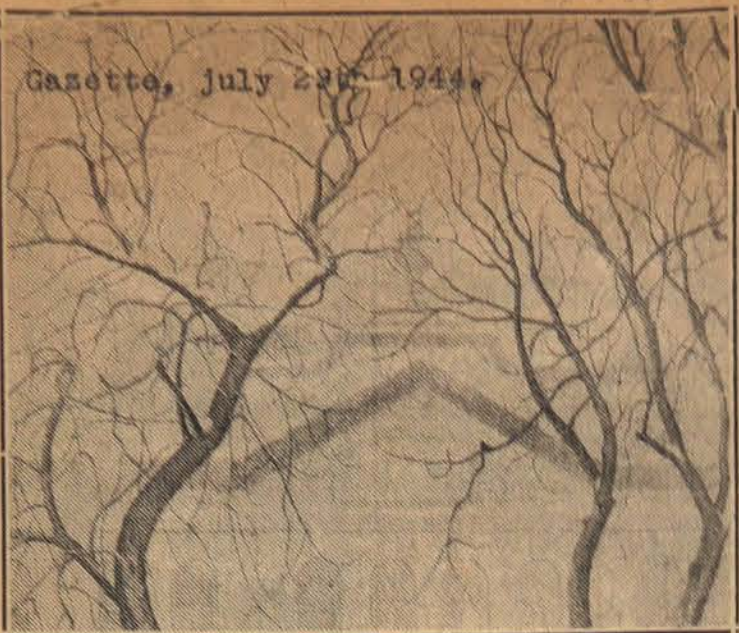
It is a distinctly interesting show and while the bulk of the items naturally deal with this branch of the armed services there are many examples which employ more pacific themes. There is some unevenness in performance, but it is clear that all have contributed their best to make a good show.

Many of the works are outstanding—Sgt. P. C. Cowley-Brown, winner of the top prize, whose painting is reproduced on this page, reveals himself thoroughly at home as a painter in oils, his other capital offerings including "Fueling Up," "Spitfire on the Ice," "168 Squadron Hangar" and "Parachute Well." FO Broomfield, now overseas, is equally outstanding in "Take-off for Essen" and "Return from Berlin," while "John Barleycorn Inn, Godnam," with its thatched building, signpost and trees only hints at the England of peacetime since planes roar across the sky. AC2 P.M. Ewart, of Montreal, shown an accomplished marine in "Down at Baccaro," with surf beating against rocks under a grey sky. LAC P. Whyte, too, reveals sound knowledge and fluent handling in "Bush Station, W.A.C." LAC R. Graham, of Vancouver, in "Navigation Flight" deals with snowcovered mountainous country, and Cpl. G. Legge sounds the dramatic note in "Atlantic Rescue." LAC S.S.H. Williams is effective in his two watercolours "Take-off" and "Lancaster at Dawn," and LAC Reinblatt, Montreal, who won prizes for both oils and drawing sends a portrait of Cpl. Seagar and, by way of contrast a boldly handled work called "Apple Trees." SL H. E. Jones favors watercolor and has good things in "Vancouver from Grouse Mountain" and "Crossing the Hechte Straits." LAC T. L. Cook is observant and precise in "Embarkation," a work in tempera, and FL M. Ferguson has an ambitious oil of a factory, stretch of country and cloudy sky called "Snow Forecast." Air Vice Marshal F. V. Heakes finds his inspiration in Newfoundland, a storm being one of his offerings. FL R. Hyndman is effective in his portrait of Mrs. Norman Taylor, and FS D. Y. McMillan working in watercolor employs the silhouette of the Chateau Frontenac, Quebec, as a background for a plane and shipping in "Guards of the St. Lawrence." FS J. D. Taylor, of Outremont, sends a subtle work in pencil called "Maple Tops," and FO E. W. Whiting, of Yorkton, paints a self-portrait with two grain elevators supplying the local color. Cpl. C. P. Clark, Ottawa, in "God Speed Victory" pictures an old man with a rosary, while LAC Raphael Woolf has "Fire Bombs in the Next Street" which is reminiscent of some of the English war records works.

Some of the contributors paint less exciting things for relaxation AW2 L. Bruce-Robertson in "Peace" pictures a barn, fence and tree under snow; Cpl. R. M. Dingle (W.D.) finds a bit in Algonquin Park; LAC I. Gillies essays a Cape Breton landscape; Sgt. R. Hersovitch in "Manitoba Scene" employs red elevators and a house on a sunny winter day; LAC J. B. Lowry shows a run at Gander Lake with figures at sunset, and PO C. W. Ryan selects watercolor for "Village" and "Lunenburg," mention a few of those who for moment banish thoughts of war.



Gazette, July 23rd 1944.



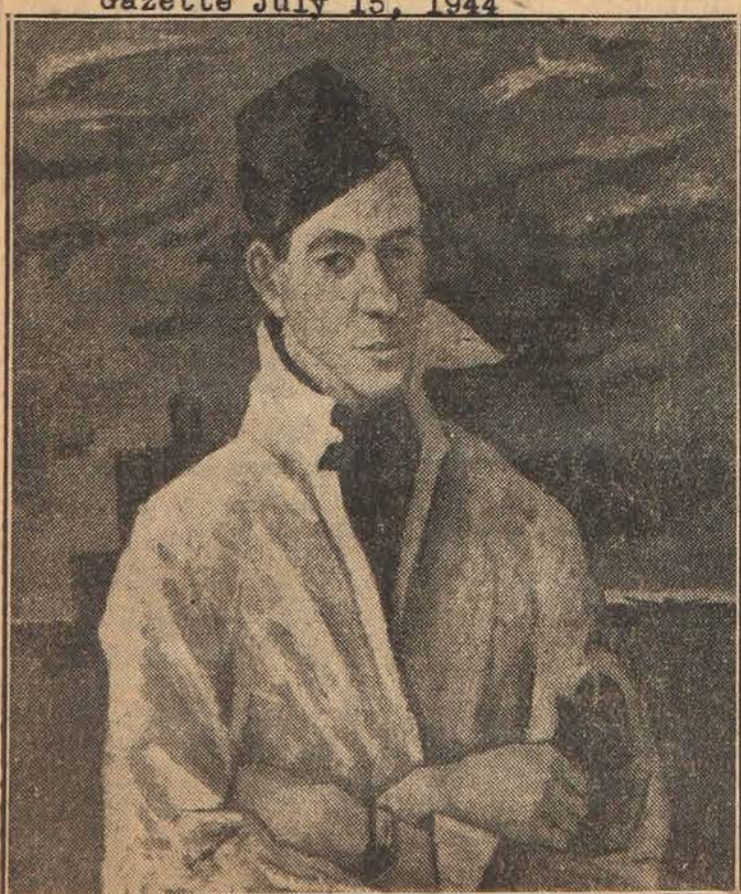
**MAPLE TOPS**, a pencil drawing by Flt.-Sgt. J. D. Taylor, of Outremont, Que., expressive in line and delicate in values, won fifth prize in "B" class at the R.C.A.F. exhibition of paintings and drawings by personnel of this force, which, after its inaugural at the National Gallery of Canada, Ottawa, was shown in the galleries of the Art Association of Montreal, closing earlier this week. The collection, which contained much diversified work of a generally high standard, is now on tour. Flt.-Sgt. Taylor effectively employs the graceful boughs as a screen through which a snow-dusted church building can be seen. (R.C.A.F. Photo.)

Gazette July 22, 1944



**AWI MARG. PICTOU** is the subject of the above watercolor portrait by Flt.-Sgt. D. Y. McMillan, of Ottawa, included in the R.C.A.F. exhibition of paintings and drawings now being shown in the galleries of the Art Association of Montreal. This collection of works in various mediums came to Montreal through the courtesy of the National Gallery of Canada, Ottawa. AWI. Pictou, a full-blooded Indian girl, is a member of the R.C.A.F. Women's Division. (R.C.A.F. Photo.)

Gazette July 15, 1944



**CPL. SEAGAR (RIGGER)** by LAC. M. Reinblatt, of Montreal, is in the R.C.A.F. exhibition of paintings and drawings now being held in the galleries of the Art Association of Montreal. This portrait in oils captured first prize of \$75 in "A" class when the exhibition was inaugurated at the National Gallery of Canada, Ottawa, through the courtesy of which institution the collection has come to Montreal. LAC. Reinblatt also won a \$10 prize in "B" class for a drawing entitled "Daily Inspection." The 127 items shown here were selected by a competent jury from over 700 entries. (R.C.A.F. Photo.)

## Southam Collection Is Rich in Variety

Gazette 28th 1944  
Continental Paintings and  
Good Group of Canadian  
Works at Art Gallery

Here from Ottawa for exhibition is the private collection of paintings belonging to H. S. Southam, C.M.G., the works, effectively arranged in two of the galleries of the Art Association of Montreal, revealing a liberal and open mind. The paintings by European masters, fine examples of their kind, extend from the earlier artists to a few of the Modernists still with us. Further, there is evidence of the collector's confidence in the qualities of Canadian painters, this section generally being confined to members of the Group of Seven and others of kindred viewpoint and close to a dozen sketches by Tom Thomson. The whole makes a very interesting show and while a few individual examples have over the years appeared in loan exhibitions here it is a pleasant experience to again refresh the eye with the lovely tonal values of Courbet's "La Femme aux Gants" and the robust and solid painting of the beached boats, foam-capped waves, distant sail and the massive bulk of the cliffs in "Les Rochers, Etretat" from the same brush. By this painter, too, are "Black Pool", with its well managed deep greens, and "Dans le Bois: Neige", marked by a convincing suggestion of raw, damp cold.

Of a more clement season are two works by Corot—"Normandie Ferme" showing cattle under trees in full summer leaf and fowl foraging in the shaded grass near buildings, and "Dunkerque Harbor" with quay, nearby vessels and distant shipping, both being of the period when statement was direct. By Boudin is "Coast Scene", a work with a lovely cloudy sky, showing buildings, sandcart with horses harnessed tandem, a black beached boat, women on the shore and buildings near a mole that stretches to deep water with shipping near the opposite shore. Shipping in the stream is the centre of interest in the work of Jongkind, called "The Scheldt", and in "Le Deux Raies, Etretat" Matisse paints the brown and the white fish resting on a pile of seaweed on a pebbly beach and in the distance the cliffs with open arch. From this brush also is "On the Edge of the Sea"—a woman drying herself in a room.

The portraits show variety in technique—"Portrait of the Artist's Son" by Cezanne, broad and free, furnishes contrast with the meticulous handling of Ingres in "Portrait of a Young Man" and the disciplined brushwork of Fantin-Latour in his portrait of "Le Jeune Fitz-James", a fresh-looking boy with close-cropped hair dressed in black with a white collar, while "Head of a Woman" by Toulouse-Lautrec, loose in treatment and rich in the suggestion of its telling accents, reveals still another approach to portraiture. By Ernest Fosbery, P.R.C.A., of Ottawa, is a capital portrait of the Hon. T. Ahearn, while in a manner far removed from the precise formality of a Board Room portrait is "The Student" by Modigliani, the lad, long of neck and auburn-haired, apparently having over studied.

Powerful in handling and suggestion is the one work by Daumier called "L'Evasion", a man making his escape down a high wall by means of a rope.

Works by three of the Impressionists make appeal—"Port d'Argenteuil" by Monet showing spans of a bridge and small sailing boats at anchor, the rippling water and the reflections playing an important part; "River Scene at Bougival", by Sisley, with women under a shelter off-shore washing clothes in the free-edged river, and "Paysage aux Environs de Louveciennes" by Camille Pissarro, with a peasant woman in the road, buildings screened by trees and in the background rolling grassland, a work enveloped in a beautiful mellow light. Lacking the power of suggestion possessed by these three men is "La Rue de Paris a Sannois" by Utrillo—a row of shops with the shuttered windows of dwellings above, a work that makes no claim to subtlety.

By Odilon Redon is a decoratively treated bunch of poppies, daisies and other blooms in a vase which must be firmly based to bear the mass without spilling, while the skill of Fantin-Latour as a flower painter is shown in a small painting of pink and white roses done

with his habitual attention to form and ability in suggesting the fragility of the petals.

Bosboom is represented by "Monastery"—an interior with monks at worship, effective in lighting and good in values, while others in this group of European paintings are a still life by Braque, a landscape by Derain, still life by Picasso, a river scene by Weissenbruch, two examples by Gauguin, a Venetian scene by Michele Marieschi and an Italian landscape by Nicolas Poussin, the last-named work having been presented to the National Gallery of Canada by Mr. Southam.

There are many items in the Canadian group to excite envy. There are several works of generous scale, but there are also a number of sketches which say all that need be said with a spontaneous directness often lacking in "important" paintings. Generally speaking the collector has succeeded in assembling good examples throughout. Shown here is "The Tangled Garden", by J. E. H. MacDonald, R.C.A., which excited abuse when first shown years ago, a work which might be counted, from the publicity point of view, one of the most valuable assets of the Group of Seven. At this time and in this weather it would be almost impossible to work up even a mild "peeve" with this painting of varicolored blooms in a garden backed by a house. It is straightforward painting, bold color and agreeable arrangement, but in past times it acted on the critic's nerves like a blockbuster. From the same brush is "Northland Hilltop", a work that must be completely satisfying to the lover of wild places who uses his eyes. It is lovely in color this stretch of ruddy, hilly country as viewed from the height in the foreground. Here is an outcrop of rock and a clump of dying trees, while a downward glance reveals a glimpse of water of beautiful blue. Over all is a peaceful sky with clouds totally lacking threat of bad weather.

A. Y. Jackson is strongly represented with characteristic works, some suggesting bleak country safe from settlement for centuries and others where the pioneers have not labored in vain. Admirers of this painter's performances can almost fit the scenes to such titles as "Grey Day, Les Eboulements", "Muskoka, Autumn", "Grey Day in the Laurentians", "Algoma, November", "Northern Landscape" and "Road to Chicoutimi".

The work of Arthur Lismer, A.R.C.A., is also shown in wide range. Pattern is always important and in cloud forms there is often an "echo" of the contour of the land beneath, but there is strength to the painting and the dramatic note is occasionally sounded as in "Rain, North Country" where the scurrying grey clouds and wind-whipped water dictate a run for shelter. Among the titles are "Mattawa", "Le d'Orleans", "Mountain Lake", "Northern Rock, McGregor Bay" and "Evening Silhouette", which shows a rocky shore, gnarled pines and a band of crimson cloud in the darkening sky.

The strongly individual work of Lawren Harris has good representation with "Grey Day in Town"—houses fronted by a road covered with thawing snow, while other works include "Bylot Island", "North Shore, Lake Superior", "Icebergs" and "Fishhouse, Coldwell, Lake Superior".

F. H. Varley, too, is represented by a group of good, spontaneous sketches which reveal the colorist.

The sketches by Tom Thomson, who was drowned in Canoe Lake on July 8, twenty-seven years ago, make a good group. Some are slight—quick impressions of bush in autumn, while others have been carried farther like the one of a row of trees in autumn leaf screening a lake. There is, too, a capital sketch of dark trees silhouetted against a grey sky and water. Birches in snow is another good impression. Some suggest the work of a few minutes, but the salient facts are seized and the essential values captured.

Portraits of Janet and of Ethel, two comely subjects, are good examples from the brush of Lillias Torrance Newton, R.C.A., while from the same brush is a portrait of H.S. Southam, loaned by the National Gallery of Canada.

"July at the Lake" is the work of Anne Savage, while there are four examples by Henri Masson, "Sweeping the Rink" also being a gift to the National Gallery by Mr. Southam. Sarah Robertson is represented by "Coronation" and "Bird Market" is by Lillian Freiman. By Prudence Heward are "Child's Portrait", "Anne" and "Farm House Window."

## Loan Exhibition At Art Gallery

The collection of pictures of Mr. H. S. Southam of Ottawa, chairman of the trustees of the National Gallery of Canada, which is now being exhibited at the Art Association, brings here some fine modern French works together with a notable display of work by some recent Canadian painters.

Canadian work makes up the greater part of the exhibition and most of it is by members of the Group of Seven. There is no large picture by Tom Thomson, but a group of small, brilliant sketches by him is one of the outstanding features of the collection. Several big pictures by J. E. H. MacDonald are here, from Mr. Southam's collection or from the National Gallery. The much admired "Tangled Garden" is one of these and there is a fine "Northern Hilltop." A. Y. Jackson is well represented by pictures and sketches, and there are some of the most characteristic of his works, with his interesting curved patterns of snow and rocks, which he often carries over into the sky also. A number of pictures and sketches by Arthur Lismer include some of his best work, with some that are less successful; notable are several of blue waters and red rocks in northern lakes. Lawren Harris is represented by a number of his formal designs of icebergs, mountains and skies.

Other Canadian painters whose work is in this collection are Mrs. Torrance Newton, by whom there are two excellent portraits of girls and one, less successful as a picture, of Mr. Southam. A good portrait is by Ernest Fosbery, and there are portrait studies by Prudence Heward and a landscape by Anne Savage.

Ingres, by whom there is a head of a man, is the oldest of the French painters represented. Three pictures, a big sea shore scene, a dark gorge and a show picture are by Courbet, and there are small works by Corot, though none of them are very important. An admirable, broadly painted, study of a man sliding down a rope by Daumier, is one of the most striking works here, and there is an excellent and characteristic study of a woman's head by Toulouse Lautrec. The collection also contains an unusually green landscape by Camille Pissarro, typical works by Claude Monet, Sisley and Utrillo, and examples of the work of Gauguin, Picasso and Modigliani.

## Exhibits Are Planned By Art Association

Modern Posters and Army  
Show Are Set for October  
And November  
Gazette Sept. 23/44

Inaugurating a series of special exhibitions the Art Association of Montreal next month will place on display The History of the Modern Poster. This will be followed in November by the Army Exhibition. In October, too, the work of Stanley Cosgrove will be displayed in the lecture hall, this gallery, according to present plans, to be used throughout the season for special group shows, among those at present definitely arranged being a collection of paintings by Lillias Torrance Newton, R.C.A., Prudence Heward and Ann Savage. Tentative winter plans include an exhibition of sculpture.

At the present time works in the permanent collection of the Association are being rearranged and some of the canvases are being cleaned and varnished.

The Association is also acquiring additions to its growing collection of reproductions in color of famous paintings, the latest items including prints of works by Holbein, Ingres, Renoir, Boucher and Rembrandt.

All is in readiness for the opening, October 10, of the Association's School of Art and Design—the subjects including drawing and painting, basic design, modelling, commercial art and the history and appreciation of art. The staff, under Arthur Lismer, A.R.C.A., principal and educational supervisor, is as follows:

Gordon Webber, instructor in basic design; Jacques G. de Tonancour, drawing and painting; Allan Harrison, commercial art; Audrey Taylor, teacher training and children's classes; Ethel Seath, junior groups; Ann D. Savage, special groups; Irene Adshead, modelling; Betty Jaques, children and teachers; Frances Parker, B.A., staff lecturer, history of art, members' groups, etc.; William Armstrong, B.A., assistant instructor; Gertrude Bent, registrar and secretary, School of Art and Design.



THE committee of the War Services' Sunday Series of the Montreal Art Association which is beginning work for the second season is as follows: Chairman, Mrs. Sydney G. Dobson; committee members, Mrs. M. Burke Atkinson, Miss Roeberta Beatty, Mrs. Pierre Casgrain, Mrs. Henri Geoffrion, Mrs. Constant Gendreau, Mrs. John Langdon, Mrs. J. Cecil McDougall, Mrs. Geoffrey Porteous, Mrs. Norman Rankin, Mrs. G. Victor Whitehead and Mrs. Artaur W. Young.

The committee plans a series of Sunday concerts and teas at the Gallery of the Art Association when guests will be returned soldiers at present in hospital. Miss Frances James, Canadian radio and concert artist, will be soloist at the first concert on Sunday afternoon, November 5th.

Art Association Show Has  
We by Cheret, Lautrec,  
Grosset and Steinlen  
Gazette Oct. 7/44

Past years are brought to mind by a few of the items in the history of the Modern Poster exhibition being held in one of the galleries of the Art Association of Montreal. This group, all too small and incomplete, recalls the era when the poster brought good decorative design and color to the billboards in the streets and must, by the frequency of new sheets, have given returns to those sponsoring this type of advertisement. They are of the age when Jules Cheret, Toulouse-Lautrec, Eugene Grasset and Steinlen, among other gifted artists, were intriguing the interest and arresting the attention of the hurrying thousands in many European streets. The tendency, so the show indicates, is now away from abandon and gay colors, and the old-time subtlety is missing. It may be that the modern versions attain their ends more efficiently, but it is questionable whether they would prompt forming a collection of them, as was frequently the case with the older examples.

Lacking much of the gay color in which he sometimes indulged, the poster by Cheret advertising a Bal Masque is effectively arranged—a masked girl, backed by a man, with another figure in the background—is quietly harmonious. Baby's d'Allemange is the title of the one by Lautrec—a German officer—on horseback passing a guard outside his sentry box, done with a telltale line. By Grasset is a theatrical poster for Sarah Bernhardt in Jeaghting ne d'Arc. The actress grasping a flag, faces the spectator and ignites a rain of arrows from the enemy. Steinlen, less dramatic, shows a serious Apache type of his day lighting his cigarette from the cigar of a man-about-town—the sheet advertising Mothu and Doria, cabaret entertainers. By Louis Rhead, in "Winter Tales for Winter Nights," employs a woman in a red cape and a green and red figured dress to draw attention to the titles and writers of the tales. The German Ludwig Hohlwein, doing the sheet for a sporting and ladies tailor, shows a woman seated sidesaddle, on an admirably drawn white horse—the animal recalling some of the good posters of this type the American artist Edward Penfield used to do. Coming to an item of 1918 by the U.S. etcher, lithographer and pen and ink draughtsman Joseph Pennell, advertising Liberty Bonds, the imagination of the Continental offerings is absent—cranes, trucks and a warship at a quay is a bit of actuality capably done in the manner of the Great War drawings of Sir Muirhead Bone. Little here to fire the patriot to rush to the nearest bank and buy a bundle. A bit more lively, but still lacking in appeal that makes the purchase of a bond an imperious "must," is the poster by Howard Chandler Christy of a comely young woman bearing the Stars and Stripes above marching troops. W. H. Gispen has a poster for the Rotterdam-South America Line which introduces the prow of the liner Aldabi, not too literal in conception, and Jean Carlu makes effective use of unusual fish in his sheet for the Monaco Aquarium. From here the modern inspiration and technique take charge, though telling use of photography is made by the Spaniard Cutala in "Let us Stamp out Fascism"—a sandalled foot pounding a swastika.

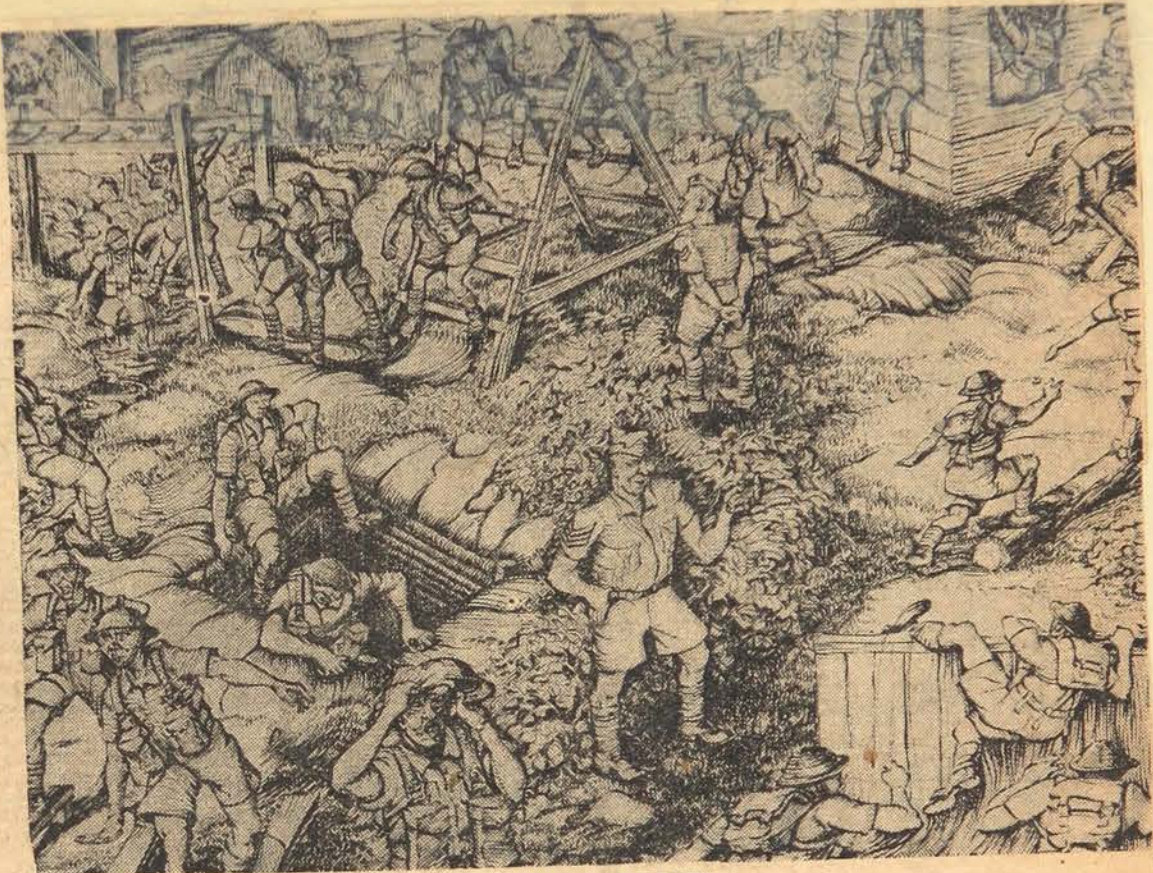
This collection which comes from the Museum of Modern Art, New York, will probably be shown until the last weekend of the present month.

Paintings, Drawings  
By Stanley Cosgrove  
Gazette Oct. 14/44  
Work Done in Mexico Dominates Exhibition at Art Association of Montreal

Paintings and drawings by Stanley Cosgrove hold the walls of the Lecture Hall of the Art Association of Montreal, Mexican themes being the dominant note. In the main the landscapes tend towards the stark and grim, with bare stunted trees and cactus playing their parts. Still life subjects, too, are among the items shown. There are women who carry baskets of fruit on their heads and a Mayan profile which is interesting as a type. More cheerful color is evident in "Lassitude"—a girl in a red blouse, the same tone being employed in the dress of "Young Girl". Red is also used in the background of the portrait called "Eileen". There is more attractive color in "Banana Trees near Cuernavaca", and also in "The Buggy" which shows the vehicle travelling on a country road; in "The Red Train" and also in "The Blue Trees". Nudes are shown in color and in black and white, the drawings generally showing a vigorous line. The foreword to the catalogue, by Miriam Chapin, states that the work shown is the result of Cosgrove's four years' stay in Mexico on a provincial fellowship. He travelled about the country and then settled in Mexico City, working with the mural painter Jose Clemente Orozco.

"He profited greatly by his association with Orozco, but his work is his own," reads the foreword. "Where the Mexican is often violent and bitter, Cosgrove is serene and intimate. No master could ever have taught him to trace that pure and lovely line, to mix those exquisite and unearthly colors, or could have endowed him with the contemplation needed to distil this timeless beauty."

THE HERALD, MONTREAL, THURSDAY, NOVEMBER 2, 1944



"OBSTACLE COURSE"

WARTIME ART—"Obstacle Course" is the title of the pen and ink drawing by Pte. Ernest Harris, Corps of Military Staff Clerks, and "Sapper Atherton" is the name of Sapper Don J. King's water-color portrait. King is with the Royal Canadian Engineers. Both are exhibits in the Soldier Art Show which opens today at the gallery of the Art Association, 1379 Sherbrooke St. W. The show, which features 63 canvasses by soldiers serving abroad and in Canada, has been presented in Washington, New York, Ottawa and Toronto, in all of which it received highest praise from critics.



"SAPPER" ATHERTON

Cosgrove Paintings  
On Exhibit This Month

The Art Association of Montreal has arranged an exhibition of the paintings and drawings of Stanley Cosgrove, which will be held in the Beaux Arts Museum, 1379 Sherbrooke street west, from Saturday until October 30. The museum is open every day from 10 a.m. to 5 p.m. and on Sundays from 2 p.m. to 5 p.m. Entry is free on Wednesdays, Saturdays and Sundays.

Star, Oct. 5/44  
Invitations Issued  
For Art Exhibition

The president and council of the Art Association of Montreal have issued invitations for the opening of an exhibition of paintings and drawings by Stanley Cosgrove to be held at the Museum of Fine Arts, 1379 Sherbrooke street west, on Saturday, October 7th at three o'clock. The exhibition will remain on view until Monday, October 30th.

Army Art Exhibition  
Opening Next Week  
Gazette Oct. 28/44  
Maj.-Gen. E. J. Renaud to Inaugurate Canadian Show  
At Art Association

Next major offering in the galleries of the Art Association of Montreal will be the Canadian Army Art Exhibition which will be opened by Maj.-Gen. E. J. Renaud, C.B.E., D.O.C. Military District No 4, on Thursday night at 8.30 o'clock. The inaugural, which will be informal, will be open to members of the Art Association and to invited guests. This collection comes here after a successful tour of places in the United States. It will be displayed in the upper galleries.

Early next month, too, will be a group show of three Montreal artists whose works will be displayed in the Lecture Hall. Those contributing to this exhibition will be Gordon Webber, Fritz Brandtner and Henry Eveleigh.

This week-end will furnish those interested with the last opportunity of viewing the exhibition of paintings and drawings by Stanley Cosgrove, which are being shown in the Lecture Hall.

Star Nov. 9, 1944

AT THE EXHIBITION of non-objective paintings at the Art Association of Montreal gallery a talk will be given at 4 p.m. tomorrow by artist-exhibitors on the abstract paintings on view. Admission is free.

10 SARAH FISCHER  
CONCERTS  
at the ART ASSOCIATION  
of MONTREAL  
for the Benefit of Canadian  
Musicians

23rd CONCERT  
Under the distinguished patronage of  
Her Royal Highness, The Princess Alice,  
Countess of Athlone  
TOMORROW, DEC. 6th, at 8.45 p.m.  
Madeleine RAYMOND  
Composer, Pianist, Improviser  
Louise LORIN  
Cello, Violoncello (18 years old)  
PETER PINCUSOFF  
Piano (16 years 9/4)  
Cecile Prolaine  
at 11.15 a.m.



# ARMY ART EXHIBIT HAS OPENING HERE

Collection Inaugurated at Ottawa Arrives After United States Tour

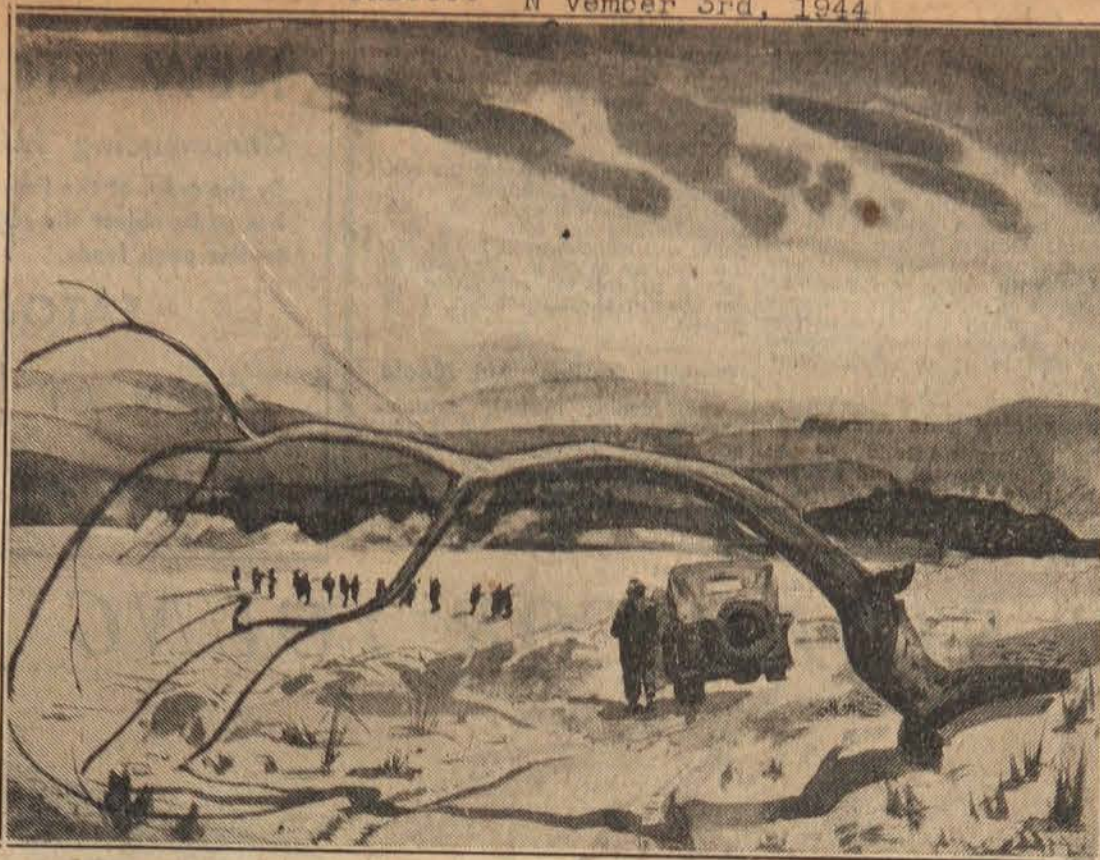
Inaugurated in Ottawa in the spring, shown in Toronto and later in the Corcoran Gallery at Washington, in the Metropolitan Museum of Art, New York, and in other United States centres the Canadian Army Art Exhibition was opened with a private view in the galleries of the Art Association of Montreal last night. The collection, due to remain on view for three weeks, is the result of the contest, instituted last November by the Army Directorate of Auxiliary Services at Ottawa, designed to produce artistic records of the everyday camp life of Canadian soldiers painted by soldiers throughout the Dominion. The work done in leisure time produced some 400 items for submission to the jury of selection, 63 being chosen.

Interest will be shown in the three watercolors by Spr. Bruno Bobak, R.C.E., who carried off first prize with "Cross-Country Convey"—army vehicles travelling a rough road; "Church Parade," and "Winter Scheme, Petawawa," a snow scene with leaning tree and a line of troops on the snow-covered level that stretches to high banks with a range of hills in the distance, which was purchased by H.R.H. Princess Alice. His handling of the medium is free and vigorous. Pte. Clare Bice, R.C.A.M.C., shows the practiced hand in "Army Cooks," an oil, and in his watercolor of two figures on a cot reading letters, called "Mail."

Spr. Harry Aslin, R.C.E., in "Bridging," has a broadly brushed-in watercolor. L.-Cpl. D. F. Boulton, R.C.E., in his watercolor offers portraits in "Tomorrow's Lecture" and in "Route March," while L.-Cpl. Robert Bruce, P.R.O., goes in for the massive in "On Your Own Time," a soldier ironing. Sgt. R. T. Finlayson, R.C.E., has portrait—"Young Soldier" and "Sergeant." S. Sgt. George T. Foord, R.C.E., is successful with "Huts in the Rain" and "The Movies" the latter showing soldiers plodding through deep snow to the Grenade Theatre. There is animation in the card players and other figures in "Visiting Day, Kingston Military Hospital," by L.-Sgt. David K. Grace, R.C.F., and treatment is free in "Gun Crew," a watercolor, and "C-90151," a pastel portrait of a soldier by Sgt. Frank Hazlehurst, R.C.C.S. Humor is not lacking in the group of soldiers striving to keep warm in the water-

## ACQUIRED BY H.R.H. PRINCESS ALICE

Gazette November 3rd, 1944



**WINTER SCHEME, PETAWAWA**, by Spr. Bruno Bobak, R.C.E., a watercolor, which was acquired by H.R.H. Princess Alice when the Canadian Army Art Exhibition was inaugurated in Ottawa last spring. This work is on view at the army show now in the galleries of the Art Association of Montreal. Spr. Bobak's first prize watercolor, "Cross-Country Convey," later bought by the art committee of Hart House, Toronto, is also in the collection shown.

color "The Stove" by Spr. Don J. King, R.C.E., and Pte. Evan MacDonald, C.A.C., is effective in his oils "Winterized Marquees" and "Hut Orderly" showing a soldier pushing a mop about the cots while he reads a letter. Sgt. Tom Miller, R.C.E., has three portraits, the most striking being a pastel of comely Nurse Campsall. Portraits, too, are the offering of Sgt. F. T. V. Savard, R.C.E. "Sally Ann, Petawawa" by Spr. Norman Kucharsky, R.C.E., shows soldiers going into the cosy looking Salvation Army Hut on a cold winter night, while Pte. Walter Brown, R.C.O.C., finds a good watercolor subject in "Drill Hall, Simcoe."

Bdr. Donald Sexton, R.C.A., sounds a humorous note in "The Toastmakers," a group about a stove, and suggests noise in "Sessions at the Legion," with its animated crowd hearing men perform a piano duet. A pastel group and pen and ink sketch are by Sgt. Charles Redfern, R.C.O.C., while figures and traffic are stressed in "Downtown Vancouver" by Spr. J. L. Shadbolt, R.C.E. Men stripped to the waist labor in range of bursting shells in "R.C.E. Bridge Building," a capital watercolor by L.-Cpl. J. B. Rennie, R.C.E., and Sgt. M. R. Tingley, R.C.C.S., in "Entanglement" shows, in five small ink drawings, an infantryman's struggle with barbed wire that strips him of all but his helmet and rifle, and leaves him "pep" enough to charge.

Pte. Mary E. Wilson, C.W.A.C., in watercolor, shows the turned-out contents of a "kit bag" in "Forty-Eight"; L.-Cpl. Catharine Blackley, C.W.A.C., depicts "Decontamination Squad," and Pte. Molly Lamb, C.W.A.C.S., besides "Meal Parade,"

in oils, has "Dinner Parade" and "Pay Parade" in pencil.

Not entered in the contest and lent to the exhibition, according to the Art Gallery statement, are six uncatalogued works, that are outstanding in the knowledge and technical ability displayed, by Pte. R. E. Loughheed.

Showing marked skill are a couple of excellent oils done in the vicinity of a basic training centre near Valleyfield—two broad-backed farm horses near a barbed wire fence showing interest in a sentry, a convincing impression of sunlight, and "Compass Reading" with a sergeant regarding the instrument as an officer in a staff car in a gully studies a map. In the same medium are "Canadian In the Aleutians," a young, alert soldier grasping his rifle with a mittened hand, and a portrait of D. MacKinnon, wounded at Casino, done at St. Anne's Military Hospital. It is good in arrangement and confidently handled. His other offerings are two works in charcoal—"Route March Ack-Ack Formation" with troops in spaced single file passing a farmer's cart, the work revealing his skill in drawing horses, and a spirited work showing a machine gunner covering advance of infantry.

Others exhibiting are: Cpl. J. Roland Edgell, Gnr. Samuel Goodman, R.C.A.; Pte. Ernest A. Harris, C.M.S.C.; Pte. H. E. Herbert, C.W.A.C.; Lt. Beulak Jaenicke, C.W.A.C.; L.-Cpl. Gerard Labrie, L.-Cpl. C. C. Lindsey, C.A.C.; Cpl. G. J. Munro, R.C.E.; Cpl. Harley Parker, R.C.E., and L.-Cpl. David S. Payne, R.C.E.

## GEN. RENAUD OPENS ARMY ART SHOW

Gazette Nov. 3/44  
Many Attend Private View of Paintings at Local Gallery

Several hundred guests attended the opening of the Canadian Army Art Exhibition, by Maj.-Gen. E. J. Renaud, C.B.E., District Officer Commanding Military District No. 4, in the Galleries of the Art Association of Montreal last evening. Gen. Renaud and Mayor Adhemar Raynault were met upon their arrival by Dr. C. F. Martin, president of Art Association, Mrs. Martin and members of the council and escorted to the galleries where Dr. Martin welcomed the general who in a short speech, declared the exhibition open. The Mayor also made a few remarks.

Among those attending were Dr. William Hickson, Miss Mabel Hickson, Mr. Arthur Browning, Mr. W. B. Blackader, Mr. and Mrs. R. P. Jellett, Mr. and Mrs. Mostyn Lewis, Maj. N. Southward, Capt. Paul W. Earl, R.C.N.V.R., and Mrs. Earl, Cmdr. J. A. McFetrick, R.C.N.V.R., and Mrs. McFetrick, Air Commodore R. A. Delhaye, R.C.A.F., representing Air Vice Marshal Adelard Raymond, R.C.A.F.; Mr. E. de B. Panet, Mr. and Mrs. H. E. Rawlings, Mrs. Wilfrid Bovey, Mr. Henri Cavill, Miss Marjorie Bew, Mr. E. R. Anghern, Mrs. D. K. Gowans, Mrs. G. P. Hedges, Baroness Geraldine C. Wrangel, Lt.-Col. H. G. Ross, and Mrs. Ross, Mrs. J. L. Pickering, Mr. William J. Grant, Wing Cmdr. C. W. Crossland, Mrs. Philip Levy, Miss Juliette Lavoye, Mr. A. J. Linvinson, the Consul General of Denmark and Mrs. G. B. Holler, Mrs. G. J. Glen, Mr. A. Guy Ross, Mr. St. Clair Duffy, Miss Estelle A. Holland, Mrs. R. M. Paterson, Miss Margaret Stearns, Mrs. Robertson Fleet, Mrs. Philip Hollander, Mrs. Herbert Elder, Mrs. J. J. M. Pangman, the Rev. and Mrs. Sydenham B. Lindsay, Lady Marler, Miss Marjorie Allan, Mr. and Mrs. H. J. Wynne, F.O. and Mrs. Maurice Hecht, Miss Mabel K. Holt, Miss Isabel Davies, Miss Gladys M. Fraser, Mrs. J. Edouard Dupuis, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mrs. R. A. Brock, Mrs. L. Fitzgerald, Miss Edith M. Reynolds, Mr. Gordon E. Pfeiffer, Mr. and Mrs. M. W. Hodgson, Miss Daphne Hodgson, Capt. M. P. Beauvais, Miss P. Lavoie, Lt.-Col. and Mrs. J. K. Wilson, Mr. and Mrs. Gratton D. Thompson, Mr. J. Russell Martin, Miss Winifred Parker, Mrs. H. P. Adams, Miss Marion Locke, Miss K. D. Malcouronne, Mr. P. E. Leroux, Mr. Arthur Amos, Miss Francoise Mineau, Mr. Medard Raymond, Miss Helen D. Locke, Mrs. William Legat, Mr. Arthur Terroux, Miss Haidee Fiddes, Dr. F. W. Skafle, Mr. and Mrs. J. A. Mann, Mrs. E. S. Pates, Mr. and Mrs. J. Leslie Hodges, Mrs. T. B. Little, Mr. H. J. Humphrey, Mrs. W. Boyd Campbell, Miss Alice Lighthall, Mrs. Alan M. Griffith, Mrs. J. W. Fairfield, Mrs. Karl Forbes, Miss Norah L. Smyth, Miss J. L. Reid, Miss H. M. Giles, Miss Edith Baker, Miss Violet Pick, Mrs. Charles Pick, Mrs. John H. Pettit,

ADDRESS on the Canadian Art Exhibition will be given p.m. tomorrow at the Art Association of Montreal Gallery by C. K. Redfern, of Toronto. Redfern is on the direction of Auxiliary Services and in charge of the exhibition, which will continue until end of the month. The public invited. There is no charge admission. **STAR Nov. 23 1944**

Mr. J. C. Lallemand, Mr. Fred Beique, Mrs. W. E. Butler, Miss J. L. McConnell, Miss Frances Goldman, Mrs. T. B. Earle, Miss H. M. Giles, Mr. G. C. Paterson, Miss Edith Baker, Mr. C. Hessey-White, Lt. Peter Hessey-White, R.C.N.V.R.; Mrs. Charles Pick, Miss Florence Sellar, Mrs. Julius Griffiths.

Mr. Stanley B. Lindsay, Capt. W. B. Earl, Lt.-Col. C. A. Brosseau, Capt. H. Gevantman, L.-Cpl. and Mrs. J. B. Stirling, Mr. and E. K. Robinson, Mr. Sydney Field, Mr. and Mrs. P. L. Walker, Miss Mary E. Campbell, Miss F. E. Currie, Miss M. E. Currie, Mrs. Furse, Miss Violet Coderre Fox, Miss Julia McFee, Miss Alice James, Mrs. F. P. Shearwood, Miss Josephine E. Burgess, Mr. and Mrs. K. S. Barnes, Mrs. James Hutchison, Miss Eleanor Williams Moore, Miss Jean Garrett, Mrs. F. H. Sproule, Mr. Albert E. Poat, Mrs. E. M. Renouf, Mr. Arthur F. Sanderson, Mr. Frank Wise, Maj. C. E. Bouchard, C.W.A.C., Mrs. Florence Montreuil, Mrs. A. Eric Stewart, Miss E. Morris, Miss Martha Martin, Maj. and Mrs. John H. Molson, Miss Ida Beck, Col. and Mrs. G. S. Currie, Mr. William T. Stapells, Mr. A. S. Gillow, Miss Edith M. Luke, Mrs. B. M. Long, Mrs. J. C. Heriot, Miss Betty Hungerford, Mme. Pauline Donald, Mrs. Robert Lightstone, Capt. J. A. Quinn, Mrs. C. L. Henderson, Mr. Harry Steinfeld, Mr. Frank M. Raphael, Miss M. Wilson, the Rev. and Mrs. W. Stanford, Miss A. Forster, Col. B. Biggar, Dr. Arthur R. Elvidge, Mrs. C. Gardner, Mr. W. S. Rugh, Miss Helen Rugh, Mr. David L. Lockerby, Mrs. H. C. Brennan, Miss Athol Carter, Mrs. E. H. Carter, Wing Cmdr. R. Bradford, Mrs. Robertson Gibb, Miss Elizabeth Gibb, Dr. Jules T. Masse, Miss Henriette Fauteux, Lt. L. E. Trepanier, Miss Martha Turner, Cpl. D. C. Jones, R.C.A.F. (W.D.), Cpl. J. O. Godwin, R.C.A.F. (W.D.), Miss Constance Griffin, Mr. and Mrs. Norman Holland, Mrs. C. W. Crossland, Miss M. Trepanier, Mrs. Y. Beaubien and Miss F. Deschamps.

## Harp and Songs In War Series

Convalescents of all the three armed services made a good audience at the afternoon party of the War Service Sunday Series this week. The afternoon's music, which came first in the proceedings, was given by a harpist, a singer and a pianist. Miss Ruth Blane, an English harpist, who is new to Montreal, played several delightful solos. Miss Blane was a pupil of the great harpist, Carlos Salzedo, and some of his compositions were among the pieces which she played, to the great pleasure of her hearers. Herbert Hewetson, the well known Montreal tenor, sang some fine sea songs, and old English songs, which were quite to the taste of his audience. He was accompanied by Buddy Payne, who also played piano solos, of many kinds, ranging from a Moment Musical by Schubert to a Scotch song which he translated into the languages of other countries. The ladies of the committee served refreshments to their service guests after the end of the short musical program. **Star 20.11.44**

## Long Holiday Closing Of Art Association

Building Shuts Today at 1 p.m. Until Tuesday—Same at Gazette Dec. 23/44

In announcing in this column last week the closing of the galleries of the Art Association of Montreal over the Christmas and New Year holidays mention was made of the fact that consideration was also being given to the possibility of shutting this institution today. Such decision has been reached, closing time being set for 1 p.m. today until Tuesday. This schedule will be followed in the case of the New Year weekend.

## Emily Carr Painting For Art Association

Local Permanent Collection Now Includes "Indian Village, Alert Bay"

An addition to the permanent collection of the Art Association of Montreal was announced this week in the acquisition of an oil by

Emily Carr, the British Columbia artist and author who recently concluded a successful exhibition at the Dominion Gallery, 1448 St. Catherine street west. The canvas entitled "Indian Village, Alert Bay" is typical of the period when she travelled the coast and found totem poles of absorbing interest, as was evident in a fair proportion of both her oils and watercolors recently exhibited here. The Art Association picture shows totem poles flanking a flight of stairs from old varicolored buildings in the background, more of the totem poles being seen above distant structures. In the foreground three figures are seated while nearby is a standing Indian working on a large canoe, its odd prow partially draped with a tarpaulin. Incidentally, this painting, reproduced in colors, was used to embellish the dust-jacket of Emily Carr's book Klee Wyck which was awarded the Governor-General's prize two years ago. This work was followed by "The Book of Small" and she recently announced that a new volume "The House of All Sorts" and "Bobtails," written in two parts, was soon to be published.

## Abstract Works Shown

In the Lecture Hall is an exhibition of non-objective paintings by Fritz Brandtner, Henry Eveleigh and Gordon Webber makes an offering out of the ordinary as far as Montreal is concerned. It will probably interest some and amaze others. They must be approached with an open mind and it is important to remember that they are non-objective in theme. Otherwise some of the designs seem a glorification of the aimless patterns that some persons pencil on a pad when listening to a boring recital of happenings over a telephone, save that have set about the job in cold blood and apparently have got a lot of fun out of it. Webber is generally controlled in his arrangements of lines, dots and dashes in quiet color than Eveleigh who does many of his oils in bold sweeps of varied hues, a favored theme being reminiscent of oysters on the half shell with what might be pearls awaiting discovery. He is the only one who clarifies his aims with such titles as "Comment on Religion," "Process of Thought," "Study of a Pleasant Emotion," "Love Fugue," "Overture to the Sun" and "Symphony No. 3," the last named in fact actually suggesting something in nature—the rippling of water after a stone has been thrown in, though viewing this item so is probably not the correct thing. Brandtner in the main shows a generally firmer structure in his imaginings and has evolved some nice color arrangements.

## Army Art Exhibit

The other current attraction is the Canadian Army Art Exhibition in two of the upstairs galleries. Here the offerings are the work of Canadian soldier artists in Canada—not official war artists but those whose spare time has been occupied in the task. The standard varies as is natural since some of the performances are by former art students.



# ALL R.C.A. OFFICERS GET ACCLAMATION

## One New Academician and Five New Associates are Elected

All the officers of the Royal Canadian Academy of Arts were returned by acclamation at the annual meeting of that body held in Toronto on Saturday as follows: President, Ernest Fosbery, P.R.C.A., Ottawa; vice-president, A. J. Casson, R.C.A., Toronto; treasurer, Hugh G. Jones, R.C.A., Montreal, and secretary, E. Dyonnet, R.C.A., Montreal, who enters the 35th year in this position. The 65th annual exhibition of the R.C.A. being held in The Art Gallery of Toronto, was formally opened on Friday evening by Hon. Albert Matthews, Lieutenant-Governor of Ontario.

New members of council were elected—E. Dyonnet, R.C.A., Montreal; Fred S. Haines, R.C.A., Florence Wyle, R.C.A., W. L. Somerville, R.C.A., H. S. Palmer, R.C.A., and L. A. C. Pantou, R.C.A., all of Toronto. Wilfred M. Barnes, A.R.C.A., Montreal, was reelected Associates' advisory member to council.

Other business included the election of Hugh L. Allward architect of Toronto, as R.C.A., while the following four painters were made Associates—Thurstan Topham, Montreal; Mrs. Jean Forbes, Toronto; George Broomfield, Toronto, and A. A. Macdonald, York Mills, Ont. Marcel Parizeau, of Montreal, was elected Associate architect.

Hugh L. Allward, R.C.A., architect, of Toronto, was born in Toronto and studied at the University of Toronto. He is a Fellow of the Royal Institute of British Architects and was elected an Associate of the Royal Canadian Academy of Arts in 1941. He is the son of Walter Allward, R.C.A., the Toronto sculptor, most generally known by his war memorial on Vimy Ridge.

William Thurstan Topham, A.R.C.A., painter, of Montreal, was born at Spondon, Derbyshire, England, and has been resident of Canada since 1911. He studied at the School of Art, Derby, England, under L. L. Goldie, Derby, architect and painter, and at the Levis-Funcke School of Art, Berlin, Germany, 1908-1909. He won the Jessie Dow Prize, in connection with the Spring Exhibitions of the Art Association of Montreal, in 1937 for watercolor and in 1942 for oils. He served in the Great War, 1916-1918.

Jean Mary Forbes, A.R.C.A., painter, of Toronto, was born at Karachi, India, and studied at the Camberwell School of Arts and Crafts; South Western Polytechnic, Chelsea, London, England, and under William Wildman. She is the wife of Kenneth Forbes, R.C.A., of Toronto.

Albert Angus Macdonald, A.R.C.A., painter, of York Mills, Ont., was born at Bristol, England, being brought by his Canadian parents to Canada at the age of one year. He studied at Ecole des Beaux-Arts, Paris, with the Hart House Sketch Club, when Fred S. Haines was in charge, and in 1929 made a tour through France and England. He is a member of the Ontario Society of Artists.

George Broomfield, A.R.C.A., painter, of Toronto, has long been a contributor to art exhibitions, some of his paintings being included in the war pictures show of the Ontario Society of Artists held in the galleries of the Art Association of Montreal. He is at present overseas on active service.

Marcel Parizeau, A.R.C.A., architect, of Montreal, was born in Montreal and studied at Ecole Polytechnique under Jules Poivert at the Ecole des Beaux-Arts, Paris, and at Atelier Héraud. He was associate architect for the French Legation, Ottawa; member of the sub-committee on Housing and Community Planning of the National Committee on Reconstruction and architecte conseil du Service d'Urbanisme of the City of Montreal.



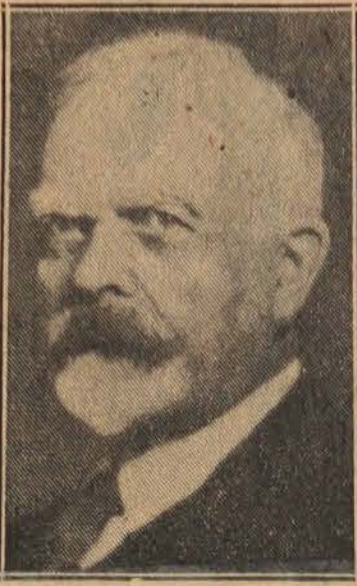
ERNEST FOSBERY, P.R.C.A.



Photo Moderne, Quebec. A. J. CASSON, R.C.A.



HUGH G. JONES, R.C.A.



Nakash, F.R.P.S. Photo. E. DYONNET, R.C.A.

western Allies. Under the old neutrality status the Allies were unable to take steps to defend Belgium until that country was actually attacked and then it was too late.

The ambassador said there should be a close partnership with Holland, Britain and France. He was sure the Netherlands people felt the same about it as did the Belgians.

Baron Silvercruys had talks with the Prince Regent, Queen Elizabeth, and conferences with the ministers. It was also his desire to see the Canadian forces "who had taken such an important part in the liberation of my homeland." He spent some time with the Canadian Army.

"It may well be said that the liberation of the Scheldt is essentially a Canadian epic. The port of Antwerp was sorely needed but it could not operate while the estuary was still in German hands. It has now been freed and the river is being cleared of the mines. The utmost emphasis should be laid therefore on this Canadian achievement." The Canadian Army, he said, was indeed a "terrific" instrument of war.

Canadian Army leaves are generally spent in Belgian cities, he said, where Canadians feel very much at home and are conscious of the affinities which the two nations have in common.

He was confident the problem arising from 150,000 men with arms comprising the forces of the interior, would be settled. The Belgian Army would absorb 40,000 of them and the remainder would have to turn in their arms. Some arms had been supplied them by the Supreme Command and others obtained German equipment as the enemy was retreating from the country. Jobs would be found for these gallant forces as far as possible.

## Gazette Dec. 2, 1944 Four Women Painters Are Exhibiting Oils

Lilias Torrance Newton, R.C.A., Anne Savage, Prudence Heward, Ethel Seath Contribute

Four women painters of Montreal—Lilias Torrance Newton, R.C.A., Ethel Seath, Anne Savage and Prudence Heward, are holding an exhibition of oils in the Lecture Hall of the Art Association of Montreal. The collection is interesting and reveals the individual characteristics of these artists.

A capital group of portraits is the offering of Mrs. Newton who paints with increasing freedom and confidence, especially striking being some heads, the sitters including Forbes Newton, Mrs. Robert Pilot, Mrs. Duncan Stewart, Mrs. Howard Harris, Mrs. Campbell Howard, Mrs. John Price, Keith McIvor, J. O. Asselin, Lt. Susan O'Reilly, W.R.N.C.S., Alan B. Plaunt, while of larger scale are Miss Frances Loring, in which a red drape sounds a gay note; Wing, Cmdr. A. H. S. Gillson, C.B.E., in the blue great coat of the service; Mrs. A. H. S. Gillson, and a boy entitled "Denis," while "My Son" comes from the permanent collection of The Art Gallery of Toronto. Engaging, too, is the portrait of a little boy in a blue shirt.

Pattern plays an important part in the contributions of Miss Savage who shows force in the painting of a Laurentian scene with spruces, the curving edge of a lake, wooded shores and some massive hills in the background. A dark tree-lined river has interested her and of the winter season are trees under heavy snow with nearby house and a glimpse of bush with a beech to which the yellow leaves still cling. The sea has not been overlooked—a boat, drying nets and a lighthouse figuring in one, while a rocky foreground and the distant sea are the main features of another. She also shows an attractive fair-haired girl against a landscape background, rolling Laurentian country also being the background to a jug of flowers near a window.

Miss Seath offers variety in her interesting group, which includes a strip of sea between rocks, pattern and quiet tones in some paintings of toadstools, some flower pieces, a still life called "Harvest" in which corn and apples figure; "Pears in a Window," grapes and a cactus also playing their parts in the composition; while fishing boats and a wrecked wood scow are subjects done at Port au Persil, Que. "Tide Monster" shows distant hills, water, and in the foreground some drifted trees.

Miss Heward has some small landscapes, some effective paintings

of children, one engaging subject being in red and blue; a young woman in evening dress, while of larger scale must be mentioned a seated boy, a Negro child, and a nude Negress crouching in vegetation that suggests jungle.

## Dr. A. Lismer Is Speaker

Dr. Arthur Lismer will speak on the work of four Montreal women painters at the Art Association of Montreal this afternoon at 4 o'clock. The public is invited to attend.

## Gazette December 7, 1944 Madeleine Raymond In Fischer Concert

Madeleine Raymond appeared as pianist and composer in the third of the Sarah Fischer concerts of the present season, displaying a considerable musical talent and aptitude for the art. The young musician was substantially aided in the program by Arthur Pincusoff, clarinetist and McGill scholar, and there were songs by Louise Lorin, coloratura soprano.

Miss Raymond presented three etudes of her own composition which proved to be well written music in the Romantic style. It is understandable that they should be imitative more or less at this stage of her career. But they did show a sense of style and melodic line and a knowledge of the capacity of the instrument for which they were written. As a pianist Miss Raymond is accomplished and her playing very pleasant to hear.

Mr. Pincusoff proved himself a promising clarinetist with an understanding of the requirements of the instrument, although, with all due respect, it is not altogether effective in lengthy instrumental

## Chinese Paintings Due for Showing Here Gazette Nov. 25/1944 Works of Miss Chang K'un-i and Late Ko Kei-fung Open December 2

Opening one week from today in the galleries of the Art Association of Montreal will be a collection of paintings by Miss Chang K'un-i as well as a group of works by her foster-father and teacher, the late Ko Kei-fung. These works have



MISS CHANG K'UN-I

been exhibited in the leading cities of the United States—Los Angeles, San Francisco, Pasadena, the Metropolitan Museum of Art, New York, and Detroit to mention a few, while in Canada the picture-lovers of Hamilton, Toronto, and Ottawa have viewed the show.

Orphaned very young, Miss Chang became the foster daughter of Ko Kei-fung, the artist being attracted to the child because of her natural gifts both for painting and writing. Together they travelled the world exhibiting their paintings together

and inseparable they remained until Ko's death in 1933.

Miss Chang remained in China, studying and painting, until the Sino-Japanese war broke out in 1937, when she enlisted as a nurse. Five days before the fall of Nanking high Chinese officials asked her to try to save the scrolls of her master's art, so stripping her foster father's paintings from their mounts she took passage on a small boat jammed with humanity headed for Hankow.

She stood holding the paintings for two days and two nights and stepped safely ashore with the 40 examples. Here the government booked her on a plane bound for Hong Kong but at the airport carrying any luggage was forbidden as space was required for passengers. The personal weight was set at approximately 150 pounds, so she gave her luggage and fur coat to friends. "After all," she told an interviewer in New York during her exhibition there, "I weighed only 90 pounds. I picked up the paintings and stepped on the scales. I weighed just under 150 pounds, and the kind official turned the other way as I got in the plane."

Two years later Miss Chang went to the United States as a student and emissary of good-will. Her work was exhibited at the International Exposition on San Francisco's Treasure Island, and she further studied her art at Stanford in addition to doing a good deal of travelling.

## Interesting Display Of Chinese Paintings

Watercolors of Kao Weng and Chang K'un-i at Art Gazette Gallery Dec. 2/44

In two of the upstairs galleries of the Art Association of Montreal is an exhibition of Chinese paintings by Miss Chang K'un-i and by her foster father the late Kao Weng who as painter and teacher of art had a great influence over many students of painting in South China. These watercolors are done on bamboo paper which, having marked absorbent qualities, is admirably suited to the methods employed.

There is strength and decision to these paintings by Kao—tigers, a springing lion, called "Roaring China"; a horse drinking, an owl perched on an old tree, a peacock on a pine bough, a crane under a pine tree, all good subjects admirably placed. He saw the beauties of old pines, made a lovely arrangement of a few reeds and a dragonfly on the wing, did not overlook the attractive contours of a humble turnip, while his skill in suggesting heights is evident in a landscape with a horseman crossing a bridge over a rushing stream, and in a mountain scene with a waterfall pitching over a rocky ledge, the foreground being occupied by a tree and moored watercraft with characteristic buildings beyond. "Poet in Moonlight" is a restful work, and "Fisherman," a man in a boat moored off the shore of a reed-edged stream beneath a misty hill, suggests peace.

Miss Chang K'un-i, who studied under Kao for more than twelve years, is credited with having inherited a technique and a boldness in style that have made her the least feminine of all Chinese women painters, and the work displayed here justifies the confidence her master had in her development and future. As an artist, wild animals, birds and fish make strong appeal, among such subjects being a bear, a roaring tiger, five carp swimming among water plants, a monkey clinging to the end of a bough, three mice and a turnip, a stately crane, a group of Mandarin ducks and a cluster of lovebirds of gay plumage, while a snake coiled around a tree proved an interesting composition. Very graceful in pattern is "Bird on a Flowering Branch", while imminent sudden death is depicted in "Dinner" a frog jumping into pool to gobble a water beetle. There are many more examples that will attract the picture-lover.

## Star Dec. 4, 1944 Service Concert At Art Gallery

Songs and piano music made a program which was very much to the taste of the convalescent service men, who were the guests on Sunday afternoon of the War Services Sunday Committee. This was one of the series of concerts given in the members' room of the Art Association.

Mrs. E. M. Hawkin, who was the pianist, opened her part of the program with more serious but well known music, in a Nocturne and a waltz by Chopin, which were followed by a Rhapsody of Brahms; something lighter came after these in Goossens' amusing "Hurdy-Gurdy Man" and the ingenious imitation of a musical box. The singer was the young Montreal soprano, Jose Forgues, who delighted her hearers first with some Italian and French songs and with excellent singing of an aria from "Madame Butterfly." The Gavotte from "Manon" and Alicia Scott's "Think On Me" were equally successful, and she ended with the popular "Danny Boy" and with "Madelon," in which she got the audience to sing with her.

The ladies of the committee served refreshments to their guests after the musical program.

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## Star Feb. 1945 Art Gallery Concert On Wednesday Night

A singer, a pianist and a flautist will appear in the Sarah Fischer concert at the Art Association next Wednesday evening, February 7th, at 8.45.

Madeleine Martin, pianist, will play a Toccata by Frescobaldi, Faure's second Nocturne, Debussy's "Reflets dans l'eau" and Liszt's "Funerailles." Lilian Ellis, soprano, is to be heard in Schubert's "Gretchen and Spinnrade," Debussy's "Air de Lia," and songs by Pergolesi, Rachmaninov, Carpentier and Bachelet. Ralph Moore, flautist will play the minuet and Dance of the Blessed Spirits from Gluck's "Orfeo." Edna Marie Hawkin will be the pianist for Miss Ellis and Mr. Moore.

## Pictures Presented To Art Association Gazette Dec. 2/44 Oils by G. Horne Russell, R.C.A. and John Hammond, R.C.A., for Collection

Two more paintings have been presented to the Art Association of Montreal for its permanent collection. Both works are oils and both deal with the sea.

From John H. Molson, of Montreal, comes "The Gully, Louisburg, I.S." by the late G. Horne Russell, I.C.A., of this city, who was best known to exhibition-goers by paintings of secluded coves, small harbors and the open sea in all weathers, a favored theme being waves breaking against rocks. The coastline of New Brunswick was often the inspiration for these subjects. The canvas given to the Art Association, which lacks the turbulent mood, shows foam-flecked water gushing into a shadowed narrow gap between high rocks. There is a convincing sense of solidity to the rocks and the impression of the

weight and speed of the water pressed in by the moving sea outside is convincing.

The gift of Dr. J. D. Morgan, of Senneville, is a work by the late John Hammond, R.C.A., who died in 1939 at the age of 96. This oil depicts a stretch of mud and rocks at the close of day with, in the foreground, two figures apparently digging for clams in the pool left by the receding tide.



Star, December 4th, 1944

## Exhibition of Paintings Now Being Held At Montreal Art Association Gallery

DAINTY, doll-like Chang K'un-i looks like one of those delicate Chinese ladies you see on priceless Ming vases—but despite her fragile appearance she "picks a terrific wallop" in her capacity of China's greatest woman artist. In Montreal for the exhibition of her own and her late foster-father Kao Weng's paintings being currently held at the Art Gallery, The Star reporter met her on Saturday



Chang K'un-i

in her room at the Mount Royal Hotel. Through an interpreter she talked about her country's art, her own desires and ambitions, and the Chinese sage Kao Weng with whose paintings she escaped from China before the advancing Japanese.

"The difference between American painting and ours is that Chinese philosophy rules our brush," Miss Chang said. "We don't paint for ourselves, we paint for the ordinary Chinese laborer—and now fighter—in order to give him beautiful thoughts after his bleak day."

## Studying in California

Since coming to this continent early in 1939, she has been studying anatomy at Stanford University, California, in order to round out her knowledge of painting. In China, she explained, the nude human form is never pictured, since it is considered indecent. So that while Chinese artists excel in the delineation of birds and animals and flowers, they have no knowledge of human anatomy. After the war, when she goes back to her native land, Miss Chang hopes to start what may well be a new school of painting—a combination of western and eastern art. By using the best of both, she believes new standards of art may be evolved.

Chang K'un-i has a story as thrilling as anything that has ever come out of the war. Daughter of a wealthy and titled Chinese family, she was sheltered and protected for most of her 30 years. Under the guidance of Kao Weng, her guardian and teacher, she became not only an artist but a scholar. Indeed, her name is almost a legend in her own country, for she is the master of three great arts—painting, poetry, and the ancient art of Chinese calligraphy, beautiful penmanship.

Ever since the outbreak of war in China she has been fleeing ahead of the Japanese. First of all from her home in Shanghai, then to Nanking and Hanchow. At the insistence of high Chinese officials who considered her art and that of her foster-father too precious to be endangered, she finally left the country with nothing but her own and Kao Weng's 40 paintings—long scrolls of bamboo paper mounted on silk. Before leaving, however, she spent many months in a field hospital nursing her country's wounded, and easing their misery and suffering.

## Letter from F.D.R.

Soon after arriving in the United States she started to hold exhibitions all over the country—the most recent one at New York's famed Metropolitan Museum. For President Roosevelt, whom she greatly admires, she did a forceful painting of the American eagle, and she now shows with pride a letter on White House stationery signed "Franklin D. Roosevelt," thanking her for the painting of The Eagle—"the bird Americans love so much."

In Canada since September, Miss Chang has exhibited in Ottawa, at the National Gallery, in Toronto and in Hamilton. Following her Montreal exhibition she will continue her goodwill tour in Canada right through to the Pacific Coast. After the war in Europe, which she thinks will be over "in a few months," she hopes to show her precious collection of paintings in the principal European centres. But her main ambition is to go back to China, to use her newly-acquired Western knowledge to bring about changes for the better in that country. "I want to take back to my people the many good things I learn in America, and help them to apply such things to their needs," she said.

## Art Gallery Closing On Eve of Holidays

It is announced that two of the usual Sunday openings of the galleries of the Art Association of Montreal will be suspended this month—Sunday, December 24, Christmas Eve, and Sunday, December 31, New Year's Eve. Study, too, is being given the possibility of also closing on the Saturdays prior to the indicated days.

Besides the showing of selections of the Association's permanent collection, the two special exhibitions exciting interest at the present time are the Chinese watercolors by the late Kao Weng and those of his foster daughter, Miss Chang K'un-i, in two of the upper galleries, and the collection of oils by Lillias Torrance Newton, R.C.A., Anne Savage, Prudence Heward and Ethel Seath which occupy the Lecture Hall.

Star December 5th 1944

## Notable Display Of Chinese Art

A collection of work by two Chinese painters, which is now to be seen at the Art Association, shows how well the traditions of the best Chinese painting are maintained in the present time. The larger, and the more impressive part of the exhibition consists of works by Kao Weng, one of the foremost modern Chinese painters. These paintings, chiefly in black and white, with a very reserved use of color, are works of imagination, and yet are very true to nature. Many of them are not only fine pictures in their own right, but also symbols of the present state of China and of the hopes of the Chinese for the future.

Trees and flowers, splendid examples of free brush drawing, are the material of many of these paintings, and there are some landscapes, of big rocks and distant mountains, which follow the ideals of old Chinese artists. The pictures of animals and birds are not less good; a picture of a white crane perched on a willow tree and another of a white phoenix on a brown rock are very striking; and there are a number of grand drawings of tigers. Some excellent studies of horses are rather more modern and realistic.

The other exhibitor is Mr. Kao Weng's adopted daughter, Miss Chang K'un-i, who also follows the old traditions in painting but often does so with a more delicate and feminine touch. An admirable painting of a bear looking upwards, a symbol of the hopes of her country, is her work, and two delightful examples are of a dragonfly above a group of iris flowers, and of spiders spinning their webs on bamboo stems. Also by her are some very true studies of ducks, a few tigers and some pictures of fish with an amazing effect of life and movement.

In addition to Mr. Kao Weng's pictures there are also two large examples of his calligraphy, an art which is closely allied to the painting of pictures in China and is equally admired.



MONKEY by Miss Chang K'un-i is shown above on the left, while adjacent is AN OWL PERCHED ON AN OLD TREE, by her foster father the late Kao Weng. A joint exhibition of the watercolors of these Chinese artists is being held in two of the upper galleries of the Art Association of Montreal.

## Chinese Artist Is Guest in Town

Miss Chang K'un-i, of Canton, China, who is in charge of an exhibition of paintings by herself and by her foster father, the late Kao Weng, a distinguished artist of the Modern School, which opens at the Art Association of Montreal, tomorrow afternoon, at three o'clock is a guest at the Mount Royal Hotel.

Miss Chang has shown the exhibit at the Metropolitan Museum of Art in New York, as well as in Toronto, at the National Gallery in Ottawa and in Hamilton, whence she came to this city. A preview also opens at three o'clock tomorrow of the paintings of four Montreal women artists, Prudence Heward, Lillias Torrance Newton, Anne Savage and Ethel Seath.

Star, Dec. 14/44

## Chinese Artist's Work To Be on Display Here

A demonstration of painting by Miss Chang K'un-i, Chinese artist, will be held in the upper galleries of the Art Association of Montreal between 3 p.m. and 5 p.m. tomorrow. Lau Wing Siu, secretary of the Kao-Weng Memorial Association, will give a gallery talk in conjunction with the demonstration.

## Long Holiday Closing Of Art Association Gazette Dec. 23rd/44

Building Shuts Today at 1 p.m. Until Tuesday—Same at New Year

In announcing in this column last week the closing of the galleries of the Art Association of Montreal over the Christmas and New Year holidays mention was made of the fact that consideration was also being given to the possibility of shutting this institution today. Such decision has been reached, closing time being set for 1 p.m. today until Tuesday. This schedule will be followed in the case of the New Year weekend.

1944 Gazette, Dec. 15

## Art Demonstration Today

In connection with the exhibition of Chinese watercolors by Miss Chang K'un-i and the late Kao Weng her foster father, being held in the galleries of the Art Association of Montreal, a demonstration of her painting will be given by Miss Chang, while her secretary, Lau Wing Siu, will give a gallery talk on Chinese painting and the present show, between three and five o'clock this afternoon.

## Three More Paintings For Art Association Gazette Dec. 16, 1944

Pte. R. E. Loughheed, Anne Savage and Ethel Seath Honored by Acquisition

Growth is recorded in the permanent collection of the Art Association of Montreal by gift and by acquisition. At the start of this month it was revealed that a sea scene entitled "The Gully, Louisburg, N.S.," by the late G. Horne Russell, R.C.A., of Montreal, had been given to the Association by John H. Molson, and that a beach scene, quieter in mood, by the late John Hammond, R.C.A., had been presented by Dr. J. D. Morgan, of Senneville, Que. Now announcement is made of three acquisitions—one from a show recently concluded and two from a collection at present on view in the Lecture Hall of the institution.

"On the West—Lynch's Farm," a title that smacks of a book on geography, by Pte. R. E. Loughheed, which, so it was stated at the time, was not entered in the Canadian Army Art Exhibition contest but was lent to the show, is one of the oils acquired. This is a capital bit of direct, spontaneous painting of two broad-backed farm horses near a barbed wire fence showing interest in a sentry on patrol in the field adjacent to a basic training centre near Valleyfield. The impression of full sunlight is well conveyed, the animals in prime condition gleaming under its rays. Incidentally, Pte. Loughheed, besides two capable works of a military character in charcoal, also showed three other oils—"Compass Reading," "Canadian in the Aleutians" and a portrait of D. MacKinnon, wounded in Italy, done at St. Anne's Military Hospital.

Two Montreal artists are also honored. Anne Savage, who has an engaging group in the exhibition of works by four local women painters now being shown, will have her "Evening, River Scene" go into the local collection, and Ethel Seath will see "Pears in a Window" find a similar permanent home. Miss Savage, who is much concerned with pattern, has in the painting mentioned invested her work with an impressive quality and has captured the mood of the hour, while Miss Seath has signed an effectively planned and characteristic still life.

## Mozart and Songs At Art Gallery

A quite unusual program, which contained a singer, a piano and string quartet and a French horn player, made the concert at the Art Association on Wednesday night one of the best that Mme. Sarah Fischer has given there, and it was unfortunate that bitterly cold weather reduced the size of the audience.

The senior performer was on this occasion the well known Montreal soprano, Miss Dorothy Hill who, with Miss Hildreth Neville as a very sympathetic accompanist, sang two groups of songs. She began a little nervously but did very tuneful singing, with admirable enunciation in Martin's "Plaisir d'amour" and Brahms' "Serenade." Her voice was even better in "My Lovely Celia," an addition in which she played her own accompaniment, and was best of all in an expressive performance of Faure's "Les berceaux," which with two songs by Rachmaninoff, also well sung, came at the end of the concert.

The quartet is made up of seasoned players but this was their first public appearance as a team. The members are Cecile Prefontaine, pianist; Therese Rochette, violin; Cecile Coriveau, viola, and Anita Williams, violoncello, who worked very well together and gave a happy performance of Mozart's first piano quartet, in G minor. They gave a very faithful interpretation of this delightful music; the string tone could be improved, but the sound and confident playing showed that this should be a quite valuable addition to the chamber music groups of Montreal.

The newest of the performers was the horn player, Joseph Masella, who is a member of the orchestra of the Concerts Symphoniques but has not before been heard as a soloist. He played a concerto with Miss Prefontaine to represent the orchestra. It was all fine and sure playing, excellent in tune and smooth in tone, and he played a most effective cadenza in the first movement. Playing quite as good came in a movement by Couperin, which he gave as an addition.

H. P. B.

## Concert Tonight At Art Gallery

A new quartet of pianist and string players, playing music by Mozart, will be a chief feature of the Sarah Fischer Concert at the Art Association of Montreal this Wednesday, evening at 8.45. Two groups of songs, by Purcell, Brahms, Faure, Rachmaninoff and others will be sung by Dorothy Hill, soprano.

An unusual feature of the concert will be a solo for the French horn, by Joseph Masella, a young player who is very highly praised; he will be heard in a concerto by Mozart.

## Exhibits Are Planned By Art Association Gazette Jan. 13/45 Drawings, Watercolors and Overseas Works Among Them—Acquisitions Are Announced

Some interesting exhibitions have been planned by the Art Association of Montreal for the coming months. From the National Gallery of Canada at Ottawa will come a selection of drawings, due to arrive soon, which will remain on display for three weeks, while to open over the week-end will be a collection of oil paintings of the Dalmatian coast by Hugh G. Jones, R.C.A., of Montreal.

Opening January 20 will be a collection of watercolors by Miss G. Paige Pinneo, of Montreal, while works representing the History of Canadian Painting are due to be shown in February. In March, there will be a collection of Contemporary British Painting which will come to Montreal from the National Gallery of Canada.

The Art Association of Montreal has also announced the acquisition of a portrait of a boy by Prudence Heward, which was among her exhibits in the group show of works by Lillias Torrance Newton, R.C.A., whose contributions were portraits; Anne Savage and Ethel Seath. Paintings by Miss Savage and Miss Seath were also purchased by the Art Association for its permanent collection.

The Museum has been enriched by gifts from Harry Norton—an albarello with armorial bearings, a Spanish barrel-like vase of the 15th century from Valencia, and a ruby lustre plate bearing the image of Pentasilea, Queen of the Amazons, while an acquisition is an oak leaf jar, a Florentine vase of the 15th century.

Gazette Feb 3, 1945

## Pinneo Show Nears End

Tomorrow marks the closing day of the exhibition of watercolor paintings by G. Paige Pinneo on view in one of the upper galleries of the Art Association of Montreal. Twenty examples represent the broad, direct art of this Montreal painter who reveals that Bic and neighborhood proved a fruitful sketching ground last summer. There are, too, other items of interest done nearer at home and also some vigorously handled paintings of flowers. This "one man" show, her first in these galleries, has attracted attention and evoked favorable comment.



239  
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## Scenes of Dalmatia By Hugh G. Jones Gazette Jan. 13th. Montreal Painter Inspired by Ragusa in Collection at Art Association —1945

Paintings of the Dalmatian coast by Hugh G. Jones, R.C.A., of Montreal, occupy one of the upper galleries of the Art Association, the subjects being distinctly different from the average offering. The majority of the works shown were inspired by Ragusa, the ancient capital of the Ragusan Republic, where, according to the painter, within the walled town survivals of the building efforts of people through six centuries—Romanesque, Venetian, Gothic, Renaissance—are a source of delight to all who are sensitive to the charms of good architecture.

Certainly the region is a varied and interesting sketching ground since the shores and valleys sheltered from the bitter Bora winds from the north seem almost tropical in aspect with palm trees, umbrella pines and rich vegetation flourishing. Gardens are masses of flowers in February, while less than a mile away, around a headland or up the mountainside, there is dreary, rocky bleakness. Even in sheltered places alternating Bora winds and the Sirocco from the south bring sudden climatic changes and with them come variations of color on the mountainsides—the limestone seems of snow-like whiteness, while, following rain, it seems almost black. The variety of tonal values between these extremes is wide and has clearly interested the painter.

The harbor, the medieval walls, the forts and some of the bays have occupied his brush, all good compositions set down in refreshingly clean color. There is a glow to the paint in "Three Bell Chapel, Ombla Road, Ragusa" with a woman and a child about to enter the white-walled building with its golden-tiled roof, while in the distance is a hint of water and a white sail. "Civic Centre, Ragusa" makes effective use of the play of light and shadow on the buildings—entrance arch, an imposing doorway, the square, with promenading figures, edged on one side by cloisters and in the foreground by a shadowed flight of steps. "Bonavala Bay, Lapad, Ragusa" is seen on a day when sunlight gilds the rocks that edge water of a rich, deep blue, while in the distance is a range of rounded hills. "Wet Day, Fort Boka, Ragusa" shows the fortress and buildings topping rocks under a darkening sky. Massive masonry gives protection against the sea, at the moment calm and yellow with a solitary sailing boat off shore. In the foreground, seen from a height, is a mass of buildings with varicolored roofs, the street being embellished with tropical trees. "Evening, The Ancient Ragusan Harbor" suggests that the builders did their work well. The wharf, with steps leading to the water, occupies the foreground where figures are gathered near a ship whose white sails are beginning to catch the shadows. White boats are moored in the placid water, while across the stream rises a massive bare mountain, with pockets of blue in the shadows, under a blue sky.

This collection will remain on view until February 4.

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## Adriatic Scenes By Hugh G. Jones

A group of eighteen oil pictures of Dalmatia by Hugh G. Jones, R.C.A., which is now being shown at the Art Association, makes a delightful exhibition of unfamiliar subjects. Most of these views are of the Dalmatian capital, Ragusa, with a few of Cattaro, a short distance down the coast, and they are shown in many different conditions of weather and lighting. The buildings of the town and rocky coast have been made into very happy compositions, of white houses against red and white hills and cliffs. In some the water of the Adriatic is seen of a strong blue under the hard sunlight; in others the hills are veiled in mist with grey seas, and in a few of these pictures evening light gives the scenery a new scale of color. The buildings, more Italian than oriental, and their grouping of line and mass are the principal features of many of the pictures and give the whole exhibition a distinctive character.

There are also about a dozen of Mr. Jones' original water color sketches, which are not less attractive than the oil pictures. They are fresh and vivid studies of the same, or similar, places, in which much is suggested, sometimes merely by a few splashes of strong color, and they add a great deal to the interest of the collection.

Gazette January 13/1945



**3**  
PORTRAIT OF THE LATE STEPHEN LEACOCK, economist and author of McGill University, by Richard Jack, R.A., R.C.A., which has been loaned to the Art Association of Montreal by the University Club of Montreal and is now on exhibition in the spot reserved for the Treasure of the Week in the lower hall. The general effect is striking, the moderately high color notes being supplied by the blue shirt, the figured necktie and the red pencil.

## 4 Drawings Are Placed On Exhibition Here

Selection From Collection at  
National Gallery Loaned  
To Art Association

On loan from the National Gallery of Canada, Ottawa, a collection of drawings has been placed on view in one of the upper galleries of the Art Association of Montreal.

Of an older day when drawing was more precise are "Old Oak, Shoreham, Kent," by Samuel Palmer, who employed far from washy watercolor in this woodland scene; a landscape by Thomas Gainsborough which shows figures on a road and houses beneath trees handled in the manner of the time; John Sell Cotman with a black and white, tinted in parts with sepia, which shows the interior of a church; a precise portrait drawing of Lady Charlotte Matilda Greville, done on tinted paper by Sir Thomas Lawrence, and a portrait of Mrs. William Morris, under the title of "The Roseleaf" by Dante Gabriel Rossetti. By Sir Edward Burne Jones is a delicately drawn head of a girl seen in profile, a more robust line being employed by Henri Fuseli in "A Woman Standing at her Dressing Table." The subject has a very elaborate hair-do and the drawing of the arms and hands is done with authority. There are three capital examples by Thomas Rowlandson which show his typical vitality and individuality—"A Meeting of the Members of the Jockey Club at Newmarket," a group of men in the betting room, a few dogs and a couple of members rolling dice at a table near the window; "The Cottages," a rural scene with thatched homes, groups of figures, a man loading a horse with sacks of grain, and incidental pigs and fowl—a calm, restful subject in strong contrast to the first-mentioned work and also to the third item which, under the title of "Woman with Baby begging from fat old Man," makes the male character display marked disdain for the woman's sore plight. The woman, very well nourished, holds a baby which is as fat as butter while another child clings to her back. Her tale is apparently not very convincing.

By Augustus John is "Nude on Pedestal," done in red chalk with a flowing, expressive line, while a street scene with buildings and figures, called "Air Street, Regent Street," is the capital offering by Sir Muirhead Bone. There is an outline pen and ink drawing of a recumbent nude by Henri Gaudier-Brzeska, and echoes of the Great War are sounded in the drawings by Paul Nash—"Graves at Vimy," shell-shattered walls fronted by rows of crosses, and "Landscape, Year of Our Lord, 1917," which features shell craters and barbed wire. By Wyndham Lewis is "Canadian Gun Pit," showing artillery beneath camouflage nets in churned up land which suggests a moving sea. By Jacob Epstein is a pencil drawing, touched with color, of four figures called "Primeval People."

There are three drawings by Goya—"The Death of Anton Requena," "Holy Week in Spain," with masked figures wearing headgear reminiscent of dunce's caps, and "Girl Skipping," in which there is a good sense of movement.

## Gazette G. Paige Pinneo Shows Group of Watercolors

Montreal Artist Has Many  
From Bic Region at Art  
Association

Watercolors by G. Paige Pinneo, who handles this medium in a broad, direct manner, occupy one of the upper galleries of the Art Association of Montreal. The collection, opening this afternoon with a private view, will remain on view until February 4 inclusive. In this group of 20 items there is variety—snow scenes, houses, landscape, seascapes, flowers and still life, which indicate the open-mindedness of this Montreal painter and not a little of her industry.

Miss Pinneo, who favors the Quebec scene, has found material much to her liking in Bic and neighborhood where the broad St. Lawrence, shoreline, headlands and farmland are near at hand and such subjects which attracted her brush during her summer sketching form the bulk of her offerings. The region appeals to her, apart from its beauty, because it is unspoiled. The barbed wire fence has not pushed out the old-style sturdy cedar variety as is evidenced by the painting entitled "Quebec Fences"—an effective bit of pattern found in a meadow on one of the ridges above the river, which shows beyond the barrier in the foreground a stretch of country which rises to a wooded height under a summer sky. The scene strongly brushed in betrays no hint that the work was done under the placid gaze of a herd of cattle. Another attraction is the houses, built to last and well weathered, which make instant appeal, a sound example being "Old McLaren Homestead, Port au Peril" with a glimpse of river in the background. In Bic, the store of M. Rioux could not be ignored and the reproduction on this page indicates what the artist did with the comfortable looking structure, the man entering the door, the children on the walk and the glimpse of wagon and hitching post outside the blacksmith's shop across the street adding to the interest. Of Bic, too, is "Rural Interior, Quebec," with a blind woman seated in a rocking chair, stove and other necessities, lamp, cross on the wall and other items that make for comfort and contentment.

"Gorge on Bic River," with wooded banks and strongly painted rocks, makes a good subject and an attractive spot on a clement day, but another aspect of Bic River is shown in "Fog and Rain," a work of varied greys which suggests chilly air and general discomfort. Finer weather prevails in "August High Tide, Cap St. Simeon," the

headland being seen in the distance behind a grounded and decaying lumber tug, while the sun shines in "Wharf and White Boat," the structure with red shed being seen against a rounded, wooded hill. In this work the reflections play an effective part. A convincing sense of solidity is imparted to Bic wharf at low tide, where steps are in sunlight, shadows fall across the solid timbers and the bollards are silhouetted against a fair sky. Lower in tone is the painting called "The Black Boat," the craft being grounded near rocks in the foreground.

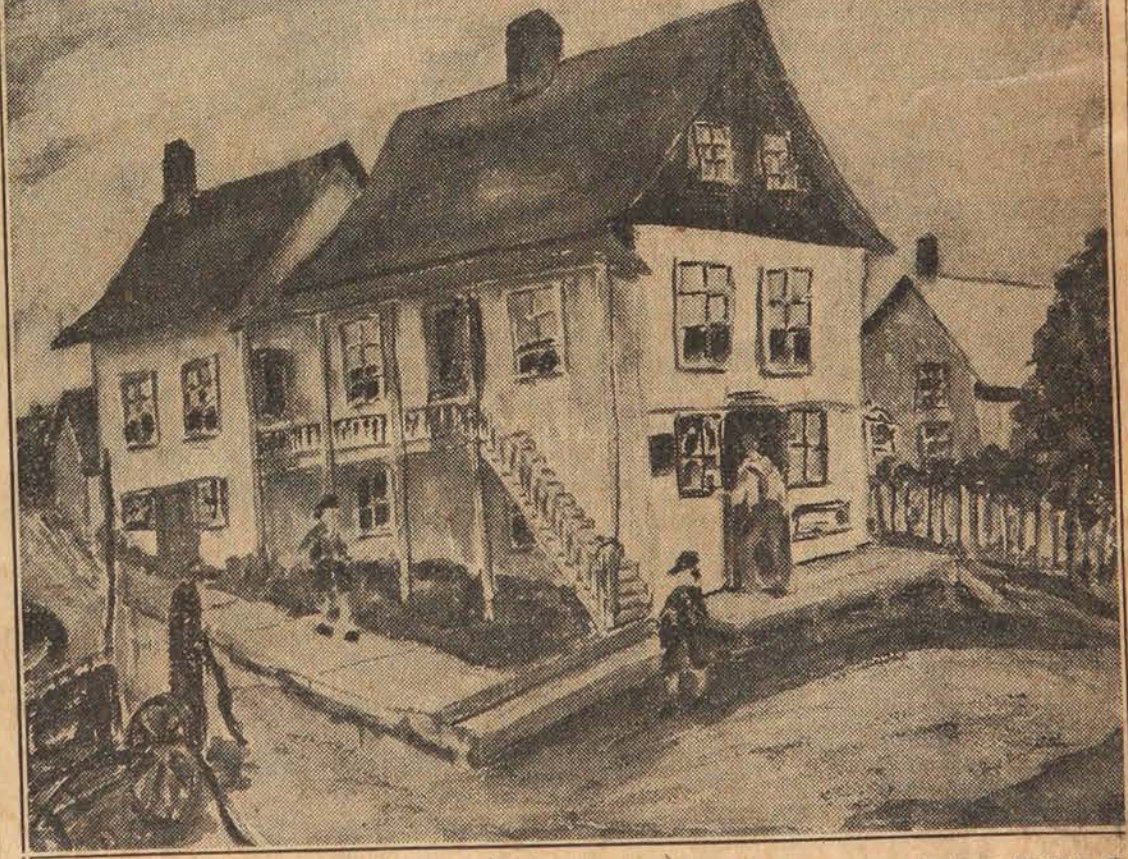
Of another region, the Eastern Townships, is "Shadows on Rocks," a grove of birches near a house, with hill beyond, in which the trees in full leaf dapple the rocks with effective patterns. From this general area also came "Snow on the Mountains," with rugged heights clad in white and trees in the foreground. The other winter scene, called "Snowy Lane, Montreal," is a work of subtle greys done from the artist's studio window. From the same window, too, was seen the lane, buildings and maple in the vivid leaf of autumn, called "October Sunshine." Strong sunlight, blue sea, a summer sky with wispy clouds, and the red roofs of the buildings, bring engaging color to "Lobstermen's Shanties," with stacked traps and incidental barrels which Miss Pinneo sketched at Gloucester.

The flower pieces include "Gloxinia," the deep violet of the blossoms, the foliage and the pot making a good color scheme; "Flowers before the Iron Gates" an arrangement of mixed blooms done at Bic, and "Daisies in the Yellow Room."

Some subtle values are evident in "Still Life with Toadstools," and figurines about to grapple are the centre of interest in "Still Life with Figures."

Miss Pinneo is usually successful in her selection of viewpoint, sees her subject in a big way and tackles her subject with decision. Her brushwork is strong, her washes generally broad and fluid and these latest paintings show increasing confidence in handling this expressive medium.

Gazette Jan. 19/1945



**5**  
MAGASIN de M. RIOUX, BIC, QUE., by G. Paige Pinneo is one of the items in her collection of watercolors being exhibited at the Art Association of Montreal, the show opening this afternoon with a private view from 3 until 5 o'clock. The works will remain on view until February 4.

Star Feb. 8 - 1945

## Young Musicians At Art Gallery

A singer, a pianist and a flautist were the players in the Sarah Fischer concert at the Art Association this Wednesday, and made among them a pleasant evening of music. The flautist, Ralph Moore, played only once, with excellent tone and phrasing, in the dances of the blessed spirits from Gluck's "Orfeo", to which he added a short movement for flute alone by Debussy, which was equally good. Lillian Ellis, a soprano, sang with understanding and exceptionally good enunciation in Debussy's "Air de Lia" and Bachelet's "Chere nuit." Schubert's "Gretchen am Spinnrade" and an aria by Pergolesi did not suit her quite so well as these, but Rachmaninov's

"Floods of Spring" was given with more feeling. Madeleine Martin's admirable piano technique was best shown in Debussy's "Reflets dans l'eau" and in Liszt's heavy "Funerailles." A Nocturne by Faure was also cleverly played but her skill was rather wasted on an arrangement by Philipp of a Toccatina by Frescobaldi, a piece of organ music which is not interesting on the piano. Edna Marie Hawkin gave her usual valuable support as pianist to Miss Ellis and Mr. Moore.

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**CANADIAN ART EXHIBITION: "Lights of a City Street,"** painted by Frederic Marlett Bell-Smith about 1894, one of the 239 pictures included in the big exhibition at the Art Gallery, "The Development of Painting in Canada", which opens this weekend until March 1. The collection will trace the entire history of Canadian painting from 1670 to the present day and will be the first of its kind to be held, many of the pictures having never been exhibited before.

**Painting in Canada**  
Theme of Exhibition  
Gazette Feb. 3, 1945  
Works From 17th Century  
Until Present Coming to  
Art Association Here

Opening with a private view for members and friends at 4 o'clock on Saturday, February 10, will be a pictorial record of art growth in the Dominion under the title of The Development of Painting in Canada, this collection coming to the galleries of the Art Association of Montreal to be formally inaugurated by Hon. Omer Cote, Provincial Secretary. The show, which is sponsored by the National Gallery of Canada, Ottawa; The Art Gallery of Toronto, Quebec Provincial Museum and the local Art Association, will be divided into four parts and each division will be illustrated by examples of artists in the different periods from the 17th century, with religious paintings for the church, to the abstract paintings of the new moderns of the second quarter of the 20th century.

The following lectures are also announced, all set for Monday evenings at 8:30 o'clock: February 12, "The Early Painters of French Canada," Marius Barbeau, National Museum, Ottawa; 19, "Trends in Canadian Art," John Alford, University of Toronto; 26, "West Wind" and "Painters of Quebec," National Film Board Productions.

### Maisons vues par M. Jean Desjardins

M. Jean Desjardins aime à coller ses maisons aux flancs d'une montagne, comme le sont tant des édifices de notre ville; il leur donne des murs bruns des toits rouges. Presque tous les tableaux qu'expose M. Desjardins à l'Art Association, 1379 ouest, rue Sherbrooke sont des aquarelles, qui semblent exécutées assez rapidement. Le décor des villes intéresse évidemment le peintre plus que la campagne; encore préfère-t-il le regarder en panorama, plutôt que de le décrire.

## Pictorial History Will Show Development of Painting Here

Display Opening at Art Gallery  
On Saturday First of Its Kind

ONE of the most important art exhibitions to be held in Montreal will be formally opened next Saturday at the Art Gallery, Sherbrooke street west, by Hon. Omer Cote, Provincial Secretary and Minister of Education. It is important, officials of the gallery say, not because of the value of the exhibits themselves, but because it is a pictorial record of the development of painting in Canada and because it is the first exhibition of its kind.

### Not Presented in Review

Ever since Confederation, artists' organizations all over the Dominion have continued to present to the public exhibitions of contemporary painting. Until now, however, no organization has presented in review the development of painting in Canada as a continuous process.

One reason has been the difficulty, not only of assembling, but of discovering representations of the early periods. As they were gradually unearthed it was found that there were several distinct groupings, each with its own special characteristics.

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With the coming of the English-speaking settlements of Upper Canada, after 1760, Canadian art entered into a new phase. Among the officers of the garrisons were soldier-artists, and these were followed by many professionals, as the British public became aware of the new country, who travelled through Canada recording the Canadian scene through British spectacles.

### Established by 19th Century

By the turn of the 19th century Canadian art had definitely established itself, although it was continually kept abreast of European developments by a steady stream of immigrants and by Canadians who went to Europe to study, especially to Paris.

Since 1930, however, there has been a slow but decided change. Canadians have acquired a new stronger sense of national consciousness and the purchase of contemporary Canadian pictures by private individuals is constantly increasing.

This exhibition will have examples of every phase of Canadian painting, from the Abbe Hugues Pommier, who came to Canada from France in 1664, to the latest available contemporary canvas.

The exhibition was initiated by the Art Gallery of Toronto and has been arranged by the National Gallery of Canada, Le Musée de la

Province de Quebec, the Art Association of Montreal, and the Art Gallery of Toronto, the actual creating of the collection being the work of Martin Baldwin, curator of the latter institution. The private view will be held after the formal opening on Saturday and the exhibition will be open to the general public from Sunday 11, to March 1.

### Lectures Scheduled

In addition, the following lectures will be given on successive Friday evenings at 8:30.

February 12: "The Early Painters of French Canada," by Dr. Marius Barbeau of the National Museum, Ottawa.

February 19: "Trends in Canadian Art," by John Alford, M.A., Professor of Fine Art, Toronto University.

February 26: On this date a pair of films, produced by the National Film Board, will be shown, "West Wind" and "Painters of Quebec." Each Friday afternoon at 4 o'clock there will be gallery talks.

## Chez les Dalmates

Le musée de l'Art Association de Montréal, 1379 ouest, rue Sherbrooke, expose les scènes de Dalmatie qu'a peintes M. Hugh-G. Jones de Montréal. Cet artiste s'est promené sur une côte montagneuse, dans des villes anciennes, où l'architecture rappelle les longues occupations turque et italienne. On remarquera en particulier un décor où s'arrondissent des arceaux mauresques. Par contre le fort de Lovrezen, près de Dubrovnik (Raguse) présente les lignes d'un château médiéval. M. Jones couvre ses toiles de blancs crémeux, de jaunes très clairs; un tableau où se dressent des montagnes de granit d'un rouge brun. Il colore l'Adriatique tantôt de bleu clair, tantôt de glauque, et baigne le paysage d'une lumière sans ombres. Les lecteurs des journaux se rappelleront que c'est dans cette région que combattent depuis quelques années les partisans yougoslaves.

## Le trait vigoureux des grands maîtres

Les amateurs qui aiment à saisir les artistes dans leurs études, dans leurs dessins, autant que dans leurs grands tableaux, seront heureux de visiter l'exposition des oeuvres prêtées par le Musée national du Canada à l'Art Association de Montréal, 1379 ouest, rue Sherbrooke. Ils s'arrêteront d'abord aux oiseaux dont le Hollandais Hans Bol a minutieusement noté le travail dans un champ de blé. Ils admireront la puissance avec laquelle Tiepolo déroule les formes de quelques personnages, la sobriété avec laquelle Aristide Maillol dessine une femme, la fantaisie que Toulouse-Lautrec met à décrire des chevaux au galop.

L'exposition montre deux aspects du dix-huitième siècle anglais; à côté de la femme aux traits délicats dessinée par Lawrence, Thomas Rowlandson montre avec cruauté le monsieur au visage bouffi et coupé-rosé que supplie vainement la mendicante.

Ceux qui étudient les procédés de travail remarqueront une oeuvre de Puvis de Chavannes, exécutée sur un papier quadrillé au crayon, comme si l'artiste avait voulu fixer géométriquement les proportions. Les

dessins de Burne-Jones et de William Rossetti montrent des types de femmes semblables à ceux qui sont restés l'idéal de nombreux illustrateurs populaires. Peut-être les visiteurs s'en détourneront-ils pour revenir à des oeuvres plus vigoureuses, par exemple à la "Fête-Dieu" de Goya, au "Saint Jean Baptiste" que Claude Lorrain dresse dans une campagne d'une ordonnance très régulière. Ils souriront au masque hargneux des 3 magistrats que Daumier nous a méchamment conservés.

François Gagnon

## Pictorial History Will Show Development of Painting Here

February 6th, 1945 Star  
Display Opening at Art Gallery  
On Saturday First of Its Kind

ONE of the most important art exhibitions to be held in Montreal will be formally opened next Saturday at the Art Gallery, Sherbrooke street west, by Hon. Omer Cote, Provincial Secretary and Minister of Education. It is important, officials of the gallery say, not because of the value of the exhibits themselves, but because it is a pictorial record of the development of painting in Canada and because it is the first exhibition of its kind.

### Not Presented in Review

Ever since Confederation, artists' organizations all over the Dominion have continued to present to the public exhibitions of contemporary painting. Until now, however, no organization has presented in review the development of painting in Canada as a continuous process.

One reason has been the difficulty, not only of assembling, but of discovering representations of the early periods. As they were gradually unearthed it was found that there were several distinct groupings, each with its own special characteristics.

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## Jolies aquarelles du Saint-Laurent

Mlle G.-Paige Pinneo, artiste de Nouvelle-Ecosse, s'est promenade autour de la Baie Saint-Paul, de Saint-Siméon et d'autres villages du bas Saint-Laurent. Elle en a rapporté de jolies aquarelles, qu'elle expose jusqu'au 4 février au musée de l'Art Association de Montréal, 1379 ouest, rue Sherbrooke. La plupart du temps elle baigne ses paysages de la lumière de l'été; elle note beaucoup de détails. Mais une nature morte, où un chicon de faïence grise se détache contre une étoffe à rayures jaunes et rouges, témoigne que Mlle Pinneo aime aussi les tableaux dont l'agencement dépend de la composition plutôt que du grand nombre des objets qui amusent le spectateur. L'artiste s'arrête rarement aux personnages; il faut excepter pourtant une vieille femme qu'elle a représentée dans son intérieur, et à qui elle donne une expression très recueillie.



February 10th, 1945

tion



**MERE MARIE-LOUISE EMELIE de SAINT ALPHONSE**, painted in 1841 by Antoine Sebastien Plamondon, who was born in Ancienne Lorette, Que., in 1804. Plamondon studied under the Hon. Joseph Legare in 1826 and in that year went to Europe where he studied under Paulin Guerin in Paris and also visited Italy. Quebec was his home until 1852 and from then until his death in 1895 he lived at Pointe aux Trembles. He was active as a painter until about 1882. This painting, which belongs to the National Gallery of Canada, Ottawa, is in the comprehensive collection that forms the Development of Painting in Canada exhibition opening this afternoon in the galleries of the Art Association of Montreal with a private view for members and friends.

## Growth of Painting in Canada Theme of Art Association Show

Opening this afternoon in the galleries of the Art Association of Montreal with a private view to members and their friends is The Development of Painting in Canada exhibition which should draw a large attendance before its close at the end of the present month. This show, initiated by the Art Gallery of Toronto, which received the cooperation of the National Gallery of Canada, the Quebec Provincial Museum and the local Art Association, is an ambitious undertaking which, with the copiously annotated catalog will appeal alike to both the picture-lover and the student. The period covered—1665 to 1945—results in a richly varied offering, the later phases of painting naturally being more generously represented and, it must be admitted, more in the taste of today.

Introducing the earliest examples, treasures of the Hotel Dieu, the

Ursulines the Chapel of Notre Dame des Victoires, Quebec, the Basilica of St. Anne de Beaupre and the Fabrique of St. Philippe, Three Rivers, the catalog points out that in the second half of the 17th century, with French settlement in Canada, the Church imported painters and sculptors and established its own school of arts and crafts in order to transplant the French style to America. Of this period there are portraits and some votive pictures—the latter works commemorating an occasion on which its donor received some special favor from one of the saints. Following 1760, the British garrison made its contribution to Canadian art, among the officers being trained draughtsmen as well as accomplished amateurs, in their wake coming the professional illustrators who toured the colony. Works by officers and others, drawn from the Public Archives, Ottawa, the William H. Coverdale Collection of Historical Canadiana and other sources, represent this period.

The early 19th century saw a number of artists coming to Canada from Europe, not to mention the return of some Canadians after study abroad, less commonly encountered names being William von Moll Berczy, who painted Chief Joseph Brant and General Prescott; Robert Field and Nelson Cook. More familiar ground is reached with Berthou, Hamel, Plamondon—an example of whose skill in portraiture is reproduced on this page—James Duncan, Holdstock, Fowler, Edson, Paul Kane, Kriehoff and Jacobi.

Confederation saw more painters arriving from Great Britain and the formation of art bodies—the Ontario Society of Artists in 1872, the Royal Canadian Academy, 1880—the names of the painters represented in this period having a much more familiar ring; Cresswell, Day, Fraser, O'Brien, Gagen, Sandham, Paul Peel, Robert Harris, William Cruikshank, F. M. Bell-Smith, Horatio Walker, Sir Wyly Grier, G. A. Reid, Blair Bruce, C. W. Jefferys and F. S. Challenor, the work of these men, according to the catalog, representing naturalism, after the manner of the popular British painting of the time, the three painters listed as being influenced by impressions being M. A. de Foy Suzor-Cote, Maurice Cullen and J. W. Morrice.

Noting that after the turn of the century Canadian painters became increasingly aware of Paris as a world art centre and that they came into contact with impressionism and succeeding movements if they studied there, the catalog points out that "... As a result, the tendency to experiment was intensified but the general public when confronted with the paintings in exhibitions, regarded them with misgivings. ..."

Other sections list painters who though "... for the most part members of the Royal Canadian Academy, did not carry on academic traditions unchanged. ... but introduced a variety of personal manners, and also a group of later works by some of the same men as well as the performances of some younger artists which reflect contemporary European movements."

Cullen is well represented by "Old Houses, Montreal," a fine impressionistic nocturne of the buildings which once stood opposite the old Court House on Notre Dame street; "Ice Harvest," from the National Gallery, Ottawa; and "March Afternoon, North River," by J. W. Morrice are "The Citadel, Quebec," the solidly painted "Beach at St. Malo," the sketchier work entitled "The Ferry, Quebec," "Trinidad," and "The Circus," F. S. Coburn, besides "The Sorcerer," from the Quebec Provincial Museum, is shown in more characteristic vein in "La Carole Rouge." The art of William Brymner is represented by "In French Canada," and "The Weaver," while "Portrait of the Artist's Father," and "Master of Northcote" are by Sir Wyly Grier. By Edmond Dyonnet is a capital portrait of Charles Gill, a portrait of Homer Watson being the work by Curtis Williamson. "Horses at the Trough" and "Corner of Pig Lane, Quebec" are by Horatio Walker, a portrait of the late W. J. White, K.C., being from the brush of Alphonse Jongers. "Breakfast" is by Ernest Fosbery and a harbor scene represents Charles W. Simpson. By Henri Julien is "La Chasse Galerie," J. W. Beatty is seen in two manners—"Laren Interior" and "Winter Hillside, Canoe Lake." By Clarence Gagnon are the beach scene with figures "La Plage de

Diard; a landscape of warm tones called "L'Etang en Octobre" and "Matinee d'Hiver, Baie St. Paul," which truly captures the light and atmosphere of a crisp winter day. "Returning from Easter Mass," a work of subtle values, is by Albert Robinson and "The Blue House, Chambly" represents R. W. Pilot. By M. A. de Foy Suzor-Cote is a winter landscape with river sweeping between high snowclad banks, and a strongly painted landscape with massive trees and cattle in the pool, called "Below the Mill" is the item by Homer Watson. "The Beach, St. Kitts" represents the art of Franklin Brownell.

Three works represented Tom Thomson—a solidly painted scene of the spring break-up on a stream beneath high shores called "Petauwawa Gorges," the well known "Northern River" and the equally familiar "The West Wind."

Painters of the Group of Seven have good representation. By A. Y. Jackson is "Edge of the Maple Woods," authentically Canadian in tone and spirit, and in a later manner "Early Spring in Quebec," "The Beothic at Bache Post, Ellesmere Island" and "Algoma Lake." In the group by J. E. H. MacDonald is his early "Tracks and Traffic," "Asters and Apples," "Mist Fantasy" and "Goat Range, Rockies," "Some Day the People Will Return" and "John" are the works by F. H. Varley, while by Arthur Lismer are "S.S. Olympic with Returned Soldiers," "September Gale," and "Derelict Pier." Lawren Harris is represented by "Houses in the Ward," "Elevator Court, Halifax," "North Shore, Lake Superior" and "Bylot Island." By Franklin Carmichael is "Autumn Landscape" and "Fire Swept," a good impression of desolation, is by Franz Johnston.

Works in which, according to the catalog, "... the dominant pattern is maintained. ... include "Marcelle" by Lillias Torrence Newton, "Le Bucheron" by Edwin Holgate, "Birch Trees, Autumn" by H. Mabel May, "Dark Girl" by Prudence Howard, "Coronation" by Sarah Robertson, "July at the Lake" by Anne Savage, "Cactus" by Ethel Seath, and "Old Forts" by Mabel Lockerby to mention some of the items.

Under "Landscapes" are a group by Emily Carr, among others represented in this section being Goodridge Roberts, Marc-Aurèle Hebert, Jean Paul Lemieux, Adrien Hebert, Stanley Cosgrove, Philip Surrey, Paraskeva Clark, Louis Muhlstock, Tom Wood, Fritz Brandtner. Genre items include works by Lillian Freeman, Andre Bieler, Jean Charles Faucher, Henri Masson, Agnes LeFort, Pegi Nicol, those represented by figures being Alexander Bercoy, John Lyman, Jori Smith, Henry Eveleigh, Simone Denechaud, Louise Gadois, Jacques G. de Tonnancour and Jean Simard. Portraits are by Dorothy Stevens, Marion Long, Kenneth K. Forbes, John Alfson, J. W. Humphrey and Rene Chicoine.

There is a fine example of still life painting by Richard Jack, "Tulips" is the title of the work by Caven Atkins, while there is also a still life by Alfred Pelland, and "Les Pommes de Terre" by Maurice Raymond.

Under Fantasy come works by David Milne, Michael Forster and Paul Emile Borduas, the work by the last-named being entitled "Bird Deciphering a Hieroglyphic."

Examples of Abstract painting are by Lawren Harris, Marian Scott, Edna Tacon and Gordon Webber.

The exhibition is due to go to the National Gallery of Canada, Ottawa, next month, and will be shown in the Quebec Provincial Museum in April.

The translation of the text of the catalog into French was done by Paul Rainville, curator of the Quebec Provincial Museum, and the acknowledgements include thanks to Mrs. Grace Pince and Miss Barbara Swann who were responsible for the bibliography and general co-ordination of research materials.

## Canadian Art Of 280 Years

THE Development of Painting in Canada, 1665-1945 is the truly descriptive title of the exhibition which was opened at the Art Association on Saturday by Jean Bruchesi, Assistant Secretary of the Province. This display has been brought together by the co-operation of the National Gallery of Canada, the Art Association of Toronto, the Art Association of Montreal and the Museum of the Province of Quebec, and it contains pictures from all four galleries, as well as from other private and public collection.

THE first art school in Canada was founded at St. Joachim by Bishop Laval about 1668, but works of that period are very scarce. They are however represented here by pictures of the Recollet, Frere Luc, who brought to Canada the style of painting which was fashionable in France at his time, and by the quite primitive portraits and "Ex Voto" paintings of the Abbe Pommier and, rather later, of Desaulniers de Richeterre and the elder Beaucourt. The beginning of a more modern kind of painting is shown in the striking portrait of a Negress by the younger Beaucourt, who was followed shortly by Louis Dulongpre and Antoine Plamondon, by whom there are fine portraits in this exhibition.

Landscape painting begins in Canada with the work of the officers of the British garrison, many of whom were skilled artists. Civilian painters soon followed them, most of them newcomers to the country, and there are here very interesting pictures of Canadian scenery and life in the first half of the nineteenth century by the Englishman, Bartlett, the Irishman, Paul Kane, and the German, Kriehoff. Three other German painters did notable work, William Berczy and George Berthou in portraiture and Otto Jacobi in landscape. Many pictures and drawings of this period are contained in the W. H. Coverdale collection, from which a number have been lent for this occasion.

WHILE the history of three hundred years is covered by this exhibition, most of the works shown are of the last hundred, and the growth of art in Canada is shown by the fact that not less than half of the painters whose works are here are still living and painting. The painters of the later half of the last century, including the original members of the Royal Canadian Academy, are represented.

There are important pictures by Morrice, Horatio Walker, Cullen and Suzor Cote. The painters of the Group of seven are very well represented and there are examples of the earlier and later work of some of them. A large group of some of the newest painters includes several painters of "abstractions."

THE catalogue is in itself a valuable feature of the exhibition. It has a number of good illustrations and contains a summary of the history of painting in Canada, notes on the painters represented and, lastly a short bibliography of books and periodicals dealing with Canadian art.

Lectures are to be given in connection with this exhibition, which is to remain here till March 1st. This, Monday, evening at 8.30 Dr. Marius Barbeau of Ottawa is to speak on "The early painters of French Canada"; next Monday, 19th, Professor John Alford is to speak on "Trends in Canadian art"; and on February 26th films, "West Wind" and "Painters of Quebec," of the National Film Board, are to be shown. Gallery talks on Canadian painting will be given on Fridays, February 16th and 23rd at 4 o'clock.

Charles Lefrancosi, Mrs. Ann Rich, Miss H. Moreau, Mrs. Thomas Callier, Mrs. Lealie F. Skelton, Mrs. Marion Scott, Mr. Max Stern, Mrs. Ben Davis, Miss Ruth Brock, Mrs. R. A. Brock, Mrs. J. Botterell, Lady Stavert, Mrs. F. Curzon Dobell, Mr. and Mrs. A. R. McCormack, Mr. Seraphin Morissette, of Rimouski; Mrs. Philippe Migneault, Mrs. Charles Johnston, Mrs. Arnold Johnston, Miss J. B. Harrison, Mr. and Mrs. D. J. Glenn, Mrs. S. A. Stephens, Mr. Mr. J. C. Lallemand, Mrs. W. Butler, Mr. Roger Garceau, Mr. Arthur Amos, Mr. Paul Amos, Mr. E. L. Hodgson, Mrs. Laurence B. Fuller, Miss Thelma Perry, Miss E. M. Goulden, Mr. and Mrs. Leonard Kelsey, Mrs. Arthur Berthiaume, Mrs. C. Arthur Berthiaume, Miss M. A. Young, Miss Greta Finley and Mrs. Skeey, of Toronto.

Miss Mabel Lockerby, Mrs. W. de M. Marier, Miss Marguerite Terroux, Miss Simone Boyer, Mr. J. A. Brouillett, Mr. R. E. MacDougall, Mrs. Arthur Morrice, Miss Daisy Rousseau, of Hamilton, Ont.; Miss Eleanor Morrice, Mr. and Mrs. J. E. Rodrigue, Miss M. K. Holt, Miss Juanita Cronyn, Miss Eleanor M. Dunne, Mrs. J. A. Leo Walker, Mrs. T. B. Earle, Mr. J. Russell Martin, Miss Mary Gagnon, Mrs. Winifred Wyatt-Jones, the Rev. and Mrs. W. Stanford Reid, Mr. Neil Little, Miss Norah L. Smyth, Miss Jane Fleet, Miss Myrtle Stevens, Dr. and Mrs. W. Boyd Campbell, Rev. and Mrs. R. Gordon Burgoyne, Miss Maude Wright, Mr. E. R. Angehrn, Mr. William Northey, Mrs. Stanley Johnson, Miss Vivian Hunter, Miss J. B. Burgess, Miss Juliette Lavoye, Miss Helen Locke, Miss Marion Locke, Mrs. Joseph Edouard Perrault, Mrs. R. B. Morrice, Mrs. L. Fitzgerald, Miss Rosa Fontaine, Mr. Edgar Wray, Mrs. H. J. Ferguson, Mr. J. H. Morris, Mr. Medard Raymond, Miss Ernestine Kanopi, Miss E. M. Sturat, Miss Mary Stuart, Mr. and Mrs. Arthur W. McMaster, Mr. and Mrs. R. Hampson, Mr. and Mrs. H. A. Cresswell, Mr. and Mrs. J. N. Cole, Mr. William H. Coverdale, Mr. Gilbert Dion, Mrs. J. C. Heriot, Miss Mary Harvey, Miss Betty Hungerford, of Muskoka, Ont.; Mrs. E. S. Bates, and Mr. A. Guy Ross.

Mr. William J. Grant, Mr. G. H. W. Birch, Mrs. J. Ogilvie Harris, Miss Grace Prescott, Miss Mary MacKenzie, Mr. Edward Volckmar, Prof. H. Walter, Mr. Herbert Chapman, Mrs. H. Boulton, Miss Vivian Hunter, Mr. Frank Raphael, Mrs. W. B. Foster, Rev. Brother Gedeon Desilets, Rev. Brother Merry-Alphonse, Dr. and Mrs. Cockcroft, Miss Dorothea Cockcroft, Miss Florence J. MacKenzie, Miss Anne Savage, Mrs. C. L. Henderson, Mr. and Mrs. J. D. Johnson, Miss Winnifred Molson, Mr. and Mrs. James N. Laing, Mr. Louis Archambault, Miss Monique Archambault, Mr. and Mrs. H. R. Maggs, Mr. and Mrs. E. A. Pinto, Miss Edith Joyce, Dr. Eudore Dubeau, Miss Louise Shaw, Miss Katherine McDougall, Mrs. Coldwell Johnston, Dr. and Mrs. L. H. McKim, Mrs. A. N. Jenks, Mr. H. R. Mulvena, Miss Anne Reynolds, Miss Nesta Low, Mr. A. J. Livinson, Miss Geraldine Thomas, Mrs. C. H. McFarlane, Miss M. E. Peacock, Miss Christine Stewart, Mrs. John Garth, Mrs. M. Day Baldwin, Mrs. J. H. Garth, Mrs. K. E. Campbell, Mrs. Walter Hislop, Mrs. G. Jones, Miss Julia McFee, Mrs. V. Smaile, Miss

Alice James, Mrs. Maurice Baldwin Day, Mrs. Philip Steele, Hermione Hartford R.A.F., Mr. George W. Henedrson, Mrs. F. Cleveland Morgan, Miss Mildred Bradley, Mr. W. S. Rugh and Mr. Oscar De Lall.

Mr. and Mrs. John D. Oppe, Miss Muriel Murchison, Miss Hazel Murchison, Mr. Victor E. Gartz, Mr. Raymond Caron, Mrs. M. Marshall, Mrs. H. J. Pratt, Mrs. P. L. Walker, Miss Hope McLachlan, Mrs. E. Lat-ter, of Ottawa; Mr. Charles Askonas, Mrs. A. P. Pinney, Mr. Theodore H. Nathanson, Miss Elaine Robinson, Miss Haidee Fiddes, Mrs. J. R. McDougall, Miss Margot McDougall, Miss Hazel E. MacCallum, Miss Maude B. Blachford, Mr. Stanley B. Lindsay, Wing-Comdr. and Mrs. C. W. Crossland, Mr. A. McCormack, Mrs. C. M. Ewart, Mrs. Louise C. McCormack, Miss Frida A. Kruse, Mr. and Mrs. R. P. Jellett, Mr. and Mrs. H. G. Welsford, Miss Sarah Greenizen, Miss Janet Greenizen, Miss Jean Martinet, Miss Frances Lewis and FO. Alan Phillips, R.A.F.

Star. Feb. 16, 1945

### Spring Exhibition Of Art Association

The last day for sending in works to be shown in this year's Spring Exhibition of the Art Association of Montreal is Wednesday, March 21. All works must be accompanied by the labels and forms provided by the Art Association.

Pictures, drawings and prints for this, the 62nd annual Spring Exhibition, will be selected by two juries. The members of one are Richard Jack, R.A., R.C.A., Adrien Hebert, R.C.A., and A. Sherriff Scott, R.C.A.; and of the other Prudence Howard, Louis Muhlstock and Goodridge Roberts. Artists who send in exhibits are requested to choose the jury by which their works are to be judged.

Star February 15, 1945

### Art Association Of Montreal

Montreal,  
February 15, 1945.

THE ANNUAL MEETING OF THE ART ASSOCIATION OF MONTREAL will be held at the Galleries THURSDAY AFTERNOON, the 22nd of February 1945, at five o'clock, for the reception of the Annual Reports for the year ending 31st December 1944, for the election of Officers and Council for 1945, and for other business. All members are cordially invited to be present.

WILMA A. GRIFFITHS,  
Secretary of Council.



# ART CLAIMED SIGN OF NATION'S UNITY

Gazette Feb. 12/1945

## Jean Bruchesi at Opening of Exhibition of Almost 300 Years Canadian Painting

That the unity of French and English Canada are again exemplified in the country's art, was pointed out by Mr. Jean Bruchesi, assistant Secretary of the Province, at the opening of the exhibition in the Art Gallery on Saturday afternoon—The Development of Painting in Canada, 1665 till 1945. Mr. Bruchesi spoke on behalf of the Hon. Omer Cote who was detained in Quebec.

Art and literature, said Mr. Bruchesi, were working together to draw English and French together. In a more humorous vein he remarked that such exhibitions had been started in Toronto—and Montreal always likes to follow the good example of Toronto.

Among those present were Dr. Charles F. Martin, president of the Art Association of Montreal, Mr. and Mrs. R. W. Reford, Mr. and Mrs. H. E. Rawlings, Mr. Arthur Browning, Mr. and Mrs. Mostyn Lewis, Mr. W. B. Blackader, Mr. and Mrs. Pierre Beullac, Mrs. Fred Perry, Maj. Gen. and Mrs. E. de B. Panel, Mr. Howard Gordon, Miss Lorna Rief, Mr. and Mrs. Bernard Coghlin, Mrs. Leslie Pidgeon, Mrs. Arthur Pidgeon, of Ottawa; Maj. and Mrs. E. Westbury, Dr. and Mrs. Arthur Lismer, Mr. John Byers, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Miss Frances Balmfirth, Miss Dorothy Balmfirth, Miss Estelle Holland, Mr. and Mrs. Miller Hyde, Mrs. E. B. Luke, Mrs. D. C. Coleman, Miss J. W. Johnstone, Mrs. Campbell Howard, Mrs. E. E. Howard, Mr. J. L. Rankin, Miss Jane Rankin, Mrs. S. Mintz, Miss Sheila Mintz, Master Harry Mintz, Miss J. W. J. Johnstone, Miss M. Remillard, Miss Malcoure, Mr. Edouard Cholette, Miss Martha Martin, Mrs. Charles N. Robertson, of Toronto; Mrs. R. M. Rowat, Miss Dorothy Batcheller, of Ottawa; Mr. and Mrs. Alan B. Fisher, of Toronto; Dr. and Mrs. Edward Guggenheim, of London, Eng.; Mr. Gilbert Dionne, Mr. and Mrs. H. G. Kent, Mrs. E. M. Renouf, Miss D. Wilson-Smith, Mrs. Holger Dutz, Mr. and Mrs. M. H. Gault, Mr. and Mrs. Paul Vaillancourt, Mrs. George Washington Pacaud, Miss Mabel Molson, Miss Jean Parker, Mrs. Howard Graham, Mrs. R. Sorel Choroturner, Mrs. C. R. Chataway, Miss Manska, Mrs. H. H. Boyd, Mrs. J. F. Manley and Miss F. B. Lee, of Vancouver.

Col. and Mrs. William Leggat, Mrs. Walter Vaughan, Mr. and Mrs. Henri Parent, Mr. and Mrs. I. Grossman, Mr. Rufus Dionne, Miss Helen Dionne, Miss Sybil Kennedy, Mrs. E. H. Carter, Miss Carter, Miss A. E. Wilson, Mr. O. Gross, Miss Margaret Bennett, Lt.-Col. and Mrs. A. T. Simons, Miss Carol Simons, Miss Norah Smythe, Mrs. A. G. Rosamond, of Almonte, Ont.; Miss Prudence Heward, Miss Bulow Karen, Mr. Walter Graham, Mr. William McKee, Dr. and Mrs.

## Show at Art Gallery Gets Brief Extension

Gazette Feb. 24/45

### Development of Painting in Canada Collection on View Until March 3

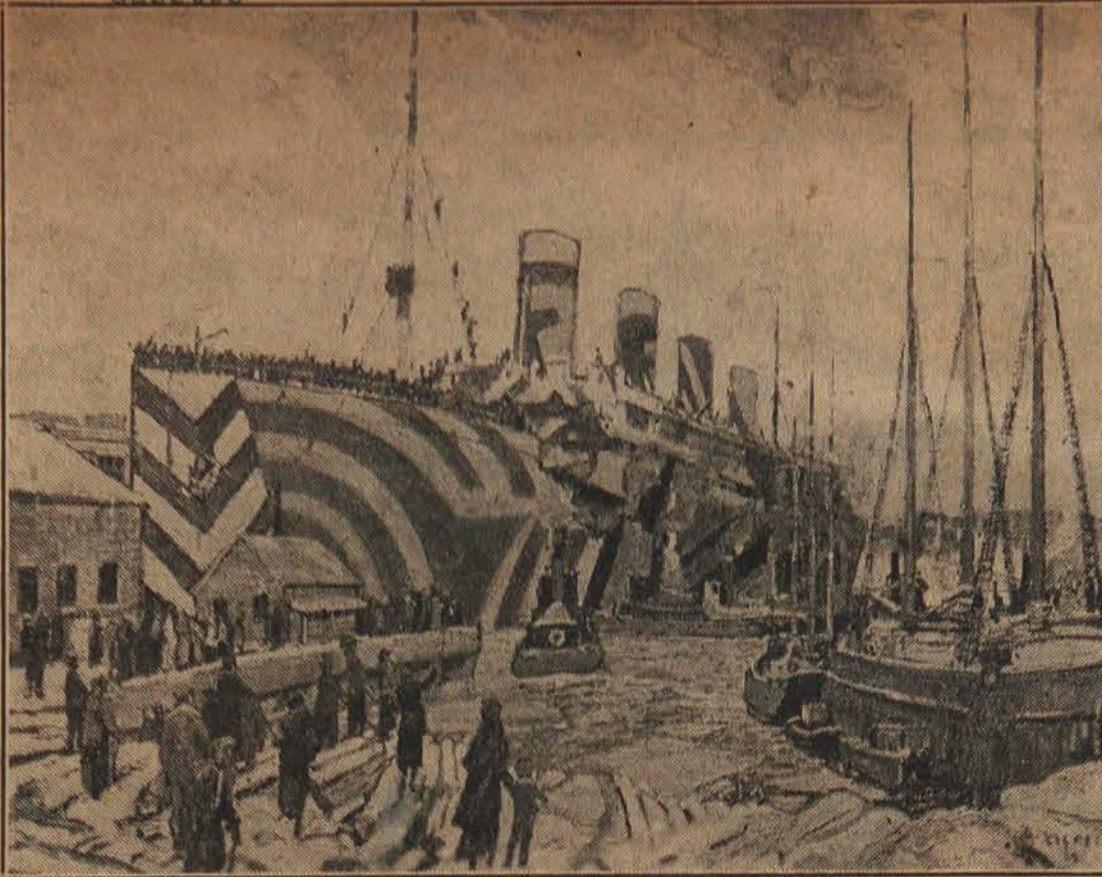
Although it was originally planned that the Development of Painting in Canada exhibition, now being held in the galleries of the Art Association of Montreal, would close at the end of the present month, it was announced this week that it had been extended until March 3. This comprehensive collection, drawn from public and private sources, continues to attract attention. The venture, initiated by the Art Gallery of Toronto, has enjoyed close co-operation from the National Gallery of Canada, Ottawa, the Art Association of Montreal and the Quebec Provincial Museum. Change has also been made in the order of showings after it closes in this city—Quebec instead of Ottawa is to display it in March, and the National Gallery later.

Star-Wednesday  
Feb. 16/45

## Spring Exhibition of Art Association

The last day for sending in works to be shown in this year's Spring Exhibition of the Art Association of Montreal is Wednesday, March 21. All works must be accompanied by the labels and forms provided by the Art Association. Pictures, drawings and prints for this, the 62nd annual Spring Exhibition, will be selected by two juries. The members of one are Richard Jack, R.A., R.C.A., Adrien Hebert, R.C.A., and A. Sherriff Scott, R.C.A.; and of the other Prudence Heward, Louis Muhlstok and Goodridge Roberts. Artists who send in exhibits are requested to choose the jury by which their works are to be judged.

Gazette February 21/1945



**S.S. OLYMPIC WITH RETURNED SOLDIERS**, painted by Arthur Lismer, A.R.C.A., in Halifax in 1918, is a work from the National Gallery of Canada, Ottawa, which forms part of the Development of Painting in Canada exhibition now being held in the galleries of the Art Association of Montreal. The wartime camouflage of the troopship brings effective varicolored pattern to this canvas which is capably designed and strongly painted. This Montreal artist, too, is represented in this show by his powerfully handled "September Gale," done in 1921, and "Derelict Pier," a product of 20 years later.

## Spring Show Entries Face Selected Juries

Gazette Feb. 17/45

### Contributors May Elect Which Body Judges Work—Money Prizes Offered

For the first time in the long line of annual Spring Exhibitions of the Art Association of Montreal, the 62nd of which will open in the local galleries on April 5, two juries of selection will pass on the works submitted. Moreover, the artist in submitting his entries may designate by which jury he wants his contributions to be judged. Also awards of \$100 each are offered for the best oil painting and the best watercolor in each group. Further, it is announced that "the president and directors of the Grand Central Art Galleries, New York, have invited the Art Association to send, for exhibition and eventual sale, thirty to forty paintings by Canadian artists, immediately after the close of the Spring Exhibition."

Artists may submit three works, the classes for exhibition being: (a) paintings in oils, watercolors and pastels; (b) etchings, engravings

and drawings. All exhibits in classes "a" and "b" must be framed. Oil paintings must not be smaller than 16" x 20", actual size, and watercolors must be at least 16" x 20" including mat. To quote the entry form: "There will be two juries for classes (a) and (b) and all artists are requested to designate before which of these juries they wish to submit their work."

Jury No. 1 is composed of Richard Jack, R.A., R.C.A., Adrien Hebert, R.C.A., A. Sherriff Scott, R.C.A., and a representative of the Art Association.

Jury No. 2: Prudence Heward, Louis Muhlstok, Goodridge Roberts and a representative of the Art Association.

Taking a line from their performances as painters, suggests that contributing artists with more academic sympathies will select the first body, while those that embrace the more modernistic note of much contemporary painting will elect for the second.

Other judges are: Architectural designs, John Bland, A.R.I.B.A., and Sculpture, Orson Wheeler, A.R.C.A.

Entry forms in duplicate must be filled and returned complete to the secretary, Mrs. A. M. Griffiths, 1379 Sherbrooke street west, Montreal, on or before March 21. Shipments must be prepaid and addressed to

the Art Association of Montreal, 1379 Sherbrooke street west. No exhibits will be accepted after March 21.

The notice concerning the chance to exhibit and sell in the Grand Central Art Galleries, besides the quotation printed above, states that the pictures will be selected from the Spring Exhibition for this purpose.

"It is hoped," reads the announcement, "that this will be but the first of a series of such exhibitions at the Grand Central Art Galleries, and that, later on, other galleries throughout the country will be invited to share in this effort to bring Canadian artists more closely in touch with the American public."

"No expense whatever to the artist is involved, but should his or her picture be sold, a commission of not more than 25 per cent. will accrue to the Grand Central Galleries, which are," the notice concludes, "recognized as a non-profit-making institution, devoted to the benefit of the artist."

Good attendances are reported at the Development of Painting in Canada exhibition, nearly 600 having attended the private view on Saturday afternoon last, the total on Sunday being 2,100. Through the Educational Department of the Art Association of Montreal, conducted parties and classes of children under teachers are swelling the attendance during week days. In this connection John Alford, M.A., professor of Fine Art at the University of Toronto, will, on Monday night at 8.30 o'clock give an address on Trends in Canadian Art. This lecture is open to the public.

The main exhibition slated for next month is a collection of British Contemporary Painting, which will come to the local gallery through the courtesy of the National Gallery of Canada, Ottawa.

## PHOTO EXHIBIT PLANNED

### Local Camera Club, Art Association Showing in May

The Montreal Camera Club and the Art Association of Montreal will present the Fourth Montreal International Salon of Photography at the Museum of Fine Arts on Sherbrooke street west from May 5 to May 27 inclusive.

This Salon has become one of the outstanding exhibitions on the continent and leading amateur and professional pictorial photographers from all parts of the world submit some of their best pictures to be shown. The jury of the selection of the photographs to be hung will be: Philip J. Croft, P.S.A., Town of Mount Royal, P.Q.; John W. Doshier, A.P.S.A., Saddle River, N.J.; and Yousuf Karsh, F.R.P.S., P.S.A., Ottawa, Ont.

Entries are invited by local photographers and forms may be had by writing the salon secretary: Mrs. Raymond Caron, 77 Sunnyside avenue, Westmount, P.Q.

Star Feb. 23 : 1945

235

## 145,000 Visit Art Gallery

### Dr. C. F. Martin Reports On Year's Activities

Some 80 paintings bequeathed to the Art Association of Montreal under the will of the late Miss Adaline Van Horne will soon be delivered to the gallery, Dr. C. F. Martin, president of the association, revealed in his report at the annual meeting last evening. Dr. Martin was re-elected president for another year.

Dr. Martin noted many records established by the association last year. The educational department had had an unprecedented enrolment of 712 persons.

"Quiet apart from the many attending the school, lectures, films and concerts, 145,000 visitors passed through our doors last year," he said.

The report of Dr. A. Lismer, educational supervisor, who was absent from the meeting because of illness, told of the visits of 40,000 children to the exhibitions. More than 500 Montreal school children were enrolled in summer and winter classes. Twenty of these had been given scholarships into the School of Art and Design, he said. This school had a record enrolment of 500 students.

"In these classes we are not training artists," he explained. "We are helping to create happier, brighter and more intelligent Canadian children with an interest in art and artists, and in some cases a keen desire to become an artist."

"Museums and art galleries are show places with silent objects in cases and in frames on walls; without a continuous and active educational department, an art gallery is no longer appealing. It only comes alive when people are enjoying, seeing and understanding the exhibitions."

New books in the library brought the total to 6,342 volumes. Dr. C. W. Colby, chairman of the library committee, said. There had been "a decided increase in the reference work of the library, over 4,000 requests for information."

The Dutch painting exhibition had been the most notable, according to the president, of the 21 hung last year. The net proceeds of the event, (\$20,000) had been devoted to a fund for the children of occupied countries.

"Regarding other exhibitions," Dr. Martin continued, "it has been the committee's policy to illustrate trends in art and to show such art world activities as may be interesting. There is little doubt that inferior exhibitions command but little attention."

"The Association's greatest needs today are a professional director and proper office space and equipment for administration; more rooms in the art school and more skilled help in the adult classes; far more space for the exhibitions of our rapidly increasing collections of paintings and museum pieces—features, I may say, that were never envisaged in the original construction."

Numerous acquisitions and bequests were reported.

Other officers elected were: Harry A. Norton, honorary-president; J. W. A. Hickson and Arthur Browning, vice-presidents; R. P. Jellott, honorary-treasurer; Mostyn Lewis, assistant to honorary treasurer.

Councillors named for a three year term were: A. Sidney Daves, Huntly R. Drummond, Mostyn Lewis, G. W. MacDougall, K.C.; Ross H. McMaster, H. W. Molson and Robert W. Reford.

## Art Talk Today

An open invitation has been extended to the public to attend a gallery talk today at 4 p.m., on the current exhibition of Canadian painting now being shown at the Art Gallery, 1379 Sherbrooke street west.

Gazette Feb. 23/45

Art Association of Montreal, Films "West Wind", "Painters of Quebec", "Canadian Landscape." Open to the public. At 8.30 p.m.



## Quarter of Van Horne Treasures Is Promised Montreal Galleries

A quarter of the valuable paintings in the Van Horne collection will be delivered in "the near future" to the Art Association of Montreal, Dr. C. F. Martin, M.D., LL.D., president, revealed yesterday during his report to the annual general meeting.

The paintings will be donated to the Association through the "generosity of Mr. and Mrs. W. C. C. Van Horne."

Despite the war and its resulting pre-occupations, interest in the Association and its exhibits had been well maintained, Dr. Martin said, and during 1944, 145,000 persons had visited the institution. Enrollments in the educational department numbered 712.

Out of the year's 21 exhibitions, the presentation of Five Centuries of Dutch Painting had been the most notable. That exhibition was opened by His Excellency the Governor-General and Her Royal Highness the Princess Alice. A special evening was devoted to a reception for Her Royal Highness Princess Juliana of the Netherlands, he added.

The net proceeds of the event (\$20,000,000) were donated to a fund for the children of occupied countries.

"Regarding other exhibitions," Dr. Martin continued, "it has been the committee's policy to illustrate trends in art and to show such art world activities as may be interesting. There is little doubt that inferior exhibitions command but little interest."

Sunday concerts had been con-

tinued under the direction of Mrs. Sydney Dobson. These had provided entertainment and instruction for members of the armed forces.

"The Association's greatest needs today are a professional director and proper office space and equipment for administration. Also needed were more rooms in the art school and more skilled help in the adult classes," he stressed.

"When, in 1939, the new wing was added, it was the impression that this increased accommodation would fill the needs of the gallery and museum for a decade but already our storerooms are overcrowded and many important gifts linger far too long in temporary obscurity. Without the necessary funds, expansion is out of the question," Dr. Martin said.

The year's gifts included pieces from Harry Norton; 26 mezzotints bequeathed by the late J. W. Cook, K.C., now released to the gallery through the "kindness of Mrs. Cook."

During the year, delivery was made of objets d'art bequeathed by the late Miss Adaline Van Horne. These had been released by W. C. C. Van Horne and were now in permanent possession.

Officers elected included: Harry A. Norton, honorary-president, J. W. A. Hickson, vice-president, R. O. Jellett, honorary-treasurer, Mostyn Lewis, assistant to honorary-treasurer. Councillors elected to a three-year term were: A. Sidney Dawes, Huntly R. Drummond, Mostyn Lewis, G. W. MacDougall, K.C., Ross H. McMaster, H. W. Molson, Robert W. Reford.



**RETURNING FROM EASTER MASS**, by Albert Robinson, R.C.A., of Montreal, which is one of the paintings in the Development of Painting in Canada exhibition in the galleries of the Art Association of Montreal. This work, which comes from the permanent collection of the Art Gallery of Toronto, was painted in 1922 and is marked by freedom of treatment and fine tonal values.

### Art Association Show Ends at 5 p.m. Sunday

#### Marked Interest Manifest in Development of Painting In Canada Exhibit

Sunday afternoon at five o'clock will see the close of the Development of Painting in Canada exhibition which has drawn a large attendance to the galleries of the Art Association of Montreal. This last opportunity of viewing an historically interesting show today and tomorrow is due to the slight extension of the term of the exhibition, the original plan being to close it at the end of February. The illustrated catalog with its copious notes has been of solid and practical aid to picture-lovers toured the generously hung galleries, one of its valuable features for record purposes being the concise biographical sketches of the painters represented.

The next exhibition in these galleries will be a show of contemporary British art which comes here through the courtesy of the National Gallery of Canada, Ottawa.

Early next month will mark the opening of the 62nd annual Spring Exhibition of the Art Association of Montreal, the last sending-in day for both entry forms and paintings being March 21. Two juries of selection have been named this year and artists may designate before which body they wish their works to appear for judging. The regulation concerning size is still in effect—the minimum for oils being 16" x 20", and watercolors must be at least the same including mat. No exhibits will be received after March 21.

Gazette March 2/45

### Hostesses for Sunday Tea

MRS. CONSTANT GENDREAU and Mrs. Henri Geoffrion will pour tea on Sunday afternoon in the gallery of the Art Association when the committee of the War Services Sunday Series will entertain convalescent service men in the Montreal area.

At three o'clock a concert will be given by Mr. Yascha Davidoff, Russian baritone; Helen Thompson, operatic soprano, of New York, and Emelia Hayman, concertist, with Mr. Morris Davis at the piano.

Star. March 3/45

### Art Gallery Concert On Wednesday Night

Lise Desrosiers, young Montreal pianist, will be heard in the Sarah Fischer concert at the Art Association of Montreal next Wednesday evening, March 7th. She is to play Mozart's Fantaisie in C minor, a Ballade by Chopin and a Prelude by Rachmaninoff.

The other two performers in this concert will be making their first public appearances. Constance Collette, soprano, is to sing two groups of songs, by Lotti, Arne and Gretry, and by Schumann, Faure and Vidal. Marcelle Manny, violinist, is to play a sonata by Sammartini and shorter works by Bach, Cesar Cui and Popper.

Feb 19, 1945 Time

### "A Respectable Collection"

For the first time, Canadians are taking a good look at what their artists have been up to. From Toronto to Montreal last week went "The Development of Painting in Canada," a 240-picture show which aims at a full, chronological review of the nation's art—from early 17th Century, French-inspired religious canvases down to the most modern (and also French-inspired) abstractions. The show's outstanding point: Canadian artists have passed through about the same esthetic cycles as other colonial countries. They began by holding tight to the mother-country's stylistic (French Louis XIV) apron strings, waited for generations be-

governing country of the British Empire, the Dominion was not only experimenting with all the myriad painting styles of the western world, but had also begun a hardy local regionalism of its own. Among its outstanding modern exponents was the "Group of Seven," formed just after World War I. They painted "the very look and feel of Canada," and resembled the famed "Ashcan School" which appeared in the U.S. in 1908 (Luks, Belows, Sloan, et al.).

In last week's show there was contemporary regionalism, fantasy, plain reporting. One report with gently humorous overtones was 37-year-old Jean-Charles Faucher's *Cour d'Ecole* (Schoolyard), an action-crowded view of French Canadian



FAUCHER'S "COUR D'ECOLE"  
A native eye finally emerged.

fore trying to record the life and landscape around them with a native's eye.

The first Canadian artists were servants of the French Catholic Church, and their painting never strayed from portraiture and religious subjects. After the French surrendered Canada to the British in 1760, matter-of-fact British colonials and their wives introduced English draughtsmanship. Towns and landscapes began to be painted as simple reports on life in a new colony.

The 19th Century brought other European influences: detailed German realism, light-filled French impressionism and decorative French post-impressionism. By 1867, when Canada became the first self-

boys at play (see cut), in which the figure resembled waves of water bugs contending for three black beans—their footballs.

Critics hoped that the big national show which will be seen in Ottawa and Quebec next, would give contemporary artists "a sense of tradition and . . . nurtured confidence." Plain citizens regarded the show with that native Canadian modesty that has in it a hint of the defensive. Reported Toronto's weekly *Saturday Night*: "It is not an exhibition of masterpieces that will cause you to gasp before every other canvas—Canada's contribution to world art has not yet been that distinguished, but it is a respectable collection . . . Canadians may take a certain pride."

TIME, FEBRUARY 19, 1945

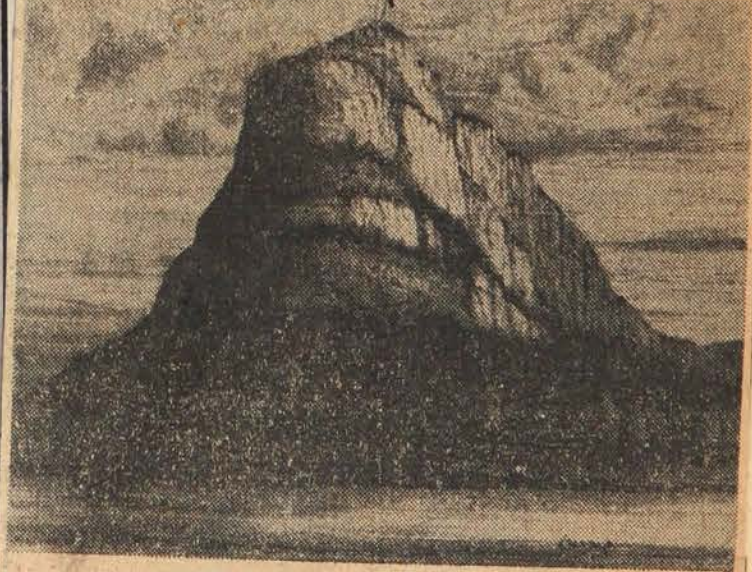
### Musical Variety At Service Party

The members' room of the Art Gallery was filled on Sunday afternoon for the concert and tea party given by the Ladies' Committee of the War Services Sunday Series. A happy mixture of music and art again entertained the committee's guests. Emelia Heyman, with her songs and her very large concertina sang and played all sorts of pieces that the audience liked best. Two performers from the Samovar also appeared. The songs of Helen Thompson, New York soprano, were much liked; the splendid baritone of Jascha Davidoff was admirably used in English and Russian songs, and his expressive singing helped his hearers to understand even the Russian ones. Morris (Rusty) Davis gave valuable service as accompanist.

Prizes were distributed at the end of the party and several members of the audience took away caricatures of themselves, which were drawn by Jerry Woiston in the course of the afternoon.

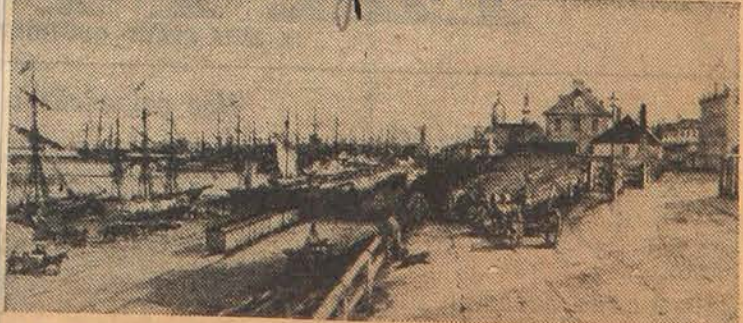
Star. March 5/45

La Presse  
Un monument de la nature  
February 17, 1945



L'année de la Confédération (1867), William Armstrong s'arrêtait devant l'imposante masse du cap Tonnerre et s'en inspirait pour cette aquarelle de la collection Coverdale, exposée présentement à l'Art Association. Le peintre a dessiné avec beaucoup de finesse les nuages qui se déroulent au-dessus du menaçant promontoire.

La Presse  
La forêt de pins  
February 24, 1945



Ce n'est pas d'hier que Montréal est un grand port. Vers 1850 James Duncan notait à l'aquarelle, à peu près de l'endroit où s'élève maintenant la gare Viger, quelques aspects des quais. On aperçoit au loin le dôme du marché Bonsecours; il semble que l'église du même nom n'ait eu alors qu'un clocher. Ce tableau de la collection William-H. Coverdale est maintenant exposé à l'Art Association.



## Treasures of Van Horne Home Given Montreal Association

THE Montreal Art Association yesterday became the possessor of one-fourth of the paintings that formed the notable collection of the late Sir William Van Horne.

The paintings were bequeathed to the Art Gallery by the late Miss Adaline Van Horne some years ago, on the understanding that they would remain in the family residence as long as it was occupied. Mr. and Mrs. W. C. C. Van Horne recently agreed to release to the Art Association their share of the bequest of paintings. At the drawing

of the four lots last evening the Association secured in its group paintings that represent the schools of many countries—English, French, Dutch, Spanish, Chinese, and Italian.

### 490 Other Art Objects

The objects d'art which Miss Van Horne bequeathed to the Art Association were delivered during the year and comprised some 490 pieces of pottery, bronze, rugs, furniture, etc.

There were 80 paintings in the group that was allotted to the Art Association. They include a very rare and beautiful landscape by Rembrandt, the head of a girl by Renoir, lovely portraits by Reynolds and Hoppner; a scene in Provence by Cezanne, the French painter, and one of Nymphs and Satyrs by Daumier. There are two Contables in the collection, one entitled Glebe Farm and the other a charming sketch. Goya, the Spanish portrait painter, is represented by a painting of the sculptor Cameron.

### Valuable Paintings

One of the most valuable paintings in the collection is the portrait of a man by Franz Hals, the Dutch artist, while Magnasco's "Priors in a Refectory" is one of several examples of the Spanish school. The head of a girl by Renoir is another example of the French school, while Canaletto's painting of St. Mark's, Venice, represents the Italian school.

A very valuable picture is El Greco's "Senor de la Casa," a striking portrait, while there is an interesting little painting by Hogarth of the head of a girl, typically English. Among animal paintings are those of Delacroix of a lion and lioness, and one by an unknown Chinese artist of a tiger and cub. The Three Sages is another Chinese picture.

There are some of the more important paintings in the collection which the Art Gallery has secured, and which will be delivered in the near future. Dr. C. F. Martin, president of the association, stated this morning that the association has received other bequests and promises of more paintings and they will be displayed in a special exhibition later in the year.

## Le musée s'enrichit

L'Art Association va recevoir une partie de la collection Van Horne.

Hier a eu lieu l'assemblée générale de l'Art Association de Montréal. Le président, le Dr C. F. Martin a donné lecture du rapport annuel, dont voici quelques extraits. M. et Mme William Van Horne ont donné à l'association le quart de leur collection de tableaux; les toiles seront bientôt remises au musée, comme l'ont été pendant l'année les objets légués par Mme Adaline Van Horne.

Le musée a reçu 145,000 visiteurs; 712 personnes se sont inscrites aux divers cours. Des 21 expositions de l'année, la plus importante a été celle des peintures flamandes, qui a rapporté \$20,000, données à une œuvre pour les enfants des pays occupés. Le Dr Martin explique que d'autres expositions ont eu pour but de montrer les tendances de l'art contemporain.

### Manque de place

M. Harry Norton a donné quelques pièces au musée: Mme J.-W. Cook a remis 26 gravures léguées par son mari. Le Dr Martin déclare: "Ce qui manque le plus à l'Association, c'est un directeur permanent, de la place pour les bureaux et les cours. Il faut aussi du personnel pour l'enseignement des adultes. Lorsqu'on a construit la nouvelle aile en 1939, on croyait qu'elle suffirait pour 10 ans; mais on manque déjà de place pour exposer des dons précieux. Sans argent, on ne peut songer à de nouvelles constructions".

Les membres ont élu le conseil d'administration suivant: MM. Harry-A. Norton, président d'honneur; J.-W.-A. Hickson, vice-président; R.-P. Jellert, trésorier d'honneur; Mostyn Lewis, assistant trésorier; A.-Sidney Dawes, Huntly-R. Drummond, Mostyn Lewis, G.-W. MacDougall, Ross-H. McMaster, H.-W. Moison, Robert-W. Reford.

## Grande exposition de peinture canadienne

M. Martin Baldwin, conservateur du Musée de Toronto, a réuni des tableaux canadiens de toute école, qui composent une véritable histoire de la peinture au Canada. La collection sera exposée du 10 février au 1er mars, au musée de l'Art Association, 1379, rue Sherbrooke, sous les auspices du Musée national, du Musée de la province de Québec, entre autres hauts patronages. Les lundi soirs, à 8 h. 30, les 12, 19 et 26 du mois, auront lieu les conférences ou représentations suivantes: "Les premiers peintres du Canada français", par M. Marius Barbeau; "Les tendances de l'art canadien", par M. John Alford, professeur de beaux-arts à l'université de Toronto; "Le vent d'ouest", "Peintres de Québec", films de la Commission nationale du cinéma. Il y aura en outre des conférences à 4 h. les vendredis après-midi 16 et 23 du mois. L'exposition sera ouverte samedi soir le 10, sous la présidence de l'hon. Omer Côté, secrétaire de la province de Québec. L'assemblée annuelle des membres de l'Art Association aura lieu à 5 h. l'après-midi du jeudi 22 février. Le président donnera lecture de son rapport et le trésorier présentera les comptes.

La Presse



**COUR D'ECOLE** by Jean Charles Faucher, a work of effective pattern, animation and incident that convincingly portrays pupils enjoying recess in a school yard, which belongs to the Quebec Provincial Museum, was an item in the Development of Painting in Canada exhibition which closed last Sunday in the galleries of the Art Association of Montreal. The show is due to open later this month at the Museum in Quebec. Faucher, born in Montreal in 1907, studied at the Ecole des Beaux Arts in this city and later taught there. He has also taught for the Catholic School Commission of Montreal. From 1935 until 1937 he travelled and studied in France.

## British Paintings At Art Association

John, Nicholson, Sickert, Clausen, and Steer Among the Older Artists Represented

There is no lack of interesting items in the exhibition of Contemporary British Painting which has come to the galleries of the Art Association of Montreal through the courtesy of the National Gallery of Canada, Ottawa. The works, just short of 60, embrace a fair field of varied endeavor and included examples by a few of veterans who have passed on—Frederick Brown, with an accomplished portrait of a bearded man, who died in 1941 at the age of 90, and Sir George Clausen, with "In the Street," showing a comely girl and other pedestrians painted in 1880, this artist having died last November at the age of 92. In Clausen's case it is poor indication of his development and capabilities when his barn interiors, landscapes and scenes of farm labor, so concerned with conditions of light, are recalled, not to mention his direct and spirited atmospheric watercolors. Augustus John is represented by three works—a dashing painted work called "The Serving Maid" and two smaller figure pictures, summary and engaging in tone, entitled respectively "Mother and Child" and "The Artist's Wife and Niece by the Sea." By Sir William Nicholson is "Harlech," in which, under a grey sky, the hedges in the meadows make

striking pattern, and there are three by Walter Richard Sickert, who died in 1942 at the age of 82. "Pierrots at Brighton," with the players on a stage, a glimpse of the audience and buildings in the background; "Still Life with Lobsters," and "Bath Landscape," the last-named being a capital arrangement—houses with sun-lit creepers, a tall electric light standard and figures under a spacious sky brushed in with authority. By P. Wilson Steer, who died three years ago at 82, are "Nude," a figure curled up on a couch, and "Thames Backwater," which reveals his skill in handling landscape in an atmospheric manner, this work being dated 1925.

"Eating House," with its red divisions and partly seen heads of diners, is the subject by Harold Gilman, and "Calvados and Pippins," by D. S. MacColl, is a well painted still life. By Ambrose McEvoy is a strongly painted, typical portrait, the subject being Mrs. Claude Johnson. "Hastings: Mist, Snow and Smoke," is the title of the landscape by Lucien Pissarro, son of the French Impressionist Camille Pissarro, in which his employment of the broken color technique of the Impressionists is eminently successful. Pissarro, who died last year, had long been identified with artistic life in England and became a British subject. Good drawing marks Hampstead and Oxford scenes by Randolph Schwabe, these watercolors in their pale color and precise handling being reminiscent of an older day, while A. S. Hartrick does not shy from the decorative opportunities of "Apple Tree," a watercolor set down in a crisp manner.

"Mornington Crescent" is the subject by Spencer Gore, with buildings veiled in the purple light of sundown, an old tree with bench and two dogs sniffing noses, while another runs across the grass to join the pair. There is plenty of cool light in "Russell Square," with its leafless trees, lawns, paths and buildings by Henry Du Plessis, while among other landscapes of less spirited treatment are those by Graham Bell, Frances MacDonald and Kenneth Rowntree. The modern approach to landscape is evident in the broadly handled and suggestive "White Gate" by Duncan Grant, with its puddled road, glimpse of brook, cart, bare trees and stretch of country.

Hanging pheasants, a bottle and a glass of wine are the subject of the work by Vanessa Bell, while an offering of more cheerful color is "Falling Poppies," by Allan Gwynne-Jones, in which the fragility of the red and white petals is convincingly suggested. Mixed blooms represent the art of Caroline Byng Lucas, a work of solid painting and good arrangement, while, lilies and peony buds are the centre of interest in the still life by Matthew Smith, who also reveals his strong brushwork and vivid color in "Reclining Nude."

Street scenes have not been overlooked—"Mare Street, Hackney," with its shops, pedestrians and double-deck tram by Lawrence Gowing, capable but a bit depressing in lighting, and "Flask Walk," by Charles Ginner. William Coldstream paints the interior of St. Pancras Station with passengers on the platforms and trains ready to depart, an effective work of limited color range.

Portrait of Stephen Spender, at ease in a chair, is the offering of Robert Buhler, while bolder in treatment is "Portrait of a Painter" by Henry Lamb, the seated subject grasping a pipe. By Archibald M'Glashan is the portrait of Margaret Honeyman, an attractive subject, and by Dame Ethel Walker is a woman in a red dress called "Homage to Goya." Nice tonal values mark the nude by Claude Rogers.

Stanley Spencer, besides a capital painting of a variety of cactus in pots, shows "Swan Upping," in which the keeper grasping a bird, steps from a boat in which two others securely bound await removal. Two men are readying a craft for the river, while one girl in a punt awaits a woman companion who is crossing the wharf with additional cushions.

"Archer Overthrown," by Paul Nash, is presumably as good a title as any, while by Henry Moore is a work in gouache called "Shelter Scene." Three items represent Graham Sutherland, "Farm in Wales" is by John Piper, others exhibiting being Leonard J. Appelbee, Cecil Collins, Barnett Freedman, William G. Gillies, Thomas Hennell, Leslie Hurry, David Jones, John Maxwell, Alastair Morton, Victor Pasmore, Rowland Suddaby, John Tunnard, Carel Weight and the late Christopher Wood, whose work is called "Drying Nets, Treboul Harbor."

## New British Art In Exhibition

A collection of nearly sixty pictures, sent to this continent to exemplify contemporary British painting, is now being shown at the Art Association. It was exhibited first at Toledo, and is being sent on tour by the National Gallery of Canada.

About fifty painters, nearly all still living, appear in the catalogue, and among them are several of high standing, but not all of them are well represented in these pictures, of which the greater part are lent from private collections. A fine landscape sketch and a study of the nude by Wilson Steer, an atmospheric seascape by Sir William Nicholson, an atmospheric view of Hastings by Lucien Pissarro, a sentimental portrait by McEvoy and a little street scene in Bath by Sickert are some of the outstanding pictures. On the other hand the works by Augustus John, Sir George Clausen, Paul Nash and Stanley Spencer do not worthily represent their painters.

One notable portrait is by Frederick Brown, and others of some merit are by Archibald M'Glashan, Robert Buhler and Henry Lamb. There are several pictures of city streets, which include three of the exactly finished works of Randolph Schwabe and Charles Ginner. The atmosphere of London is well caught and used in William Coldstream's smoky view of a railway station and in the street scenes of Spencer Gore and Lawrence Gowing.

Good landscape studies are the work of Graham Bell, Victor Pasmore and A. S. Hartrick; there are interesting paintings of still life and flowers by Vanessa Bell, D. S. MacColl and Caroline Lucas. There is also a sprinkling of abstractions and other mystery pictures.



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# Développement de la peinture canadienne



Peinture de Stanley Cosgrove, jeune artiste canadien, que l'on a pu voir à l'exposition du "Développement de la peinture au Canada", tenue à la Galerie des Arts, rue Sherbrooke, à Montréal. Cette exposition avait été organisée conjointement par la Galerie nationale du Canada, le Musée provincial, l'"Art Association", et l'"Art Gallery", de Toronto

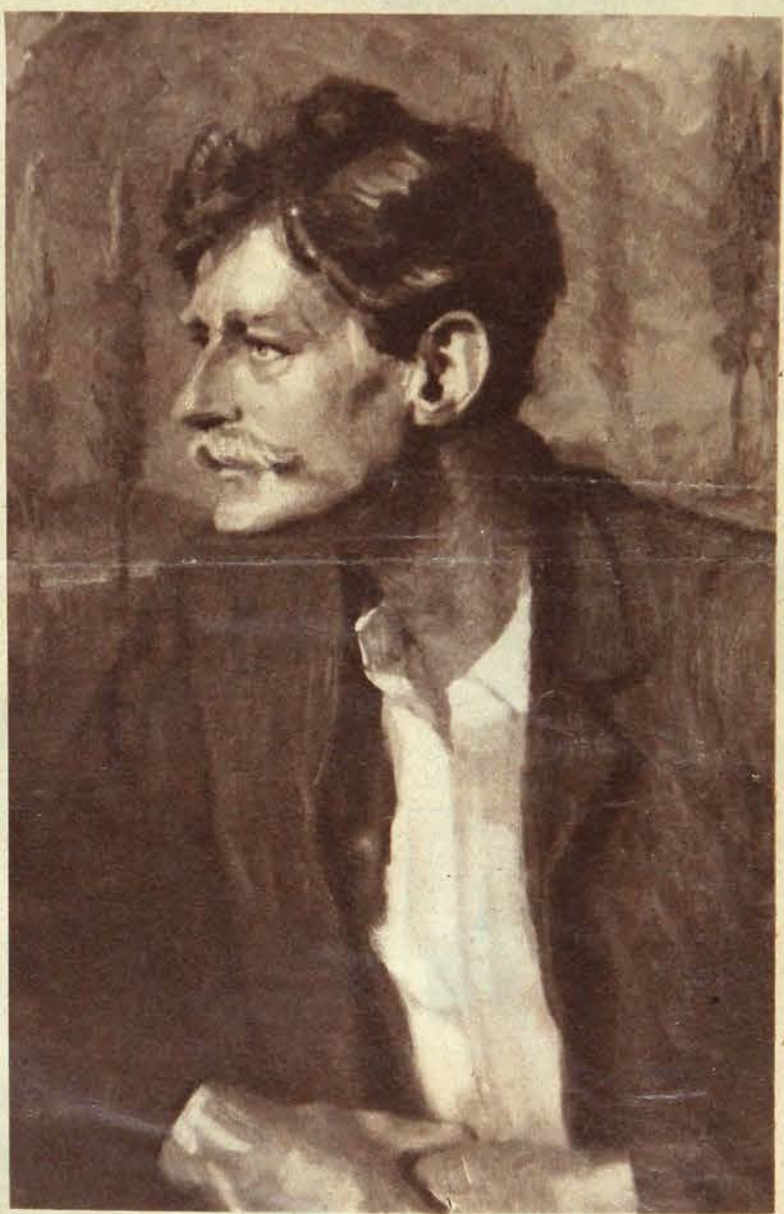


"Le Sanctus à la maison", étude de Charles-Edouard Huot (1855-1930), qui a aussi été exposée à la Galerie des Arts



Un beau tableau de Georges Delfosse (1869-1936). C'est "Le Manoir de Varennes", dans lequel le peintre a mis toute l'expression de son beau talent

Étude intéressante de Sir Edmund Wyly Grier, intitulée "The Master of Worthcote".



"Les trois sœurs Robinson", tableau de George-Theodore Barton, peintre qui se fixa au Canada en 1847



Nature morte, par Pellán.





# Littérature et Beaux-Arts



## Peinture canadienne February 17, 1945

M. Maurice Gagnon publie sous ce titre, à la Société des éditions Pascal, un ouvrage consacré surtout à la peinture contemporaine de Montréal. Il n'y faut pas chercher l'analyse des procédés des peintres; d'ailleurs M. Gagnon se méfie de ceux qui se bornent à cette étude, et préfère ne juger les artistes que d'après les émotions qu'ils lui apportent. Cela n'empêche pas M. Gagnon de distinguer entre la bonne et la mauvaise peinture. Pour lui, les bons peintres ne sont pas ceux qui répètent la technique de leurs devanciers sans y ajouter, mais ceux qui donnent au spectateur le choc de la nouveauté. Le rôle de l'enseignement ne consiste pas à donner des règles à l'élève, mais à aider celui-ci à épanouir sa personnalité.

On peut contester certaines affirmations de fait de M. Gagnon, ainsi lorsqu'il dit dans une note que selon la philosophie thomiste l'instinct est à peu près nul chez l'enfant; on sourira en apprenant que "les folles de la jeunesse

sont inexcusables si elles n'ont pour contrepartie un véritable fond". Mais c'est probablement se tromper de méthode critique que de chicaner M. Gagnon sur des détails: il faut se rappeler son but, qui est de présenter quelques peintres à un public prévenu ou inaccoutumé. M. Gagnon présente souvent la chaleur du lyrisme aux arguments abstraits ou techniques, comme moyen d'emporter la conviction du lecteur.

Ce dernier peut d'ailleurs contrôler les affirmations de l'auteur. L'exposition de peinture canadienne de l'Art Association renferme à la fois des œuvres que rejette M. Gagnon, d'autres qu'il admire; elle présente des tableaux du groupe des Sept, d'autres de J.-W. Morrice, de M. Orlan Leduc, John Lyman, Alfred Pellier, de Mmes Gaddis et Jori Smith-Palardy.

Qu'on lise donc l'ouvrage de M. Gagnon (auquel le signataire de ces lignes n'est pas apparenté); qu'on aille ensuite voir les peintures. Nous croyons que beaucoup de lecteurs partageront les admirations de M. Gagnon; que certains même se rangeront à son avis après avoir été mis en défiance par le ton lyrique de quelques éloges. Ce sera souvent pour d'autres motifs, ou même sans motif; mais M. Gagnon nous prévient lui-même que certaines œuvres s'aiment ou se haïssent, mais ne s'expliquent pas.

François Gagnon

## Action de grâces d'autrefois



Nos ancêtres laissent aux sanctuaires des ex-voto, en reconnaissance des faveurs célestes. C'est ainsi que l'église Notre-Dame des Victoires de Québec conserve cet hommage à la Vierge, peint en 1747 sur l'ordre du capitaine Maurice Simonin, de l'"Aimable Marthe", et que M. Gérard Morisset, historien des premiers peintres de notre pays, attribue à Paul Beaucourt. On peut voir ce tableau à l'exposition d'art canadien de l'Art Association de Montréal.

## Spring Show Juries Complete Heavy Task Gazette-March 31/45 Reduce Entries of Over 975 To 290 for Art Gallery Exhibit

Two juries undertook the task of selecting the paintings and works in other media for the 62nd Spring Exhibition of the Art Association of Montreal, which, with a private view to members and other invited guests, will open in the galleries at 8:30 p.m., on Thursday. They must feel relieved that this duty is fulfilled for it is no slight undertaking to scrutinize and judge between 975 and 980 entries and winnow this mass down to 290 items. It is a show that promises variety in both departments—the work of painters who adhere to the more academic standards and the performances of those who are more sympathetic to the "modern" schools.

This experiment of two juries by the Art Association of Montreal

seems likely to be continued. It promises to remove some friction of long standing and silence discontented mutterings. Those entering works had the option of selecting the jury before which they wished their contributions to appear for judgment, and if the axe was swung vigorously those who receive rejection cards must in fairness remember that they chose their own arbiters. Also the disappointed ones cannot any longer pretend that their efforts were not "understood" and that a lack of sympathy with their aims was the reason for their ill luck. Both juries were admirably composed — Richard Jack, R.A., A.C.A., Adrien Hébert, R.C.A., and A. Sherriff Scott, R.C.A., for the more disciplined forms of artistic expression, and Prudence Heward, Louis Muhlstock and Goodridge Roberts for the contributors who prefer a bit of "pep" with their exploratory efforts in paint. Between them they have got together an exhibition filling six galleries which should meet varying tastes. Architecture was judged by John Bland, A.R.I.B.A., and sculpture by Orson Wheeler, A.R.C.A.

## Gazette Color Reproductions At The Arts Club March 31, 1945 Examples of Varied Schools Loaned by Art Association Of Montreal

Color reproductions by the Medical Society, loaned by the Art Association of Montreal, form the current exhibition at The Arts Club, 2027 Victoria street. In the group the French Impressionists are well represented by Degas with "Dancing Girl Bowing", the principal figure, holding a bouquet, being backed by other members of the ballet, the high color note being supplied by three figures holding orange umbrellas. By Manet are "Open Air Dance" with dancers enjoying themselves and a group of young men and women at a table in the foreground; a directly handled portrait called "Woman in a Black Hat", and "In the Hot House" with seated woman and a man leaning over the back of the lounge, plants and blossoms occupying the background. Two aspects of Renoir's art are shown—"The Artist Sisley and his Wife", the painter in black with grey striped trousers and the woman in a rich red and yellow striped skirt and an elaborate lace overdress, and "Bathers", with nude figure near the water while a friend in a white dress lolls on the shore. By Gauguin is "Tahiti Mountains", in which palms play a decorative part against lofty mountains while a solitary figure walks a narrow path. "L'Estagère" is by Cézanne and shows a foreground with buildings, a stretch of water and distant hills, while by Utrillo is a typical street scene. The play of sunlight and shadow plays an important part in "White Houses" by Benedit, while by Van Gogh is "Armand Roulen" with soft hat and yellow coat, and "The Corn Field", with two figures, a row of houses, factory chimneys and a big rising moon. By Bonington is "La Place des Molards", with figures in the building-edged square, while by Rubens is "The Painter's Sons", elaborately dressed, the elder boy holding a book and the younger holding a small perch from which, tied by a string, a bird has flown. "Miss Crewe", a quaint child in a big bonnet bearing a basket is by Reynolds. "The Music Lesson" represents Vermeer, while by Ghirlandajo is "An Old Man and his Grandson", a work with some lovely reds and a precise landscape background. The art of Da Vinci is represented by "The Last Supper".

## Salon du printemps February 15, 1945

Conditions auxquelles peuvent y participer peintres, graveurs, sculpteurs.

L'Art Association de Montréal annonce que son 62ème salon du printemps sera ouvert au public du 6 au 29 avril. Le vernissage, où sont admis les membres de l'association, les exposants et leurs amis, aura lieu à 8 h. 30 le soir du 5 avril.

Chaque artiste peut présenter 3 œuvres, que le jury a tout pouvoir d'accepter ou de refuser. La décision du jury est sans appel; aucune œuvre ne peut être retirée de l'exposition après avoir été acceptée. Les étudiants peuvent présenter des œuvres, mais à condition qu'elles n'aient été exécutées ni au cours, ni sous la direction d'un professeur.

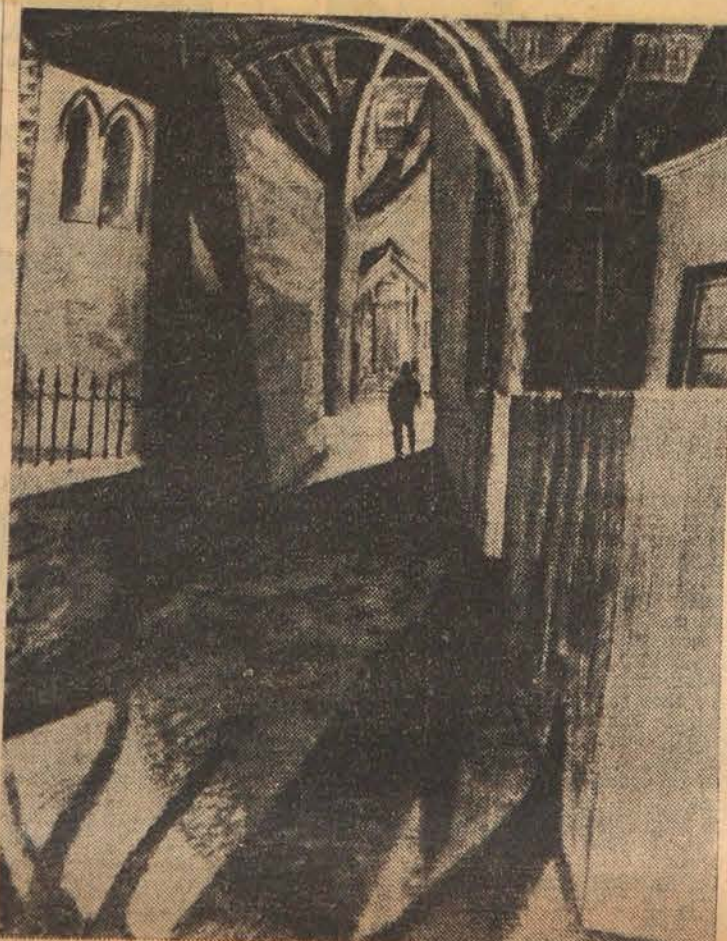
### Double jury de peinture

Les œuvres reçues se partagent en 4 catégories: a) peintures à l'huile, aquarelles et pastels; b) eaux-fortes, gravures, dessins; c) architectures; d) sculptures. Toutes les pièces des catégories (a) et (b) doivent être encadrées. Les peintures à l'huile doivent être du format 16 pouces sur 20, au minimum, cadre non compris; les mêmes dimensions s'entendent des aquarelles, support compris. Les artistes des catégories (a) et (b) doivent choisir entre 2 jurys: le premier se compose de MM. Richard Jack, Adrien Hébert et A. Sherriff Scott, de l'Académie royale canadienne, et d'un représentant de l'Art Association; le deuxième, de Mme Prudence Heward, de MM. Louis Muhlstock et Goodridge Roberts, d'un représentant de l'Art Association. Chaque jury décernera un prix de peinture et un prix d'aquarelle de \$100 chacun. Le juge des plans d'architecture, catégorie (c), est M. John Bland, associé de l'Institut royal des Architectes britanniques; celui des sculptures, catégorie (d), M. Orson Wheeler, associé de l'Académie royale canadienne.

### Oeuvres à présenter avant le 21 mars

Aucun envoi ne sera accepté après le 21 mars 1945. Tous doivent se faire aux frais de l'expéditeur. L'Art Association décline toute responsabilité pour la perte ou le dommage des œuvres envoyées. Pour tous autres renseignements, s'adresser à la secrétaire, Mme A.-M. Griffiths, 1379 ouest, rue Sherbrooke.

## Un coin de Montréal



Moins pressés que les autres Montréalais, les peintres s'attachent aux aspects si divers de leur ville. Ainsi M. Philip Surrey a fixé sur la toile les jeux de la lune et des réverbères dans une rue, un soir d'été. C'est un des tableaux canadiens que l'on peut voir exposés à l'Art Association. Toutes les écoles sont représentées.

## Les peintres, éloquents témoins de notre pays

Le Musée de Toronto, l'Art Association de Montréal, le Musée national du Canada et celui de la province de Québec ont eu l'heureuse idée de présenter l'histoire de la peinture canadienne, en réunissant quelques toiles caractéristiques de chaque époque. L'ensemble est très riche; les organisateurs de l'exposition, que l'on pourra voir tout le mois à l'Art Association, 1379 ouest, rue Sherbrooke, y ont joint un catalogue admirablement fait, dont M. Paul Rainville a traduit le texte en français.

La composition de "la France apportant la foi aux Indiens", du frère Luc, rappellera aux spectateurs les campagnes romaines de Nicolas Poussin. Au siècle suivant, on notera le portrait de négresse peint avec tant d'élégance par François Malépart de Beaucourt. On s'arrêtera aux paysages que des officiers de passage au pays ont fixés avec un si minutieux souci du détail. Aux amateurs de figures distinguées, recommandons un portrait de religieuse d'Antoine Plamondon, celui de Théophile Hamel par lui-même. D'autres préféreront des vignettes aux vives couleurs; ils regarderont le "Camp de sauvages" de Paul Kane, et surtout les scènes de

Corneilus Krieghoff. L'exposition fait une assez large place aux peintres qui cherchent à émouvoir en racontant une histoire sentimentale plutôt que par l'originalité de la manière. Suzor-Côté découvre au bord d'un lac une terre rouge, sous la neige fondante au printemps. Tout près de lui James-Wilson Morrice peint avec une subtilité jusque-là inconnue dans notre peinture la citadelle de Québec, la plage de Saint-Malo, un cirque. A mesure qu'on se rapproche de notre époque, les peintres se multiplient, des tendances de plus en plus diverses s'affirment. Ainsi les artistes du groupe des Sept se signalent par leurs couleurs chaudes, la manière vigoureuse dont les objets se détachent sur la toile.

On retrouve la même richesse de coloris dans le portrait de négresse de Mme Prudence Heward; celui de "Rose", par Mme Jean Palardy, est plus sobre mais aussi solide. Ceux qui préfèrent voir la réalité d'une manière moins directe, plus subtile, regarderont "la Robe bleue" de M. de Tonnancour; il n'est peut-être pas arbitraire de situer entre les deux la "Thérèse" de M. René Choiné. Le spectateur qui veut se reposer du sentiment pour se délecter seulement des couleurs contemplera une nature morte de M. Alfred Pellier. Il trouvera même quelques peintures abstraites; aucun sujet ne l'empêchera de goûter de simples ordonnances de lignes.

Le chroniqueur s'est laissé guider dans son choix par ce qu'il a vu à des expositions antérieures. Ses lecteurs, surtout ceux qui ont des loisirs, découvriront certainement quantité d'œuvres qui lui ont échappé. C'est ce qu'il souhaite; il a voulu éveiller leur curiosité, non la borner.

François Gagnon



## ART ASSOCIATION SPRING SHOW OPENS

Six Galleries Are Hung With  
Selections of Two  
Juries

INTEREST IS EVIDENT

Larger Proportion Than Usual  
of Work Contributed  
by Painters at Distant  
Points

With a private view the 62nd annual Spring Exhibition of the Art Association of Montreal opened last night in the galleries, Sherbrooke street west, and the contributions make a varied offering. It is the first occasion with the Association when two juries of selection functioned, the artists being accorded the privilege of electing before which body their entries should appear for judging. This process has resulted in three galleries being hung with works that passed the critical eyes of Jury 1—appraising paintings of more academic inclination—and a like number of galleries being the display places of the winning by Jury 2, which in the main dealt with entries imbued with modernistic tendencies. The last-named group may supply a mild shock to those who are out of sympathy with these painters' aims, although a fair proportion of them have displayed their wares in past exhibitions. On those occasions, however, they were mixed with the rest so that in a promenade of the galleries when such examples were encountered it was merely a matter, according to taste, to halt and admire or sniff and pass on to items executed in a different manner. The items in these rooms are certain to attract attention and the new procedure of selection will have the result of presenting a clear view of what is being done and perhaps, with some, aiding in the formulation of an opinion as to how "seriously" the movement should be regarded. Above all it should silence grumbling and remove the old ground for grievance—that such entries appeared before judges lacking in understanding and sympathy. On this occasion the artists chose their own arbiters.

That the present show has excited interest is clear by the number of exhibits that have come from distant points. By Ernest Fosbery, P.R.C.A., Ottawa, is the portrait of Sir Lyman Poore Duff, garbed as former Chief Justice of the Supreme Court of Canada. By Margaret Frame, Ottawa, is the pastel, "George, son of Air Vice Marshal de Niverville." "Air Cadet" is a pastel by Betty Cornell Galbraith, of Halifax. F. O. Call, of Knowlton, sends a capital painting of delphinium. Landscapes come from Aileen A. Cherry, Belleville, while Margaret Chappelle sends a watercolor from Edmonton. Elizabeth L. Cann, Yarmouth, signs "The Farmer's Son," Aline M. Banting, Hamilton, is represented by a portrait sketch, "W. R. Beny, Toronto, by 'The Soil' and 'Prairie Cathedral'." John Bishop, of Saint John, sends "Spring Freshet," and Marion Bond, Halifax, has plenty of air in "St. Margaret's Bay." Anora Brown, MacLeod, Alta., sends a painting of Western flowers, works also coming from Drummondville, Baie St. Paul, Joliette, Georgeville, Kingston, Almonte, Winnipeg, Fredericton, Ste. Adele en Haut, Ancaster, Saskatoon, Ste. Agathe, St. Hubert, and St. Hilaire. More than one painter is represented in the contribution from the larger distant centres. This evidence of outside interest is an encouraging sign.

### FINE STILL LIFES.

Montreal artists are well represented. Richard Jack, R.A., R.C.A., besides "Market Place, Cahors," painted with his usual authority, has two still lifes, one with effectively arranged Oriental objects and the other of humbler elements—bowl, bottle of vinegar, pepper, salt, oil, and fresh, crisp lettuce, tomatoes, onions, shallots, cucumber, lemon and a couple of radishes, a work that reveals the beauty that a kitchen table can bear. Adrien Hebert, R.C.A., in "L'Hiver" has a typical crowd of animated figures—skiers, spectators and a fried potato wagon backed by a wooded slope. Wilfred M. Barnes, A.R.C.A., has a pastel called "Cloud Pattern," and Lorne H. Bouchard, A.R.C.A., has two winter landscapes brushed in with confidence. A naval subject entitled "On the Bridge," broad in handling, is by Geoffrey Grier,

A.R.C.A., and a winter scene is the offering of Alice A. Innes, A.R.C.A., Toronto. "Dalmatian Garden," with sunlit trees and shadowed paths, and "Winter Shadows," a spacious landscape, are by Hugh G. Jones, R.C.A. A landscape with a threatening sky is by Frank Panabaker, A.R.C.A., and Hal Ross Ferrigard, A.R.C.A., has two good works—"Springtime in the Country," showing winding stream, horse and cart and barns with a background of impressive hills, being a solidly painted impression of the season. Adam Sherrieff Scott, R.C.A., besides a striking portrait of Maj. Paul Triquet, V.C., has plenty of action in "Old Time Sugaring Party," with distant shed and sleigh, figures in snowshoeing costumes, a jolly gang headed by a fiddler and an accordion player, while the centre of interest is the steaming cauldron in the open. Two imprisoned steamers are the main subjects in "Ice Bound," by Peter Sheppard, A.R.C.A., Toronto, while "Bates' Sugar Camp," with man tending a team near the shack, is the example by Henry Simpkins, A.R.C.A. Thurstan Topham, A.R.C.A., is effective in "Last of the Snow," with birches, patches of snow that catch the blue shadows of the trees and a distant hill seen through the tracery of the branches. Frank Denton, Toronto, sends a shipyard scene and has a good suggestion of breeze in "September Camp, Canoe Lake," with its yachts and gleaming water.

Flanking the portrait by Fosbery in the central gallery are two good snow scenes by Thomas Hilton Gardside, whose work shows increasing confidence. "The Rouge Rapids," with its sunlit rocks, white water and evergreen wooded shore, beyond which low blue hills are visible, is effectively composed and marked by clean color, these qualities being evident in "March Day," where sunlight flushes hills above the moving water and wooded shores. A farm scene with figures on a path, sheep and the sunlight gilding the roofs of the barns, called "At the Close of an Autumn Day," is the offering of James L. Graham, while Mrs. Lillian Hingston suggests solitude in "Winter's End" with a solitary tree, a bit of a building and a snowy distance. Winter, too, is the season of "Maison Canadienne" by Emile Lemieux, while summer is evident in "Beleil, P.Q."—house, and a woman working in garden against a background of woods and hills, by Jean Langlois. Mrs. Lorna Macaulay succeeds with her ambitious study of roofs and buildings called "Late Winter Afternoon, Toronto," and P. Moreland May sends "Morning at Otter Lake," and a Montreal bit in watercolor. "Harbor Scene," by Rita Mount A.R.C.A., reveals her ability in such favored subjects, and R. E. Loughheed shows his skill in painting horses in "Farm Scene, Valleyfield." By Romeo Vincelette is "North River, Piedmont," with rolling hills and partly icebound stream, and Jas. McCorkindale employs watercolor for a bit on the Lachine canal. Schooner at a wharf is the subject of "Midsummer Morning" by D. I. McLeod, and Leslie Perry has a tranquil snow scene called "Spring Reflections." Ruby LeBoutillier is effective in her small oil of trilliums.

There is a fair representation of portraiture, besides those already mentioned being three typical examples by Alphonse Jongers, R.C.A.—"The Blue Sweater," a comely woman with fair hair, and portraits of George B. Foster and of Louis Thiesen, the latter wearing a fur overcoat. Rita Briarsky shows "Josora," a man, and "Shirley," a woman in a red coat. Oscar De Lall contributes "Portrait of my Wife," and Guillemete de Lorimer paints Mme. Rolland in a yellow sweater against a background of yellow and blue. Mrs. Sybil Dobell has Margot McDougall for a subject, and Mrs. B. Flood paints Lt. Col. J. L. Black. By Kenneth K. Forbes, R.C.A., Toronto, is Fred Bridgen, R.C.A., painting in the open air, and Mrs. Emma Frankenberg contributes a self-portrait. "Femme a la Cravate Bleue" is by Louise Gadois, and "Valerie" is the title of the pastel by Miriam R. Holland. By J. Lavoye are two watercolor miniatures—"Miss Julia Timmins" and "My Father." Mrs. Jean Maclean shows "A Canadian School Girl" and "Mildred" is the subject by I. Malamaud. By L. P. Panneton, besides a self portrait, is "Gunner Duncan Carter," while a self portrait is from the brush of Stanley Royle, R.B.A., R.C.A., who also sends "Harvest time, Cape Tormentine N.B." Dora K. Woodhead contributes "Wing Commander R. C. Woodhead," while "Marischa" is the subject of Geraldine Major Wrangel. Mrs. Percy Younger shows David playing on a whistle.

The watercolor offerings are varied with John Collins contributing two freely handled and spontaneous examples—an admirable impression of a rainy day called "The Car Stop" and fine weather enveloping St. James Cathedral. Kent de Conde shows "Otter Lake" and Leslie Coppold, following his distinctive style, offers "Caughnawaga," "St. Remi" and "Oven." Irwin L. Crosthwait, former Jessie Dow prize winner, finds St. James Cathedral a good subject, and J. E. Drea-nay paints "Stores at Night." Marc A. Fortin, A.R.C.A., contributes "Vieille Maison" and H. Leslie Smith, sound and confident in this medium sends "Winter Haze" and "Vernon's House." "Rounding the Bend" is one of the two offerings by P. Roy Wilson, A.R.I.B.A., A.R.C.A.

Work that passed Jury 2 is uneven, the representation being greatly strengthened by "Dark Pool—Georgian Bay," and "Twisted Island," by Arthur Lismer, A.R.C.A., who reveals strong, summary treatment in subjects that have long attracted him. Prudence Heward, shows sound painting and a decorative sense in "Growing Girls." Ernst Neumann shows a nude that is a conscientious effort and Eric Goldberg contributes "Arlequin" and "Backstage." P. H. Surrey shows a group of figures, while Kathleen M. Morris, A.R.C.A., has "Snow Carts, Quebec City." Gordon E. Pfeiffer sends "Houses on a Hilltop." Two pastels of welders are the offering of Louis Muhlstock and Jori Smith has a reclining nude and "Communicante." Besides some works that incline to caricature there are also some paintings of a "primitive" flavor. Goodridge Roberts is not worthily represented by two colored drawings, even though entitled "Nursery Fantasy."

Others exhibiting are Cyril Adams, Irene Adshad, Marjorie Anderson, William W. Armstrong, Paul Aro, Marion Aronson, Walter R. Ashford, Marcel Barbeau, J. Beder, Leon Bellefleur, Emile Bergeron, Herman Blaser, Fernand Bonin, Marie Cecile Bouchard, S. Mary Bouchard, Jean Boucher, Mrs. Heall Boulbelle, F. Brandtner, Douglas Bremner, Mrs. Henrietta Britton, St. George Burgoyne, E. A. Burton, Mrs. Chitta Caiserman, Mrs. Kathleen Carswell, P. de Graaf Cogenhope, Fleurimond Constantineau, Father Wilfred Corbell, Jimmy Damiani, S. G. Davenport, Gwen Dawson, Georges Delrue, Mrs. P. Anderson Doerbach, Mrs. Bernice Drummond, Jean Paul Dubreuil, Mrs. M. A. Eastlake, Barbara Eckhardt, Anita Elkin, Mrs. Jean Eyden, Colin H. Falconer, S. Field, Mary Harris Filer, R.N., Ludwig Flanner, A. G. Fleming, N. Freedman, M.D., Pierre Garneau, F. Gedeon, J. Guinta, J. Goresko, Mrs. Edith C. Gossage, William J. Grant, Raymond Gravel, Jack Gray, Walter C. Grayson, Capt. J. O. Grey, Herman Heimlich, Gunter Heymann, S. Hilder, Mrs. Hulda Hill, Mrs. Rene E. Hinchcliffe, John Humphries, Andre Jasmin, Leonard E. Kelsey, Mermard M. Lauze, J. Douglas Lawley, Jean Leonard, Mrs. Rosanna S. MacLeay, Mrs. Hazel A. MacLeod, Rafal Malczewski, A. E. May, Lucien Morin, J. Paul Mousseau, Adelaide Munn, V. R. Mustard, Mrs. Dorothea Nelson, Rudolfo Nicoletti, Mrs. Renee L. W. Papineau-Christie, Alfred Pinky, Francis F. D. Porteous, Joseph Purcell, Forquill Reed, Mrs. Jeanne Rheaume, Jean Paul Riopelle, Sarah M. Robertson, Jessie Rounback, Mrs. Ruth Schofield, Mrs. Mariam Scott, Mrs. Margaret Semple, James B. Shearer, Jean Simard, S. J. Smiley, Mrs. Sydney Steele, Sapper Bruce Stoeker, G. R. Stranks, Betty Sutherland, Frederick B. Taylor, Leslie G. Tibbles, Charles Tulley, Mrs. Jessie R. Urnsbach, Mrs. Renee Vautelet, Guy Viau, Charles Wakefield, Mrs. Civian Walker, J. S. Walsh, Dorothy Wardell, Kurt Weils, Ronald Weyman, Alfred Whitehead, Stanley Wilson, Fanny Wiselberg, Ross Wiselberg.

Etchings, drawings and designs: John J. Barry, Elizabeth L. Cann, Marcel Choquette, Doernbach, Carlton D. Ellinger, Avis S. Fyche, Gertrude Hermes, C. W. Kelsey, J. O'Connor Lynch, J. Mackinnon-Pearson, Jo. Michotte, Ethel P. McNaughton, Herbert Raine, R.C.A., Architecture: Henri Hebert, R.C.A., Leslie A. Perry, Mrs. Bette May Thomas, Roy P. Wilson, A.R.I.B.A., A.R.C.A.

Sculpture: Phyllis Bronfman, Marcel Choquette, Mrs. E. L. de Montigny-Giguere, Mrs. Gwen Norris Fuller, Gertrude Hermes, Sybil Kennedy, Byllce Lang, A. McRae Miller, A.R.C.A., Harold S. Pfeiffer, Rachel Trepanier, Orson Wheeler, A.R.C.A., Mrs. Marjorie S. Winslow, B. Zoltvany and A. Zucca.

The following composed the juries: Section I, Richard Jack, R.A., R.C.A., Adrien Hebert, R.C.A., A. Sherrieff Scott, R.C.A., and Dr. J. W. Hickson, representing the Art Association.

Section 2, Prudence Heward, Louis Muhlstock, Goodridge Roberts, and Mostyn Lewis representing the Art Association.

For sculpture, Orson Wheeler, A.R.C.A.

For architecture, Prof. John Bland, A.R.I.B.A.

## OVER 400 PRESENT AT SHOW OPENING

Good Attendance for Inaugural of Spring Exhibit  
at Art Gallery

Over four hundred attended the 62nd annual Spring Exhibition of the Art Association of Montreal opened in the galleries, Sherbrooke street west, last evening.

Present included Dr. C. F. Martin, Mrs. R. MacD. Paterson, Mr. Arthur Browning, Dr. J. W. A. Hickson, Miss Mabel Hickson, Mr. and Mrs. Mostyn Lewis, Mr. W. B. Blackader, Maj.-Gen. and Mrs. E. de B. Panet, Mr. and Mrs. H. E. Rawlings, Mr. and Mrs. R. P. Jellott, Mr. Edouard Choquette, Mrs. Donald A. Hingston, Mr. Huntly R. Drummond, Mrs. Graham Ross, Mr. and Mrs. James N. Laing, Mrs. H. B. Yates, Mr. and Mrs. Bernard Coghlin, Mr. and Mrs. J. Cecil McDougall, Miss Mattha Martin, Mr. and Mrs. H. R. Maggs, Miss Annette de Bellefeuille, Miss Louise Shaw, Miss Naomi Harris, Mr. Jean Leonard, Miss Rachel Trepanier, Mr. J. L. Trepanier, Mrs. H. M. Caiserman, Miss Nina Caiserman, Mr. and Mrs. C. W. Reynolds, Mrs. J. Ogilvy Harris, Mr. and Mrs. Louis A. Lange, Mr. A. Guy Ross, Mrs. D. S. Evans, Miss Annie C. Rayside, Miss Ida Beck, Mr. Jose E. Rodriguez, Mrs. Jose Rodriguez, Mrs. William J. Grant, Mr. and Mrs. Herman Blaser, Mr. and Mrs. Walter C. Grayson, Mr. and Mrs. W. Hughes, Mr. Paul Aro, Miss Fay Wreshner, Mr. F. C. Lazare, Mrs. Hulda Hill, Dr. Anna Gelber, Mr. Gilbert Dion, Mrs. F. M. Ramsden, Mr. Wilfred Smith, Dr. and Mrs. J. F. MacIver, Miss Anna MacIver, Miss Heather MacIver, Miss Avis Fyche, Miss Margot McDougall, Mr. and Mrs. P. L. Walker, the Rev. and Mrs. W. Stanford Reid, Capt. and Mrs. Lawrence B. Fuller, Mr. M. Sager, Miss A. Kastner, Mrs. Florence Kay Smart.

Mrs. E. C. Butler, Capt. and Mrs. Arthur Sherry, of Chambly, Que., Mrs. F. H. Sproule, Mr. and Mrs. Raymond Caron, the Rev. L. A. Maclean, Mrs. E. R. G. Mark, Mrs. James Hutchison, Mrs. St. Clair Duffy, Mr. N. M. Yuille, of Como, Que., P. O. G. Sherriff Scott, R.C.A.F., Miss Pauline Le Droit, F.O. R. E. Johnson, R.C.A.F., Mr. and Mrs. W. R. Simpson, Miss Madelin Arbour, Mrs. H. G. Wynne, Mr. Frank Wise, Miss Alice James, Miss Julia McFee, Miss Irene Adshad, Mrs. C. A. Levin, Mr. A. M. Knight, Mr. Stanley Field, Miss Madeleine Baby, Mr. Gerard Prevost Gauthier, Miss Marion Cochran, Miss Rose Wilkinson, Miss Betty Goldwaithe, Miss Rosa Allison, Miss Francoise Pagnuelo, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. Arthur F. Sanderson, Mr. and Mrs. Andre Rosinger, Miss Marjorie S. Macintyre, Mrs. T. B. Earle, Mrs. C. A. MacLean, Miss Haidee Fiddes, Miss L. Williston, Mr. Stanley B. Lindsay, Mr. and Mrs. S. Field, Mr. and Mrs. Gunt-her, Heymann, Mr. J. P. Mousseau, Capt. and Mrs. A. Sharing, Miss Ruth Schofield, Mr. William Schofield, Miss Francoise Lamarre, Mr. and Mrs. W. R. B. Bertram, Mr. and Mrs. H. L. Fetherstonhaugh, Mr. Gustav Stocker, Miss Audrey Taylor, Mr. William Armstrong, Mrs. J. R. McDougall.

Mr. and Mrs. A. Sherriff Scott, Mr. Arthur Amos, Mrs. E. H. Carter, Miss Athol Carter, Mr. and Mrs. J. O'Connor Lynch, Mr. E. L. Hodgson, Mr. and Mrs. A. C. Craig, Miss Marion Aronson, Mrs. Pierre Rolland, Miss Suzanne Rolland, Mr. Denis Rolland, Mr. and Mrs. Robertson Gibb, Mr. and Mrs. E. M. Mercer, Mr. and Mrs. Huntly Ward Davis, Mr. A. J. Livingston, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Miss J. L. McConnell, Miss M.

2a

A. Britain, Miss I. E. Britain, Mrs. Thomas Fergie, Miss Mary Fergie, Prof. and Mrs. Claude W. Thompson, Mr. O. Wheeler, Mr. and Mrs. Edward Winslow-Sprague, Miss Eleanor M. Dunne, Mrs. J. A. Leo Walker, Mr. and Mrs. George A. Campbell, Miss Mary E. Campbell, Miss Mary F. Cameron, Miss Mary E. Campbell, Mr. Eric Goldberg, Miss Louise L. Murphy, Miss Hope McLachlan, Miss Winifred E. Wilson, Miss Beate Frankenberg, Mrs. Emma Frankenberg, Mrs. C. L. Henderson, Mr. Alan C. Simpson, Mr. and Mrs. Medard Raymond, Miss Violet Pick, Mrs. Eric Tait, Mrs. W. D. Neeland, Mr. and Mrs. David S. Thornton, Miss Olive Thornton, Mr. and Mrs. C. Hugh Hanson, Mr. and Mrs. C. S. Malcolm, Miss Helen Malcolm, Miss Frances B. Sweeney, Miss C. P. Liebh, Miss Grace Watson, Miss Vera Bendall, Miss E. M. Pinkerton, Miss Evelyn Todd, Miss G. Goulden, Miss Emilia Reutter, Capt. W. Sebag Montefiore, Mrs. Robert Adair, Miss Edith M. Goulden, Mr. Harry Steinfield, Miss Eleanor Levy, Miss Juliette Lavoye, Mrs. P. G. Duckett, Mr. David L. Lockert, Mrs. Howard Graham, Mrs. Louise D. McCormack, Miss Elizabeth Aitken, Miss Estelle A. Holland, Miss Margaret Stearns, Mr. and Mrs. Christie L. Douglas, Mr. and Mrs. M. G. Bantyne, Mr. Gordon E. Pfeiffer, Mrs. A. Griffiths, Miss N. Harworth, Mr. C. A. de Lotbiniere Harwood, Mr. and Mrs. Oscar De Lall, Miss Frances Huntingdon, of Detroit, Mich., Miss Olive LeBoutillier, Miss Ruby LeBoutillier, Mr. and Mrs. Paul Rochon, Miss Jessie W. Johnstone, Mrs. Ramsey Green, Mrs. Stanley Dunning, Miss Mildred Bradley, Mrs. O. E. Stanton, Mrs. James P. Hunter, Miss Vivian Hunter, Mrs. James M. Dever, Mrs. Trevor C. Thompson, Miss Norah L. Smyth, Mr. and Mrs. C. Montagu Yates, Mr. R. H. Mather, Miss Freda M. Henshaw, Mr. Severe Masse, Miss Josette Olivier, Miss H. M. Giles, Miss J. L. Reid, Mr. and Mrs. Edward Fitzgerald, Mr. Goodridge Roberts, Mr. and Mrs. Eric Fisher, the Rev. Harold M. Laws, Mr. and Mrs. J. S. Smiley, Mr. R. W. Steele, Miss Edith M. Reynolds, Mr. and Mrs. Richard Jack, Mr. Lucien Morin, Mr. F. Power, Miss Margo Vigneau, the Rev. L. A. Maclean, Mrs. Jean Maclean, Mrs. R. E. G. Wark, Mrs. Henry S. Lee, Miss Eileen Bowden, Mr. J. Damiani, Mr. Ludwig Flanner, Miss Atwater.

Mr. L. Burkinshaw Pare, the Rev. Brother F. Gedeon, Mr. and Mrs. L. P. Panneton, Mrs. P. de Graaf Cogenhope, Mrs. W. Cogenhope, Dr. and Mrs. D. Anna, Mr. and Mrs. Wayne Davidson, Baroness Geraldine W. Wrangel, Mrs. Marion Scott, Miss Gertrude Hermes, Mr. and Mrs. Edgar C. McKeown, Mrs. Hugh McKinnon, Mrs. C. H. Hilder, Mr. R. M. Murdoch, Mr. and Mrs. D. M. May, Miss Anita Elkin, Mrs. M. Elkin, Miss Shirley Elkin, Mr. and Mrs. S. J. Thomas, Jr., Mr. Charles Tulley, Mr. Joseph Giunta, Miss Elena Pasquale, Mr. Jack Ingram, Dr. A. H. Gordon, Mrs. Donald Gordon, Mr. and Mrs. A. G. Flemming, Mr. James McCorkindale, Mr. Louis Muhlstock, Mr. and Mrs. G. Walsh, Mr. and Mrs. A. E. May, Miss Marjorie May, Miss Elise Vautelet, Mr. T. Reed, Mr. W. Ferrier, Mr. Stanley B. Wilson, Mr. P. T. Childs, Miss Martha Abram, Mr. D. S. Nelson, Mr. R. E. Loughheed, Mr. and Mrs. Claude W. Thompson, Miss Ethel McNaughton, Mr. John Collins, Miss E. Fisher, Miss Marion Aronson, Mr. L. G. Gilbert, Mr. Emile Bergeron, Mrs. W. G. MacKenzie, Mrs. J. H. Shearer, Miss Adelaide Munn, Mr. P. R. Wilson, Mr. and Mrs. Leonard Kelsey, Mr. Marcel Choquette.

Mr. C. Marvoux, Mr. and Mrs. D. L. Lockerby, Miss Lockerby, Mr. David Lockerby, Mr. I. Malamaud, Mr. and Mrs. G. D. Lawley, Mr. and Mrs. R. W. Steele, Mrs. A. C. Steele, Miss Joan Steele, Miss Barbara Steele, Mr. Leon Bellefleur, Mr. D. Howard, Mr. and Mrs. Jean Raymond, Mr. and Mrs. A. L. Perry, Mrs. Jeanne L. Rheume, Mrs. George Holden, Mrs. F. O. Call, Mrs. Charles Bach, Mrs. Renee L. W. Papineau-Christie, Mr. Guy Viau, Mr. and Mrs. L. MacKay Smith, Mrs. B. Goodwin, Mrs. K. D. Malcouronne, Mrs. P. Percival, Dr. and Mrs. Joachim Brabander, Mrs. Esme Jorgensen, PO. Pierre Gadois, R.C.A.F., Sgt. A. J. Hall, Mr. Georges Delrue and Miss Denyse Lavallee.

2

## Gazette 14/45 Paintings Purchased By Art Association

Labels on the frames of works shown at the Spring Exhibition of the Art Association of Montreal record three purchases by the Association of items in Jury Section 1 at the current show. "The Rouge Rapids," by Thomas Hilton Gardside is the oil acquired, while the watercolorers are "Oven," by Leslie Coppold, a work in his individual technique showing an outdoor oven, barn, fence and wood pile under snow; and "A Village of the Lower St. Lawrence," by John Humphries, delicate in color and in a measure reminiscent of the work of some early English watercolorists in the treatment of the washes, which shows a church spire above houses, a distant wharf and glimpse of river.

At the Art Association this afternoon will be the preview of the annual students' exhibition of the School of Art and Design conducted by the Association. Dr. C. W. Colby will preside at this event which will include the presentation of awards.

On April 27 children of the Art Association classes—ages 4 to 15—will show their drawings, designs and paintings, while on that night at 8 o'clock children of the Saturday morning classes will present "A Pageant of History."

## L. P. Panneton Appears As Portrait Painter

Trifluvian, Long Montreal Resident, Has First Oils Hung At Art Gallery

Though a resident here for two decades and active as a commercial artist, Louis Philippe Panneton, native Trifluvian, makes his appearance as a portrait painter in the current Spring Exhibition of the Art Association of Montreal—the first of his oils to be hung in Montreal. Both works are conscientious performances, care being bestowed on the drawing and the attainment of sound values in the painting of the flesh. Directly brushed in is the portrait of Gunner Duncan Carter, son of Sidney Carter, the art dealer of Victoria street, in khaki, the impression of alertness being well suggested. Panneton's other contribution—both are in Jury Section 1—is a self portrait, the artist having elected to paint himself in a white shirt with necktie of a copper hue.

## Art, Design School Closes on Saturday

One week from today the School of Art and Design, conducted by the Art Association of Montreal, will close, this occasion also marking the opening of the annual exhibition of students' work and the presentation of awards and scholarships. This function, to take place at 3:30 p.m., will be presided over by Dr. C. W. Colby, and all day, evening and lecture students are asked to attend this assembly, an invitation also being extended to parents, friends and teachers. The exhibition closes April 23.

5





**THE CAR STOP** by John Collins, one of his two works at the Spring Exhibition of the Art Association of Montreal, is a sound example of this Montreal artist's vigorous handling of watercolor. The treatment is admirably broad, the washes fluid and controlled, the composition good and the incidental hurrying figures and the umbrella-less girl in shelter are tellingly put in. The brick building, seen between trees in full leaf, supplies the warm color note and the suggestion of a downpour is convincingly suggested by the gleaming road and sidewalk that reflect adjacent objects. The effect of rain has occasionally figured in other of his entries to such exhibitions, but the above painting, marked by 'snap' and spontaneity, represents a distinct step forward. While such subjects as sailors in a tavern, the varied types about the ring at a fight or a baseball game as seen from a seat high in a grandstand indicate his catholic taste in paintable material, he finds street scenes congenial matter—traffic and tall buildings about the C.N.R. Central Station, St. James Cathedral as seen from Dorchester street bridge, in the present show, and an engaging work of more muted tones which depicted skiers in unpromising weather hurrying to catch an early train at the C.P.R. Westmount Station, exhibited a few years ago, all such subjects finding in Collins a sympathetic interpreter.

## Art, Design School Closes on Saturday

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## Standard Ap. 7/45 Art Association Used Two Juries To Select Work

The 62nd Spring Exhibition of the Art Association of Montreal, which opened this week at the gallery on Sherbrooke street is unusually interesting because of the new method of selection. Instead of one jury there were two representing almost opposite views on painting. The exhibitors had their choice of juries when sending in their work.

Section 1, which represents the more conservative school, contains a majority of the exhibitors, but the second Section certainly is more stimulating. Among the oils, "Communiante" by Jori Smith, is most attractive and more finished than many of her French Canadian character studies. "Composition" by Philip H. Surrey is an effective grouping of two men with two girls in pleasing colors. Marian Scott's scientific geometric, "Cell Dividing" and "Cell and Crystal" are novel and interesting. "Young Girls" by Prudence Howard displays her customary smooth technique, but has more color and life than many of her works.

Among the landscapes are Arthur Lismer's "Twisted Island", with its somewhat frenzied trees, and his "Dark Pool—Georgian Bay". Louis Muhlstock's two pastels of "Welder at U.S.L." and Frederick Taylor's oil, "Welding Kiln Sections" are a welcome relief from an over-abundance of landscapes, country life and flower studies.

Among the water colors J. S. Walsh's "Lagauchetiere St. Montreal", is an excellent example of a night painting. His use of light is most effective. There are very few nudes in the show, but Ernst Neumann and Herman Heimlich both exhibit good nude studies.

Alphonse Jenglers shows three of his usual slick portraits. Also outstanding among the conventional portraits is Adam Sheriff's "Major Paul Triquet V.C."

Besides oils, pastels, water colors and gouaches the exhibition also includes etchings, drawings, designs, architecture, drawings and some sculpture. Some 216 artists are represented and the scope of the work shown is extremely varied. It would require several visits to fully appreciate the Spring Exhibition which will remain open until April 29.

Z.B.

Standard

## 62nd Spring Art Exhibition Is Colorful

Annual Display Chosen by Two Juries

THE SPRING EXHIBITION of the Art Association of Montreal has in this, its sixty-second year been chosen on a quite new principle. Instead of the single jury which has caused some discontent among contributors of pictures in past years, two juries, representing almost opposite extremes in their view on the art of painting, have divided the work of choosing, and the exhibits are shown in two distinct sections, each having its own galleries allotted to it. There can be few painters whose merits cannot be acceptable to one or the other of these juries, and there are several works on view which could easily find place in either section. It is not without interest to note that Section 1, which may be called the more conservative part of the exhibition, contains a majority of the exhibitors who had their choice between the two juries when sending in their works.

PORTRAITS are the outstanding works in Section 1, as has often happened in former exhibitions. Conspicuous among these are the state portrait, in reds and yellows, of Chief Justice Duff in his robes, by Ernest Fosbery, P.R.C.A., Geoffrey Grier's sea captain, Kenneth Forbes' vivid portrait of Fred Briden and those by Alphonse Jenglers and Oscar De Lall. Other notable ones are the one of Wing Commander Woodhead by Doris Kelsey Woodhead, and the self portraits of L. P. Panneton and Stanley Royle. The portraits and studies by Irene Adshear, A. Sheriff Scott, Mrs. Percy Younger, Jimmy Damiani, Mrs. Geraldine Wrangel, Dorothy Wardell, Mrs. Barbara Flood and Miriam R. Holland also call for notice.

Some admirable still-life pictures are shown by Richard Jack, and others of this kind are sent by Raymond Gravel, Rodolfo Nicolet and J. Goresko; while some of the most successful flower pieces are those by F. O. Call, Ruby Le Boutillier, and the water colors of Annora Brown and Walter R. Ashford.

Among the landscapes and town scenes there is richness of colour in those by Hal Ross Perrigard, Hugh G. Jones and Peter C. Sheppard, happy effects of light in the pictures by P. Moreland May, Fleurimond Constantineau and Mrs. Lorna Macaulay, with others of note by T. H. Garside, Frank L. Panabaker, Lorne H. Bouchard and Romeo Vincelle. Pictures of the sea, ships and boats are shown by D. I. McLeod, Renee Bautelet, Jack Gray and Marion Bond. Some of the best of the water colours are by John Humphries, Leslie Coppold, Leonard E. Kelsey, Jas. McCorkindale, S. G. Davenport and John Collins, as well as those by H. Leslie Smith, Kathleen Carswell, Stanley B. Wilson, E. Joseph Dreany, Mrs. Margaret Semple, J. S. Walsh and Pere Wilfrid Corbell. An amusing sketch of a crowd in winter is by Adrien Hebert.

Other exhibitors in Section 1 are Paul Aro, Mrs. Aline M. Banting, Wilfred M. Barnes, Wilfred R. Beny, Emile Bergeron, Mrs. Hesill Boulbee, Douglas Bremner, Rita Briansky, Mrs. Henrietta Britton, St. George Burgoyne, Elizabeth L. Cann, Mrs. Margaret Chappelle, Alleen A. Cherry, P. De Graaf Co-

genhope, Kent de Conde, Irwin L. Crosthawit, Guillemette de Lorimier, Frank Denton, Jean Paul Dubreuil, Mrs. M. A. Eastlake, Mrs. Jean Eyden, A. G. Fleming, Marc A. Fortin, Margaret Frame, Mrs. Betty Galbraith - Cornell, F. Gedeon, Joseph Giunta, Mrs. Edith C. Gossage, James L. Graham, William J. Grant, Walter C. Grayson, Capt. J. O. Grey, Gunter Heyman, Mrs. E. Irene Hinchcliffe, Mrs. Lilian Hingston, Alice A. Innes, Jean Langlois, J. Lavoye, Emile Lemieux, R. E. Lougheed, Mrs. Jean M. Maclean, Mrs. Rosanna MacLeay, I. Malamud, Rita Mount, Adelaide Munn, V. R. Mustard, Mrs. Dorothea Nelson, A. Leslie Perry, Joseph Purcell, Torquill Reed, Henry Simpkins, S. J. Smiley, Mrs. Sydney Steele, Sapper Bruce Stoecker, Leslie G. Tibbles, Thurston Topham, Charles Tulley, Mrs. Jessie Urnsbach, Charles Wakefield, Mrs. Vivian Walker, Alfred Whitehead and P. Roy Wilson.

IN the more radical Section 2, portraits have a less important part. Prudence Howard has an interesting composition of two young girls, which has more colour and light than much of her work; E. Neumann has an effective figure study; the pictures and sketches of Arthur Lismer, Kathleen M. Morris, Bernard M. Lauze, Mrs. Hazel A. MacLeod and those of Frederick B. Taylor, S. Mary Bouchard and Lt.-Cmdr. Ronald Weyman are to be noticed as are the characteristic works of Eric Goldberg, the facetious drawings of Goodridge Roberts, Jean Boucher's hockey game and Mrs. Ghitta Caiserman's figure composition.

Other painters in Section 2 are Cyril Adams, Marjorie W. Armstrong, Marion Aronson, Marcel Barbeau, Leon Bellefleur, J. Beder, John Bishop, Herman Blaser, Fernand Bonin, Marie Cecile Bouchard, F. Brandtner, E. A. Burton, Gwen Dawson, Georges Delrue, Sybil Dobell, Doernbach, Mrs. Bernice Drummond, Barbara Eckhardt, Anita Elkin, Colin H. Falconer, S. Field, Mary Harris Flier, Ludwig Flancer, Mrs. Emma Frankenberg, Nathan Freedman, Mrs. Louise Gadois, Pierre Garneau, Herman Heimlich, C. S. Hilder, Mrs. Hulda Hill, Andre Jamin, J. Douglas Lawley, Jean Leonard, A. E. May, Lucien Morin, J. Paul Mousseau, Louis Muhlstock, Mrs. Renee Papineau-Christie, Gordon E. Pfeiffer, Alfred Pinsky, Francis E. D. Porteous, Mme. Jeanne L. Rheume, Jean Paul Riopelle, Sarah M. Robertson, Jessie Romback, Mrs. Marian Scott, James B. Shearer, Jean Simard, Jori Smith, G. E. Stranks, Philip Surrey, Betty Sutherland, Guy Viau, Kurt Weihs, Fanny Wiselberg and Rose Wiselberg.

THE collection of drawings and prints is even smaller than usual, but contains some excellent drawings by Herbert Raine and others of interest by Ethel P. McNaughton, Doernbach, J. O'Connor Lynch, Carlton D. Ellinger, Marcel Choquette, Elizabeth L. Cann, Jo. Michotte, a design for stained glass by Charles W. Kelsey, illuminated manuscripts by Avis S. Fyche, etchings and drypoints by John J. Barry and J. J. Mackinnon-Pearson, and wood engravings by Gertrude Hermes.

Sculpture, chiefly portrait busts, is shown by Orson Wheeler, Phyllis Bronfman, who also has a small figure composition, Gertrude Hermes, A. McRae Miller and A. Zucca, as well as by Marcel Cho-

quette, Mrs. E. L. de Montigny-Giguere, Mrs. Gwen Norris Fuller, Sybil Kennedy, Bylice Lang, Harold S. Pfeiffer, Rachel Trepanier, Mrs. Marjorie S. Winslow and B. Zoltvany.

In architecture photographs or drawings are shown by Henri Hebert, A. Leslie Perry and Mrs. Bette May Thomas, and a model by P. Roy Wilson.

## Spring Opening At Art Gallery

Marked by Attendance Of Over 400 Guests

THE sixty-second annual Spring Exhibition of the Art Association of Montreal opened last night in the galleries, Sherbrooke street west. Over four hundred guests were present.

Those attending included: Dr. C. F. Martin, Dr. J. W. A. Hickson, Miss Mabel Hickson, Mr. Arthur Browning, Dr. and Mrs. Wilder Penfield, Miss Alice Lighthall, Major-Gen. and Mrs. E. de B. Panet, Capt. and Mrs. Laurence B. Fuller, Rev. and Mrs. W. Stanford Reid, Mr. Stanley B. Lindsay, Mr. Huntly Drummond, Miss Haidee Fiddes, Miss Livia Willos-ton, Mrs. T. B. Earle, Mrs. C. A. MacLeay, Mrs. R. MacD. Pater-son, Mr. C. A. de Lotbiniere Har-wood, K.C.; Miss Avis Fyche, Miss McDougall, Miss Indge, Dr. and Mrs. J. F. MacIver, the Misses Anna and Heather MacIver, Mr. Arthur F. Sanderson, Mrs. Gra-ham Ross, Miss Marjorie S. Mac-intyre, Mr. and Mrs. Andre Rosin-ger, Mrs. Florence Kay Smart, Mrs. E. C. Butler, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. Mostyn Lewis, Mr. and Mrs. Huntly Ward Davis, Mr. E. N. Mercer, Mr. and Mrs. Robertson Gibb, Mrs. Pierre Rolland, Miss Suzanne Rolland, Mr. Denis Rol-land, Miss Marion Aronson, Mr. Paul Amos, Mr. E. L. Hodgson, Mr. and Mrs. J. O'Connor Lynch, Mrs. E. H. Carter, Miss Athol Carter, Mr. Arthur Amos, Mr. and Mrs. A. C. Craig, Mr. and Mrs. W. R. B. Bertram, Mr. William Arm-strong, Miss Audrey Taylor, Mr.

Gustave Stocker, Mr. H. L. Petherstonhaugh, Mrs. J. R. McDougall, Mr. and Mrs. James N. Laing, Mr. and Mrs. Oscar De Lall, Miss Frances Huntington, of Detroit, Mich.; Mrs. A. Griffiths, Miss N. Haworth, Mr. Richard Jack, R.A., R.C.A., and Mrs. Jack, Mr. Lucien Morin, Mr. and Mrs. Henry E. Rawlings, Miss Margo Vigneau, Rev. and Mrs. L. A. Maclean, Mrs. Henry S. Lee, Miss Ellen Bowden, Bro. Gedeon, Miss Vivienne Davouski, Mr. J. Damiani, Mr. Ludwig Flancer, Mr. and Mrs. L. P. Panneton, Mr. Gilbert Deon, Mr. M. Sager, Miss A. Kastner, the Misses M. and F. Pagnuelo, Mr. and Mrs. P. de Graaf Cogen-hope, Mr. F. Poirier, Mr. J. P. Mousseau, Miss Louise I. Murphy, Mr. Eric Goldberg, Mr. George A. Campbell, K.C.; Miss Mary E. Campbell, Miss Mary F. Cameron, Miss Eleanor M. Dunne, Mrs. J. A. Leo Walker, Mr. Edward Winslow-Spragge, Mr. O. Wheeler, A.R.C.A., S.S.C.; Prof. and Mrs. Claude W. Thompson, Mrs. Thomas Fergie, Miss Mary Fergie, the Misses I. E. and M. A. Brittain, Miss J. L. McConnell, Mr. A. J. Livinson, Mrs. J. S. Rutherford, Mr. C. D. Ruther-ford, Dr. and Mrs. d'Anna, Mr. and Mrs. Edgar C. McKeown, Mrs. Hugh McKinnon, Mr. and Mrs. Pasquale, Mrs. Marian Scott, Miss Gertrude Hermes.

Mr. and Mrs. B. W. Coghill, Mr. and Mrs. Wayne Davidson, Baroness M. Wrangel, Miss Edith M. Reynolds, Mr. R. W. Steele, Mr. and Mrs. S. J. Smiley, Rev. and Mrs. Harold Laws, Mr. Eric Fisher, Mr. Goodridge Roberts, Mr. and Mrs. Edward FitzGerald, Miss J. L. Reid, Miss H. M. Giles, Mr. Severo Masse, Miss Josette Olivier, Miss Freda M. Henshaw, Mr. R. H. Mather, Mr. and Mrs. C. Montagu Yates, Mrs. H. B. Yates, Miss Norah L. Smyth, Mrs. Trevor C. Thompson.

Miss Louise Shaw, Mr. A. Sher-riff Scott, R.C.A., P.O. G. Sherriff Scott, Miss Annette de Bellefeuille, Mr. and Mrs. H. R. Maegs, Mr. Raymond Caron, Miss Edith M. Luke, Miss Hazel E. MacCallum, Mrs. Harris, Miss Naomi Harris, Dr. W. Boyd Camp-bell, Miss Nancy Boyd Campbell, Miss Beth Pierce of Toronto, Mrs. James B. Pringle, Mr. Jean Leon-ard, Miss Rachel Trepanier, Mr. J. L. Trepanier, Mrs. F. H. Sproule, Miss Fay Wreshner, Mrs. H. M. Caiserman, Miss Nina Caiserman, Mr. F. C. Lazare, Mrs. Hulda Hill, Dr. Anna Gelber, Mr. and Mrs. Herman Blaser, Mr. and Mrs. Wal-ter C. Grayson, Mr. Paul Aro, Mr. John Simon, Mr. and Mrs. Jose E. Rodriguez, Miss Ida Beck, Miss Annie C. Reynolds, Mrs. D. S. Evans, Mr. A. Guy Ross.

Mrs. J. Ogilvy Harris, Mr. and Mrs. C. W. Reynolds, Mr. and Mrs. Louis A. Lange, Mr. and Mrs. W. Hughes, Mr. Wilfrid Smith, Mr. Gilbert Dion, Mrs. F. M. Ramsden, Mrs. R. E. G. Wark, Mrs. James Hutchison, Mrs. St. Clair Duffy, Mr. Edward Cholette, N.P. Mr. N. M. Yule, of Como; Capt. and Mrs. Arthur Shering, of Chambly; Miss Madelin Arbour, Miss Pauline LeDroit, F.O. R. E. Johnson, Mr. and Mrs. W. R. Simpson, Miss Madeleine Baby,

Mr. Gerard Prevost Gauthier, Mr. Stanley Field, Miss C. A. Levin, Miss Hughes, Mr. Al. M. Knights, Mr. Arthur Browning, Miss Betty Goldwater, Miss Rose Allison, Miss Marian Cochran, Miss Rose Wil-kinson, Mr. and Mrs. S. Field, Mr. and Mrs. Heymann.

Miss Martha Martin, Mrs. James L. Deyer, Miss A. Vivien Hunter, Mrs. James P. Hunter, Mrs. O. E. Stanton, Miss Mildred Bradley, Miss Jessie W. Johnstone, Mrs. Ramsey Green, Mrs. Stanley Dun-ning, Mr. and Mrs. Paul Rochon, the Misses Olive and Ruby Le-Boutillier, Dr. and Mrs. Joachim Erabander, Mrs. Phyllis Percival, Miss K. D. Malcouronne, Mrs. B. Goodwin, Mr. L. MacKay Smith, Mr. Georges Delrue, Miss Guille-mette de Lorimier, Miss Denvee Lavallee, Mr. T. Topham, Miss Esme Jorgensen, Pilot Officer Pierre Gadois, Sergeant Hall, Mr. Guy Viau, Mr. Jack Ingham.

Dr. A. H. Gordon, Mrs. Donald Gordon, Mr. and Mrs. A. G. Hem-ing, Mrs. R. L. W. Papineau-Christie, Mrs. Charles Bach, Mr. F. O. Call, Mrs. George Holden, Mr. and Mrs. J. Cecil McDougall, Mrs. Jeanne L. Rheume, Mr. and Mrs. Jean Raymond, Mr. and Mrs. A. L. Perry, Mr. and Mrs. J. D. Lawley, Mr. and Mrs. R. W. Steele, Mrs. A. C. Steele, Mr. Gordon E. Pfeiffer, Mr. M. G. Ballantyne, Mr. and Mrs. Chrystie L. Douglas, Miss Mar-garet Stearns, Miss Estelle A. Holland, Miss Elizabeth Aitken, Mrs. Louise D. McCormack, Mrs. Howard Graham, Mr. David L. Lockerby, Miss Juliette Lavoye, Mrs. P. G. Duckett, Miss Edith M. Goulden, Mrs. Robert Adair, Miss Atwater, Capt. W. Sebag Monte-fiore, Miss Daphne Sebag Monte-fiore, Mr. L. Burkinshaw-Pare, Miss Emilia Reutter, Miss G. Goulden, Miss Ethel Pinkerton, Miss Evelyn Todd, Miss Grace Watson, Miss Vera Bendall, Mrs. C. P. Liebich, Miss Frances B. Sweeny, Mr. and Mrs. C. S. Mal-corm, Miss Helen Malcolm, Mr. and Mrs. C. H. Hanson, Mr. David S. Thornton, Miss Olive Thornton, Mrs. Eric Tait, Mrs. William D. Neeland, Miss Violet Pick, Mr. and Mrs. Medard Raymond, Mr. Alan C. Simpson, Mrs. C. L. Henderson, Mrs. Emme Frankenberg, Mr. Harry Steinfield, Miss Eleanor Levy, Miss Beate Frankenberg, Miss Winifred E. Wilson, Miss Hope McLachlan.

Mr. and Mrs. R. P. Jellett, the Misses Joan and Barbara Steele, Mr. Duane Howard, Mr. Leon Bellefleur, Miss Ernestine Knopf, F.O. Robert E. Johnson, Miss Adelaide Munn, Mrs. Sey, Mr. P. R. Wilson, Mr. and Mrs. Leonard Kelsey, Mr. C. Marcoux, Mr. and Mrs. D. L. Lockerby, Miss Locker-by, Mr. David Lockerby, Mr. L. Malamud, Mrs. W. G. MacKenzie, Mrs. J. B. Sheard, Mr. John Col-

lins, Miss E. Fisher, Miss Aronson, Mr. L. J. Gil-Emile Bergeron, Mrs. C. R. M. Murdoch, M. Elkin, Mrs. M. Elkin, Mr. and Mrs. S. jr.; Mr. and Mrs. P. M. and Miss McLean, Mr. Tulley, Mr. Joseph C. Elena Pasquale, Mr. Corkindale, Mr. Loui-Mr. and Mrs. J. P. W. May, A. E. May, N. May, Mr. T. Reed, M. Mr. Stanley B. Wils-Childs, Miss Martha D. S. Nelson, Mr. and W. Thompson, Miss Naughton.



212 Star April 16/45

Gazette April 16/45

(7)

## Prizes Awarded To Art Students

The annual exhibition of work by students of the School of Art and Design of the Art Association of Montreal was opened on Saturday and the distribution of the prizes won by the students took place on the afternoon of that day. Dr. C. W. Colby, a member of the council of the Association announced the awards.

The first scholarship and the William Brymner Prize went to Mary Fergie; the second scholarship and prize for first year painting to Michelle Remillard; the third, Robert Reford scholarship to Rose Allison; the fourth scholarship, in modelling, to Kit Church; the fifth scholarship and Miss Martha Martin Prize for stone carving to Geneva Jackson.

In design the International Business Machines Scholarship was awarded to John Yamamoto, the Robert Wood Scholarship to Marjorie McIntyre. Scholarships were given to Sima Gelter and Mary Filer and the Principal's Prize to Eleanor Milne.

For the evening courses, scholarships were won by Florence Oddie, Kenneth MacPherson, Ethel MacNaughton, John Yamamoto, Stuart Wilson, Paul Abell and A. S. Cockhill.

Junior winners of scholarships and prizes were: — Marian Mill, Elizabeth Lashley, Victoria Tico, Mimi Langlois, Robina Robinson, Heidi Eartley, William Langstroth, Barbara Hodgson, Elizabeth Inwood, Louise Cass, Alexa MacLeod, Edmund Reid, Pego MacNaughton, Anne Curl, Patricia Mooney, Sheila Huskins, Virginia Welsford, Eileen Bowden, Dolores Sceery and Margaret Wilson.

## ART, DESIGN SCHOOL AWARDS ARE GIVEN

Dr. C. W. Colby Presides and Makes Presentation at Art Association of Montreal

On Saturday afternoon the School of Art and Design of the Art Association of Montreal closed its activities for the winter session of 1944-45, the occasion being marked by the announcement of scholarships, and awards to students.

A large audience of students, parents and friends assembled to see the annual exhibition of drawings and paintings, models, designs, examples of Commercial Art and Graphic Art on view in the lecture hall.

Dr. C. W. Colby, a member of the council, and chairman of the Library Committee of the Art Association, presided and presented the awards which were announced by the principal of the School of Art and Design, Arthur Lismer, A.R.C.A. LL.D. Dr. Colby in the course of a brief address referred to the times in which we are living as being full of opportunity for leisure and employment of living useful lives in which the pursuit of the good, the true and the beautiful could be a public policy which, in a broad way, would help to build the kind of world we wished for the future.

The recipients of awards and scholarships were presented.

Following are the results: Scholarships and Prizes, day, 1st, Continuation Scholarship and William Brymner Prize of \$25 for painting and highest standing in 2nd year, Mary Fergie; 2nd, Art Association Scholarship and highest standing in first year painting, Michelle Remillard; 3rd, Robert Reford Art Association Continuation Scholarship and 1st in still life painting, Rose Allison; 4th, Art Association Scholarship in modelling composition — highest standing and one term scholarship, Kit Church; 5th, Miss Martha Martin Prize and Scholarship for stone carving, Geneva Jackson.

Highest standing in design—1st year, and highest standing in 2nd year commercial art; International Business Machines Corporation Ltd. Scholarship, John Yamamoto; highest standing in design and drawing from life (2nd year) Robert Wood Scholarship, Marjorie McIntyre. Top standing in 1st year drawing and 2nd in modelling composition and Art Association Scholarship, Sima Gelter; Special Prize—Principal's Prize, Eleanor Milne; Museum and Book Illustration Scholarship, Mary Filer.

Evening Courses: Elementary Drawing and Commercial Art, and International Business Machines Corp. Ltd. scholarship—Florence Oddie, for two firsts and one second in evening courses; Kenneth MacPherson Scholarship for highest standing in drawing from life, Ethel MacNaughton; Art Association Scholarship in 2nd year commercial art, John Yamamoto; Special (Thomas Fergie Prize) and 1st position special in first year evening design, Stuart Wilson; First Position and Continuation Scholarship evening design, Paul Abell; Continuation Scholarship for Elementary Modelling, A. S. Cockhill.

Scholarships, Juniors (1), First year from Saturday morning — 1st, Marian Mill, St. Laurent Convent; Elizabeth Lashley, Montreal West High School; 3rd, Victoria Tico, St. Augustines; 4th, Mimi Langlois, Bourget School; 5th, Robina Robinson, Montreal West High School; 6th, Heidi Eartley, Westmount High School; 7th, William Langstroth, West Hill School. Scholarships, Juniors (2), Second Year — 1st, Barbara Hodgson, West Hill High School; 2nd, Elizabeth Inwood, St. Paul's Academy; 3rd, Louise Cass, West Hill High School; 4th, Alexa MacLeod, Trafalgar School; 5, Edmund Reid, Westmount High School; 6th, Pego MacNaughton, Westmount High School.

Conditional Scholarship — 1st, Anne Curl, Montreal High School; 2nd, Patricia Mooney, West Hill High School; 3, Sheila Huskins, Montreal High School; 4, Virginia Welsford, Miss Edgar's School; 5th, Eileen Bowden, Montreal High School; 6th, Dolores Sceery, Montreal High School.

A special continuation scholarship to Margaret Wilson.

The exhibition remains open until April 22.

## Four Prizes Awarded At Spring Exhibition

Recipients Are Alice Innes, A.R.C.A., John Humphries, E. A. Burton and J. S. Walsh

Painters in Toronto, Ottawa and Montreal have been awarded the prizes of \$100 each which were offered for the best oil painting and the best watercolor in each group — July 1 and July 2 which originally judged the entries for the 62nd annual Spring Exhibition of the Art Association of Montreal. This show, thus far, has had nearly 10,000 visitors since April 5, the attendance on successive Sundays being some 3,000.

In July 1 section the awards are to Alice A. Innes, A.R.C.A., Toronto, for her oil "December" — spruces and birches in the foreground, a winding stream, bulky rocky hills in the background and a gleam of sunlight on the snow;

and to John Humphries, Montreal, for his watercolor "A Village of the Lower St. Lawrence" — houses grouped about a church with a wharf and glimpse of river in the distance, the work, incidentally, which has been acquired by the Art Association for its permanent collection.

In July 2 section the awards are to E. A. Burton, Ottawa, for his oil "Farm Point" — bare hillside with house above a tree-edged stream; and to J. S. Walsh, Montreal, for his nocturne in watercolor called "Lagauchetiere street, Montreal," with lighted windows and street lamps illuminating the thoroughfare where men loaf or wander.

Announcement is also made of some of the items selected for exhibition in a gallery in New York. The names of the artists and titles of the chosen works being as follows:

Mrs. Aline Myles Banting, A.O.C.A., Hamilton, "Sketch"; Lorne H. Bouchard, A.R.C.A., Drummondville, Que., "March Day" (Riviere au Gouffre); S. Mary Bouchard, Baie St. Paul, Que., "Scene d'hiver, les voitures"; Rita Briansky, Mont-

real, "Shirley"; John Collins, Hampstead, Que., "The Car Stop"; Kent de Conde, Montreal, Que., "Otter Lake"; Leslie Coppold, Montreal "Caughnawaga"; Thomas Hilton Garside, Montreal, "March Day"; Eric Goldberg, Westmount, "Arlequin"; Adrien Hebert, R.C.A., Montreal "L'Hiver".

Prudence Heward, Montreal, "Young Girls"; Mrs. Lillian Hingston, Westmount, "Winter's End"; John Humphries, Montreal, "A Village of the Lower St. Lawrence"; Alice A. Innes, A.R.C.A., Toronto, "December".

Richard Jack, R.A., R.C.A., Montreal, "Still Life" and "Market Place, Cahors"; Hugh G. Jones, R.C.A., Montreal, "Dalmatian Scene"; Mrs. Rosanna S. MacLeay, Danville, Que., "Will I Get There?"; A. E. May, Montreal West, "Lower St. Lawrence"; Rita Mount, A.R.C.A., Montreal, "Harbor Scene"; Adam Sherriff Scott, R.C.A., Montreal, "Maj. Paul Tricquet, V.C." and "Old Time Sugaring Party"; Mrs. Marian Scott, Westmount, "Cell and Crystal"; Philip H. Surrey, Montreal, "Composition"; Frederick B. Taylor, Montreal, "Welding Kilm Sections"; Leslie Tibbles, Ottawa, "Our Place"; Mrs. Jessie R. Ursenbach, Toronto, "Shady Lyndhurst"; and J. S. Walsh, Montreal, "Lagauchetiere Street, Montreal".

Gazette - April 22 - 1945

## Spring Exhibition Now Nearing Close

Sunday afternoon at 5 o'clock will see the end of the 62nd annual Spring Exhibition of the Art Association of Montreal which, from the point of view of attendance and of sales, has been the most successful for many seasons. Some 11,000 had visited the show by closing hour Thursday.

There is every indication that the system of having two juries to judge

the entries — the artists having the right to elect which of the two bodies shall judge their works — has met with general approval.

When the two galleries, now devoted to the Spring Show watercolors, have been stripped immediate start will be made on hanging the entries for the Montreal International Salon of Photography which will open with a preview on Friday. This event under the auspices of the Montreal Camera Club has become an offering looked forward to.

In the Lecture Hall today and until May 6 will be the exhibition of work done by the children of the

Art Association classes — ages from 4 to 15 years — the offerings including drawings, designs and paintings.

MONDAY, MAY 7, 1945. GAZETTE

## Art Gallery, Library Exhibitions Coincide With Shakespeare Play

For the first time in Montreal, an exhibition, representing as completely as possible the activities of play-producing groups in the city through the work of their designers, has been organized by the Community Players Theatre Library, an affiliate of the M.R.T.

This show, called Theatre-Montreal '44-45, presenting sketches of costumes and sets, masks, three-dimensional models and photographs, will be held in the lecture hall of the Art Association of Montreal on Sherbrooke street, from May 12 through to May 20. The artists contributing will include Ted Baker, Jean de Belval, Hans Berends, Laure Cabana, Jean Choquet, Charles Daudelin, Andre Jasmin, La Palme, Quentin Lawrence, Blanche Lemso, Alfred Pelland, Jacques Pelletier, Paul Reine, Joy Thomson, Gordon Webber and Herbert Whittaker. They will show the work done during the current theatrical season, for productions given by the Montreal Repertory Theatre, Les Compagnons de St. Laurent, Y.M.-Y.W.H.A. Little Theatre, The Shakespeare Society, La Revue de Fridolin, Opera Guild Inc., English Department of McGill University, l'Equipe, Canadian Art Theatre, Theatre Arcade, Loyola College, McGill Players Club and others.

This exhibition will coincide with the presentation of Shakespeare's

Much Ado About Nothing, under the auspices of Montreal Festivals and the Montreal Repertory Theatre, in Moyse Hall, by the Shakespeare Society of Montreal, an affiliate of M.R.T.

Of interest is the news that Dr. G. R. Lomer has arranged an exhibition of rare Shakespeareana items, to be shown in the Redpath Library to run during the month of May. This comprehensive collection will include quartos, folios, later criticism, illustrations of the plays items on Shakespeare theatre great actors, modern presentations, portraits, music, Shakespeare's England and Stratford-on-Avon. It will be open to the public.

Concurrently with the Theatre-Montreal '44-45 exhibition, the librarian, Miss Le Boutillier, has selected some rare books on costumes, to be on view in the reading room of the Art Association. Other exhibits of interest to theatre lovers and craftsmen, to be seen during the Shakespeare Festival, will include one at the Westmount Library, where Miss Jenkins will have on display books on theatre, costume and stage designs, and that at the Mechanics Institute, where the librarian, Miss Sybil Grimson, will show a special and varied selection of books of interest, to be seen during the week of May 12 through May 20.

Gazette April 25 - 1945

## Lawren Harris to Speak

Under the auspices of the Federation of Canadian Artists, Quebec Region, Lawren Harris, national president, will address a public meeting in the Art Association of Montreal, 1379 Sherbrooke street west, on Thursday, May 3 at 8 p.m. His subject will be "Art and Democracy" Mr. Harris, who was one of the original Group of Seven, now lives in Vancouver. He will be introduced by Dr. Arthur Lismer, who was closely associated with him in the Group. Ernest Lindner, of Saskatoon, chairman of the Saskatchewan region and a member of the federation's national executive, will be present. Robert Ayre, chairman of the Quebec region, will be chairman. On Friday evening, Mr. Harris will formally open the federation's new workshop at 1158 Beaver Hall Square.

Gazette April 28. 45

## History Pageant Given by Children

Children from eight to 13 gave their elders an idea of how history, ancient and otherwise, should be portrayed at a "Pageant of History" presented at the Museum of Fine Arts, Sherbrooke street west, last night.

The children, under the direction of Arthur Lisner and Mrs. Jean Kewell, not only did the acting, but designed the sets, the scenery and the costumes. They even handled the complicated lighting. In short they carried out a two-hour "one man" show.

During the pageant scenes from ancient Greece, Egypt, Roman and medieval themes were presented. The pageant was described by Mr. Lisner, who is educational supervisor of the Art Association of Montreal, as "an experiment in teaching history through art."

Gazette April 28, 1945

## Artists' Meeting Next Thursday

For the Federation of Canadian Artists, Quebec Region, Lawren Harris, national president, will address a public meeting in the Fine Arts Gallery, 1379 Sherbrooke street west, on Thursday, May 3 at 8 p.m. His subject will be "Art and Democracy" Mr. Harris, who was one of the original Group of Seven, now lives in Vancouver. He will be introduced by Dr. Arthur Lismer, who was closely associated with him in the Group. Ernest Lindner, of Saskatoon, chairman of the Saskatchewan region and a member of the federation's national executive, will be present. Robert Ayre, chairman of the Quebec region, will be chairman. On Friday evening, Mr. Harris will formally open the federation's new workshop at 1158 Beaver Hall Square.

## Art Gallery Series Cease

Star April 22: 1945  
Final Concert for Season Held Yesterday

THE Soldiers' Sunday Series under the chairmanship of Mrs. Sydney Dobson, gave the final entertainment for this season in the Art Gallery, yesterday afternoon.

Convalescent men of the armed forces heard a program by Vera Guillauroff, who returned for a second time this season to play Solovox and piano for the men. Other artists were Mildred Goodman, Cecile Prefontaine and James Scott. Roberta Beatty was chairman of the entertainment.

Mrs. C. F. Martin and Mrs. R. P. Jellett poured tea.

Star April 24, 1945

## Prizes Awarded To Four Painters

The prizes given annually in connection with the Spring Exhibition of the Art Association of Montreal are this year four in number, two for each section of the current exhibition.

In Section 1 the prizes are the gift of Miss Jessie Dow. The prize of \$150 is awarded to Alice Innes, A.R.C.A., of Toronto for her oil picture "December"; the prize of \$100 goes to John Humphries of Montreal for his water colour "A village of the lower St. Lawrence."

In section 2 the prizes are won by E. A. Burton of Montreal for his oil picture "Farm Point" and by J. S. Walsh of Montreal for his water colour of "Lagauchetiere Street."

Gazette April 27-1945

## History Pageant Tonight

This evening at 8 o'clock at the Art Association of Montreal, 1379 Sherbrooke street west, A Pageant of History—a stage presentation with Egyptian, Roman and Medieval themes will be offered. This is an experiment in teaching history through art, and the costumes, settings, etc., have been designed by the children—from 8 to 13 years of age—of the Association classes. Principals of schools, teachers, leaders of groups and the general public are invited and there is no charge for admission.

A special continuation scholarship to Margaret Wilson.

The exhibition remains open until April 22.

1945  
Herald June 2nd.

## CANADIAN ART EXHIBITED

An exhibition of paintings by some 40 Canadian artists now is on view at the Grand Central Galleries here, through arrangement with the Art Association of Montreal. Oils and water-colors are the chief media employed in these rather conservative works.

1945  
Gazette May 12

## Local Theatre Design Art Association Show

Sketches of Costumes, Sets and Photographs Going on View This Weekend

Due to open this weekend in the Lecture Hall of the Art Association of Montreal is the show called Theatre-Montreal '44-45, which presents sketches of costumes and sets.

masks, three-dimensional models and photographs. The artists contributing include Ted Baker, Jean de Belval, Hans Berends, Laure Cabana, Jean Choquet, Charles Daudelin, Andre Jasmin, La Palme, Quentin Lawrence, Blanche Lemso, Alfred Pelland, Jacques Pelletier, Paul Reine, Joy Thomson, Gordon Webber and Herbert Whittaker. They show the work done during the current theatrical season, for productions given by the Montreal Repertory Theatre, Les Compagnons de St. Laurent, Y.M.-Y.W.H.A. Little Theatre, The Shakespeare Society, La Revue de Fridolin, Opera Guild Inc., English Department of McGill University, l'Equipe, Canadian Art Theatre, Theatre Arcade, Loyola College, McGill Players Club, and others.

The exhibition, which lasts until May 20, has been organized by the Community Players Theatre Library, an affiliate of the M.R.T.



## Peinture anglaise

Quelques artistes se distinguent par la chaleur du coloris.

Le musée de l'Art Association de Montréal, 1379 rue Sherbrooke, expose ce mois-ci des peintures britanniques des tendances les plus diverses. A côté du portrait du poète Stephen Spender, où le peintre Robert Buhier nuance discrètement les gris, le spectateur s'arrêtera aux toiles où M. John Maxwell fait éclater les rouges vifs, les bruns foncés d'une femme chargée de fleurs, dans une pâte assez rude. M. Matthew Smith a peint dans le même goût un femme étendue sur une tenture écarlate.

Lucien Pissarro, le fils du célèbre impressionniste, est mort il y a quelques mois. L'exposition nous montre de lui une vue de Hastings, aux subtiles tonalités gris bleu, avec du blanc diffus. M. David Jones, pour suggérer une "Vague de chaleur à Chelsea", désordonne monuments et autres objets dans une aquarelle aux couleurs claires. M. Thomas Hennell dissimule habilement la "Maison vue de Mad Dog Wood" derrière un entrecroisement touffu de lignes vertes.

### Quelques vues de Londres

C'est dans une atmosphère teintée de rouge que M. William Coldstream voit la gare de Saint-Paneras; M. Henry Du Plessis donne au sommet des arbres de Russell Square la forme de chandeliers à sept branches. M. Leslie Barry s'apparente aux surréalistes dans l'aquarelle qu'il intitule "Le Souvenir qui ne pardonne pas" (Unrelenting Heritage). Un de ses voisins s'est contenté de disposer sur la toile des rectangles bleus et blancs.

M. Stanley Spencer cerne les objets de contours très précis; sa "Montée du Cygne" rappelle la manière des peintres de vitrail, ou de certains peintres de fresques contemporains. M. P. Wilson Steer voit les bruns des bords de la Tamise embués de gris. M. Henry Moore rappelle la lourde atmosphère d'un abri contre avions dans une gouache où les traits des personnages se fondent.

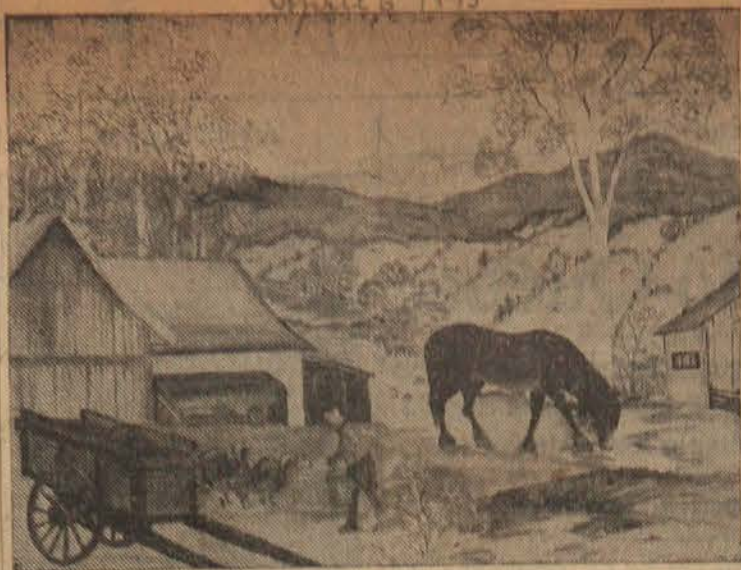
Quelques peintres présentent des académies aux lignes bien arrondies et pleines; elles ne surprennent pas par l'originalité de la manière, mais retiendront probablement les amateurs de certaines grâces. M. Dugald Sutherland MacColl détache une bouteille et des pommes à cidre sur une nappe rouge, mais sans éclat dans les couleurs.

## L'œuvre du musée de l'Art Association

L'Art Association de Montréal vient de publier son 83ème rapport annuel. On y remarque que l'association a accueilli 21 expositions dans son musée, l'an dernier, et s'est efforcée de montrer des œuvres de toute tendance au public, qui reste en dernier ressort, 500 écroulés de 4 à 15 ans ont suivi les divers cours de l'association; mais plus de 40,000 ont visité en groupe les expositions. Le musée a reçu 145,000 visiteurs.

L'an dernier l'association comptait 1,161 membres. Outre les œuvres d'art offertes au musée, elle a reçu \$28,382.54 de dons en argent. La bibliothèque s'est augmentée de 32 volumes, ce qui porte le total à 6,342. L'association cherche les moyens d'étendre son recrutement et de faciliter l'accès de ces collections au public.

## Calme du bas Saint-Laurent



Le Salon du printemps de l'Art Association vient de s'ouvrir. Comme toujours on y trouve beaucoup de paysages, mais peu qui soient aussi originaux, aussi délicats que le "Retour à la ferme" de Mme MARIE-CECILE BOUCHARD, de la BAIE SAINT-PAUL, comté de Charlevoix. Tous les détails sont minutieusement travaillés, sans que l'artiste répète tous les objets. Elle a fait un choix. — (Cliché la "Presse").

## 'SICKNESS OF SOUL' IS LAID TO POLITICS

'Things of the Spirit' Not Relied on Enough, Artist Tells Meeting

Lawren Harris, Canadian painter and national president of the Federation of Canadian Artists, told a meeting at the Art Association of Montreal last night that a large part of the present-day "sickness of the soul" was due to persons relying too much on science and politics rather than on "things of the spirit."

Mr. Harris, who was one of the seven Canadian artists that founded the Federation in June, 1941, was introduced by Arthur Lismer, Robert Ayre, Quebec chairman of the Federation, presided at the lecture.

Art is a power constantly working within every person, Mr. Harris stated, and it enters into the principles of everything that is done. The arrangement of furniture, the planning of a garden or the assembly of a wardrobe are dependent on a person's creative instincts.

"Art is life's most eloquent expression. The Russians realized that they could not build their new society without the interpretations of their creative artists. From the beginning, Russia subsidized her artists. Any plan designed to make art a part of our life must commence with our own background. Russia has grown toward a creative democratic pattern."

Mr. Harris opined that the creative artist can please all types of persons and that the best in art in

any country "never originates in terms of what the public wants." He said that as far as the arts were concerned "people did not know what they really wanted."

"The more our sensibilities are developed the finer will become our values. For democracy to become successful it is essential that the arts become an integral part of the life of our people. Civilization is impossible without the arts."

Canadian people have been too busy pioneering, Mr. Harris claimed, to develop a deep appreciation of creative art. He suggested that in each city a centre be built where in camera clubs, record societies and artists could meet on a fraternal basis. This type of institution would promote national unity more than anything else, he added.

## Canadian Paintings Shown in New York

Gazette June 2, 1945

Works Selected at Spring Show

Here Now at Grand Central Galleries

New York, June 1.—(C)—An exhibition of paintings by some 40 Canadian artists now is on view at the Grand Central Galleries here, through arrangement with the Art Association of Montreal. Oils and watercolors are the chief media employed in these rather conservative works. The outdoor spring show is sunning itself in Washington Square, heart of New York's arty Greenwich Village. These home-brewed paintings aren't the best in the world, but perhaps their creators have the most fun.

Concerning the first-named show those exhibiting according to a list of some of the items selected issued by the Art Association of Montreal at the time, include:

Mrs. Aline Myles Banting, A.O.C.A., Hamilton, "Sketch"; Lorne H. Bouchard, A.R.C.A., Drummondville, Que., "March Day" (Rivière au Gouffre); S. Mary Bouchard, Baie St. Paul, Que., "Scene d'hiver, les voitures"; Rita Briansky, Montreal, "Shirley"; John Collins, Hampstead, Que., "The Car Stop"; Kent de Conde, Montreal, Que., "Otter Lake"; Leslie Coppold, Montreal, "Caughnawaga"; Thomas Hill-Garside, Montreal, "March Day"; Eric Goldberg, Westmount, "Arlequin"; Adrien Hebert, R.C.A., Montreal, "L'Hiver".

Prudence Heward, Montreal, "Young Girls"; Mrs. Lillian Hingston, Westmount, "Winter's End"; John Humphries, Montreal, "A Village of the Lower St. Lawrence"; Alice A. Innes, A.R.C.A., Toronto, "December".

Richard Jack, R.A. R.C.A., Montreal, "Still Life" and "Market Place. Cahors"; Hugh G. Jones, R.C.A., Montreal, "Dalmatian Scene"; Mrs. Rosanna S. MacLeay, Danville, Que., "Will I Get There?"; A. E. May, Montreal West, "Lower St. Lawrence"; Rita Mount, A.R.C.A., Montreal, "Harbor Scene"; Adam Sheriff Scott, R.C.A., Montreal, "Maj. Paul Tricquet, V.C." and "Old Time Sugaring Party"; Mrs. Marian Scott, Westmount, "Cell and Crystal"; Philip H. Surrey, Montreal, "Composition"; Frederick B. Taylor, Montreal, "Welding Kiln Sections"; Leslie Tibbles, Ottawa, "Our Place"; Mrs. Jessie R. Urnsbach, Toronto, "Shady Lyndhurst"; and J. S. Walsh, Montreal, "Lagauchetiere Street, Montreal".

NANCY, a portrait study by W. O. Breckon, A.R.P.S., is one of the attractive prints in the Montreal International Salon of Photography, conducted by the Montreal Camera Club, now on exhibition in the galleries of the Art Association of Montreal.

## Two New Exhibitions At Art Association

Gazette June 9, 1945

Photos of Blitzed London Buildings and Paintings by John

S. Walsh Showing

Gazette June 9/45

There is variety in the exhibitions being held in two of the upper galleries of the Art Association of Montreal—photographs of blitzed London architecture, which comes through the courtesy of the National Gallery of Canada, Ottawa, and a collection of paintings and drawings by John S. Walsh.

In the first-named show those interested in gathering the records have been the Society for the Protection of Ancient Buildings, the Ecclesiastical Society and the Art Workers' Guild. The photographs of the structures before and after the air raids give a fair idea of the damage wrought, though some of the places have escaped far from total destruction. Among the churches shown are St. Paul's Cathedral, its dome, against the glare of fire, rising above a pall of smoke; St. Paul's Chapter House; St. Bride's, Fleet Street; St. Lawrence Jewery, St. Clement Danes, St. Mary-le-Bow, Christ Church, Newgate; St. Stephen's, Walbrook, St. Giles, Cripplegate; St. Olave, St. Alphege's, Greenwich; St. George's Cathedral, Chelsea Old Church, and Westminster Abbey. Other buildings suffering major or minor damage include Charterhouse, Guildhall, Stationers' Hall, Middle Temple Hall, Pump Court, The Temple; Gray's Inn, Lambeth Palace Library, Holland House, Portman House, Trinity House, Kensington Palace, Buckingham Palace—mainly the Chapel and garden entry; Carlton House Terrace, Suffolk Place, Portland Place, Fitzroy Square, Guy's Hospital, Drury Lane Theatre, Queen's Hall, Burlington Arcade, The Times building, and the Houses of Parliament.

Oils, watercolors, gouache and black and white are employed by John S. Walsh, who has a fondness for scenes of cities at night. He succeeds in suggesting the bulk of buildings silhouetted against the glow of unseen street lights and is effective in his treatment of the lights from shop windows thrown on wet pavements. He invests his hurrying figures with animation as in "Ottawa Street Scene". He has found his subjects in many places as the titles suggest—"Narrow Street in Quebec", "Under the 'L', New York", "Greenwich Village, New York", "Chinatown, Toronto", a scene done at Aylmer, a skating group with buildings done at Hull, while good subjects have offered on such Montreal streets as Visitation de Bullion, Workman, Lagauchetiere, Dorchester and Simpson. Farther afield he has discovered subjects at Conception, St. Donat and Lac Archambault, while another phase of his art is evident in "Machine Shop, Naval Gun Plant, Vancouver", "Cartridge Case Plant, Toronto", and "Forge Shop near Montreal".

John S. Walsh was born in England in 1907 and came to Canada in 1940 with a British Commission concerned with war production. He studied at the London Central School of Art and other English art schools. His work is in the permanent collection of the Art Gallery of Toronto as well as in private collections in England, Canada and the United States. He has been a resident of Montreal since 1944.

## The Federation of Canadian Artists

invites you to hear

# LAWREN HARRIS

National President and distinguished Canadian painter.

## "ART AND DEMOCRACY"

Thursday, May 3, 8 p.m.

FINE ARTS GALLERY

1379 Sherbrooke Street West  
Art Association of Montreal.  
ADMISSION FREE



## Old-time Paintings At Art Association

Group in Lecture Hall Includes  
Works Presented by  
Benaiah Gibb

Recalling old days is the exhibition of paintings placed on view in the Lecture Hall of the Art Association of Montreal. These works, mainly landscapes, which are done in the minutely detailed manner of the period, suggest a vast amount of labor and close application. They can be designated as "old fashioned," reveal the marked changes which have taken place in the general pictorial taste but, nevertheless, indicate that the painters knew their job. These paintings are gifts to the Association over many years, among the items being a good showing of works presented by Benaiah Gibb, who was vice-president from 1864 to 1865. Mr. Gibb had much to do with the development of the Art Association, founded in 1860, his bequest making possible the first permanent home worthy of the aims of the Association on Phillips Square, the building being opened by the Marquis de Lorne in May, 1879, two years after the death of Mr. Gibb. The appreciation of the Art Association is expressed in the text of a bronze tablet, which was placed in the hall of the old building, which reads:

"This Art Gallery owes its existence to the liberality of Benaiah Gibb, Esq., who died in this city on June 1st, 1877. By his Will he devised and bequeathed to the Art Association the land on which this building stands; \$8,000 in money; over 90 Oil Paintings, and eight valuable bronzes."

The old building, with extensions, was long the home of the Association and was vacated when the present gallery on Sherbrooke street was built.

The Art Gallery will be closed on Monday, St. Jean Baptiste Day.

## Salon of Photography At Art Association

Variety in 260 Prints at Exhibition Conducted by  
Montreal Camera Club

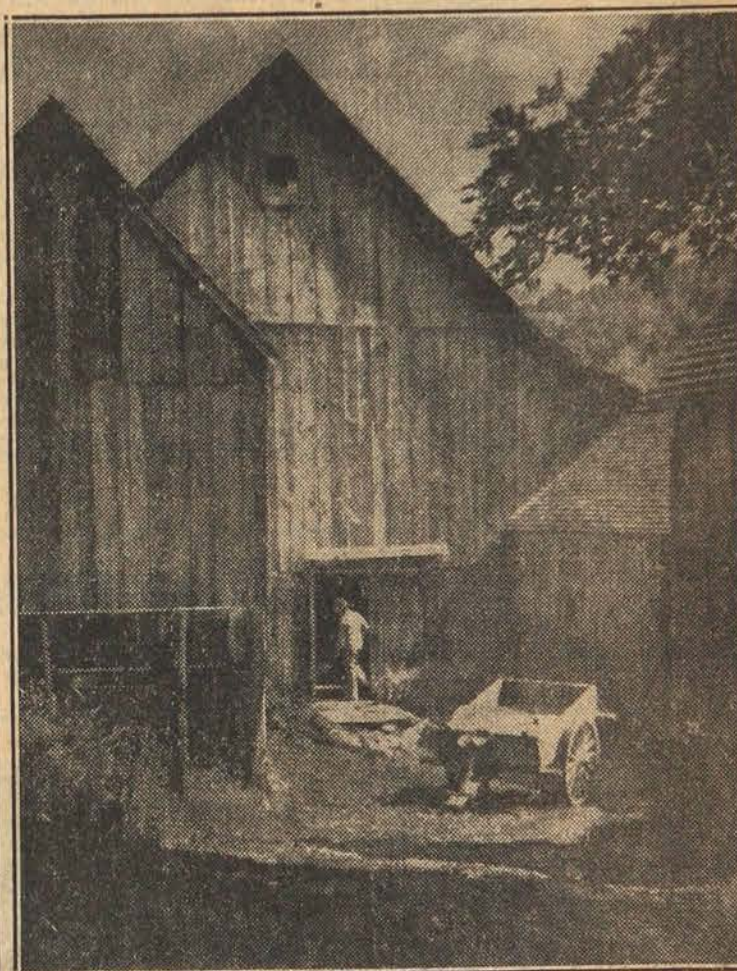
There is plenty of variety in the 260 prints contributed to the fourth Montreal International Salon of Photography, conducted by the Montreal Camera Club, now on view in two of the upper galleries of the Art Association of Montreal, among them, for the first time, being entries from the Argentine and from New Zealand. Incidentally, prints from four English and from 13 Brazilian entrants failed to arrive. Touching on wartime conditions, Raymond Caron, chairman of the Salon committee, in the foreword to the catalog writes: "The procurement of all materials and equipment continues to be difficult and the acute shortage of film for civilian use is now extended to photographic paper. As has been the case throughout Canada and the U.S.A., entries have fallen off somewhat but, trite though the statement may seem, the overall quality of the entries has not perceptibly decreased, this being no doubt due to the fact that most of the older workers are still producing, the decline being in the number of younger salonists now otherwise occupied."

It is not an exhibition that can be hurried through for all the prints are worthy of more than passing notice. Birds, animals, nudes, marines, still lifes, character studies, architecture, landscapes at different seasons and portraiture all have a place and these subjects have generally been handled in an expert manner. Alfred Blyth, Edmonton, shows "Snow Owls" perched in a snowy landscape, while W. O. Breckon, Pittsburgh, shows "Nancy" an attractive child. Blossom Caron, Montreal, sends three—"She Loves Me," a boy, with girl nearby, pulling the petals from a sunflower, the subject being made known to thousands through Boys and Girls Week; "Alter Ego," a youngster sleeping near a marionette, and "Hatching Mischief," a small boy whispering into the ear of a little girl. Raymond Caron, A.R.P.S., A.P.S.A., Montreal, shows "Toy Kwi," a Chinese girl arranging leaves in a vase; "Crystal Crochet," wire netting smothered with snow; "the Juror," a portrait of Adolf Fassbender, holding a photographic print, "Morale Builder," a young woman in naval uniform hauling on a rope. In "The Lonely Journey" Sam K. Chow, Seattle, has a man seated on a doorstep reading a newspaper. George A. Driscoll, Quebec, shows interest in church architecture in "Ancient Entrance," and Otto J. Eaton, Toronto, has captured movement in "The Tide." A good sky marks "Girl of the Land" by Jean Elwell, Detroit, and Floyd B. Evans, Pasadena, finds wind-rippled sand to his liking. "Polar Bears"—odd shapes in the snowy banks of a winding stream, is the offering of Newell Green, Hartford, an example of whose work



**LOOKING UP**, by Paul Pratte, A.R.P.S., of St. Louis, Mo., is among the attractive animal studies being shown in the Montreal International Salon of Photography now being held in the galleries of the Art Association of Montreal.

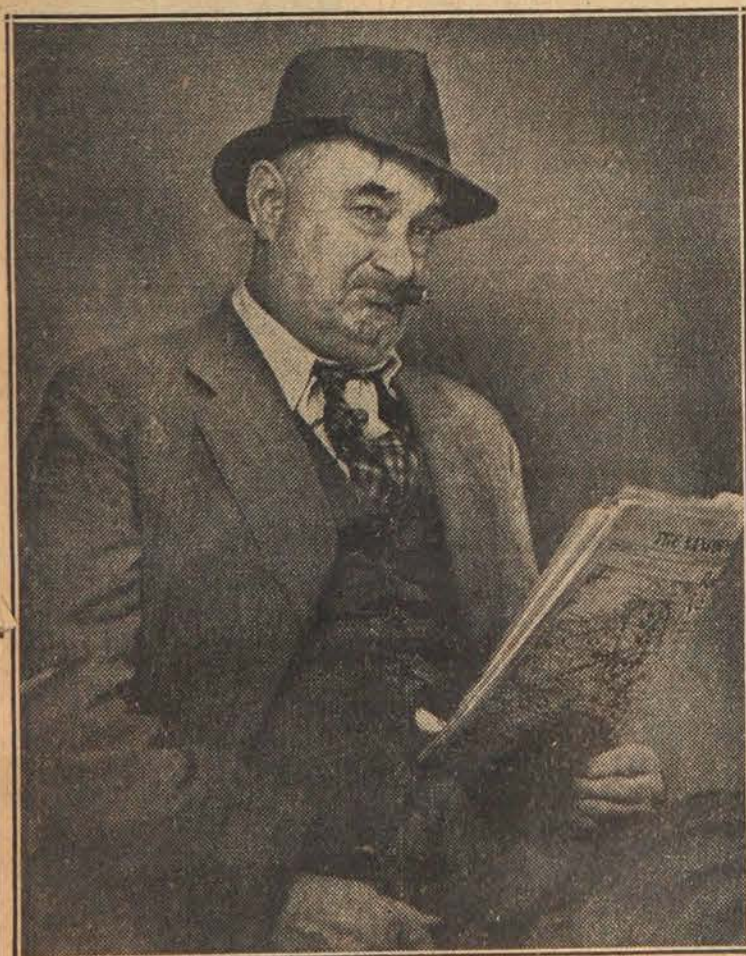
is reproduced on this page. In the group by Mildred Hatry, New York, "Can Spring Be Far Behind?"—park benches under snow with three sparrows is a weather condition well known to Montrealers. Characteristic houses, fences and fields are the elements of "Rural Quebec" by J. G. Heitshu, Quebec, and John R. Hogan, Philadelphia, going to the sea for inspiration, has a good atmospheric study of a man on a ship blowing a horn in foggy weather. Winston Hussey, Oklahoma, in "By Any Other Name" features a water-spotted rose which is a trifle gigantic in size. Harry A. Langer, Chicago, is versatile with a still life "Basket of Apples" and "Footprints," a winter scene. Vernon G. Leach, Chicago, has a note of humor in "Winnie the Welder," a girl applying lipstick and using her mask as a mirror, and in "Sign of the Cross" shows a comely nun. Dorothy A. Lineer, San Francisco, has three capital studies of dogs, and William H. McCrum, Kansas City, is effective with "A Narrow Street." John A. Minshiel, Whitinsville, Mass., effectively employs a gull on a wharf in "Fog," and good use of a patch of shadow is evident in "Skier" by Nicholas Morant, Westmount. Three good portraits are entered by A. G. Nakash, F.R.P.S., the subjects being Dr. Chipman, Abbe Maheux and Dr. Cyril James. Graceful and discreetly managed nudes are the entries of P. H. Oelman, Cincinnati, and Dorothy Pratte, St. Louis, Mo., has a river and bridge scene entitled "The Packet Travels Again." A fine sky above distant hills and water with a figure on a wharf in the foreground are the pictorial elements of "Fine Tomorrow" by C. Selby Rickards, Westmount. "Dune Trail," with sand the centre of interest, and "Wind Blown," in which a slat fence, shadows and mounds of snow are effectively employed, are good subjects by Michael J. Roll, Dearborn, Mich., and "River Routine," showing a tug pulling two scows is by O. E. Roming, Pittsburgh. Dr. Frederick J. Tees, Montreal, has a trio of varied subjects—two boys and two girls gathered about a stationary wash tub in "Puppy's First Bath"; "The Gentle Craft," a man fishing from a wharf in rippling water that stretches to



**VERMONT COURTYARD**, by Newell Green, A.R.P.S., A.P.S.A., of Hartford, Conn., is a print of good arrangement and lighting being shown in the Montreal International Salon of Photography.

distant hills, and "One Way," a country road during a thaw, which is fine in subtle values. C. Sutcliffe, Verdun, has caught a genuine look of perplexity on the face of the white-haired man, called "The Puzzled Toolmaker," and "Peonies Progress," showing the blooms from buds to full flower, is a good subject by Alfred Watson, Franklin, Pa.

Prints from the jury by invitation include a group by John W. Doscher, F.P.S.A., Saddle River, N.J.,—a portrait of C. La Rue Wheelock; "Montauk Shore," with curving bay, headland and a light-house; "The Light Beyond," a bit of a building, tombstones almost snowcovered and a small church in silhouette on a hill, and "Toryland" which features a sunlit house. By Yousuf Karsh, F.R.P.S., are portraits of Mrs. Franklin D. Roosevelt, John L. Lewis, George Bernard Shaw and David Low, while the offerings of Louis G. Rachiele, A.R.P.S., include "Uml Uml Punkin Pie," two boys looking through kitchen window, "La Gaspesienne," a woman at a spinning wheel; "The Guiding Shadow," a man looking at a sundial on the face of a building, and "Autumn Tapestry," which shows trees reflected in a stream and an old boat into which leaves have drifted.



**THE TOWN CRITIC**, by Hugh W. Frith, F.R.P.S., of Vancouver, is an effective character study exhibited in the Montreal International Salon of Photography.

ures reported to be valued at \$10,000,000, which the Germans looted from museums in Florence, Rome and other cities, was recovered by a U.S. army investigator in a village near Vicenza. The collection included sculpture works of Donatello, silver pieces, and an ancient coin collection.



## Sobriété de moyens

Les photographes du salon laissent le cliché s'exprimer sans retouches.

Le quatrième salon international de photographie, sous les auspices du Montreal Camera Club et de l'Art Association, reste ouvert au public jusqu'au 27 de ce mois, au 1379 ouest de la rue Sherbrooke. Cette année il comprend des envois de l'Argentine et du Mexique, qui se distinguent des autres par les sujets, mais non par la technique. Le jury se composait de MM. Philip-J. Croft, John-W. Doscher, et L.-G. Rachiele, ce dernier de Montréal. A 8 h. 30 du soir vendredi prochain, le vice-président du comité du salon, M. Paul Gerin-Lajoie, donnera une causerie sur l'art photographique.

Quelques photographes comme M. Marcelino-C. Aralza ou Mlle Jean-J. Shaffer montrent ce qu'on peut faire de quelques autres, ou d'un câble roulé sur un pont. D'autres tirent d'admirables tableaux décoratifs du sable ou de la mer, saisis lorsque le vent a pissé leur visage; ainsi MM. Shreve Ballard devant les dunes de Death-Valley (Californie), Floyd-B. Evans, Jack Wright.

Ce dernier évoque la solitude à propos d'un phare dressé sur une pointe rocheuse; on pourra rapprocher sa photo d'une autre qu'a tirée M. John-W. Doscher d'un sujet semblable. Citons parmi les portraits exposés le "Musicien" de M. Juan Erreca, celui du caricaturiste David Low par M. Yousuf Karsh.

### Pas de préparations spéciales

Les contours de quelques maisons anglaises s'estompent comme dans certaines lithographies; les photographes se demanderont si c'est à cause d'une légère brume, ou par l'emploi d'un procédé. Il faut dire que cette année les exposants ont renoncé aux procédés spéciaux, aux retouches; presque toutes les photographies en paraissent exemptes.

### Nombreuses scènes familiales

Comme toujours, les tableaux de genre sont nombreux; notons par exemple les sujets choisis par le président du comité du salon, M. Raymond Caron, et l'un des membres du jury, M. Rachiele.

Le Camera Club met à la disposition du visiteur un bulletin où celui-ci peut indiquer les 3 photographies qu'il préfère. Le comité du salon pourra ainsi savoir si les amateurs montréalais recherchent les photos à cause du sujet ou de l'éclairage, du nombre des détails, ou de la belle ordonnance d'ensemble.

## Le monde du théâtre varié comme la vie

Le Montreal Repertory Theatre et la Community Players' Library ont réuni leurs documents à ceux d'autres troupes de la ville pour former une rétrospective de la saison dramatique. L'exposition dure jusqu'au 20 du mois, à la salle de conférences de l'Art Association, 1379 ouest, rue Sherbrooke. Elle donne une idée de la diversité des spectacles qui s'offrent à l'amateur montréalais; toutes les esthétiques y sont représentées. Le spectateur pourra rapprocher ses souvenirs des maquettes de décors et de costumes, mesurer tout le travail que nécessite la réalisation des projets du metteur en scène. M. Louis Mulligan, du M.R.T., et le R. P. Legault, des Compagnons de Saint-Laurent, présentent le catalogue de l'exposition.

Le visiteur se promène du cabaret recréé par M. Pelletier pour la "Fanny" de l'Equipe, au décor si riche de fantaisie qu'a inspiré notre histoire à M. LaPalme pour Fridolin, des intérieurs bourgeois où se déroulait "Candle Light" au M.R.T. aux costumes d'un moyen âge idéalisé dans lesquels les acteurs de l'université McGill jouaient "Everyman". L'Egypte que M. Hans Berends a reconstituée pour "la Flûte enchantée" de l'Opera Guild reparait à côté du royaume de Lerne où les Compagnons de Saint-Laurent, habillés par M. Fournier de Belleval en compagnons de guerre et de ripaille de Picrocholo.

On remarquera l'abondance d'effets qu'a su tirer M. Alfred Pelland de formes géométriques pour les costumes et les décors de "Madeleine et Pierre". D'autres admireront la sobriété des décors dessinés pour l'"Oedipe-Roi" des Compagnons par M. André Jasmin.

M. Gordon Webber aussi, dans ses décors, cherche à suggérer une atmosphère plutôt que de recopier la réalité. Mais les amateurs qui préfèrent un salon comme ceux de la vie quotidienne en retrouveront, par exemple celui qu'a exécuté M. Marcel Sallette d'après Mme Paul Rème pour une des dernières pièces de l'"Arcade".

L'énumération est incomplète; M. Louis Mulligan, metteur en scène depuis plus de 15 ans, a demandé à toutes les troupes de contribuer à l'exposition. Celle-ci rappellera aux uns de beaux souvenirs, apprendra à d'autres que le théâtre à Montréal est redevenu vivant et divers.

François Gagnon

## Monuments de Londres

Des photographies indiquent les ravages des raids dans la cité.

Depuis la fin des raids aériens en Europe, divers groupes, officiels et autres, ont fait le relevé des monuments ruinés. Ceux qui veulent se représenter les dégâts commis par les Allemands font voir, au musée de l'Art Association de Montréal, les photographies recueillies à Londres par quelques associations britanniques. Les documents montrent les édifices avant et après les bombardements. Les légendes explicatives notent que ce ne sont pas toujours les plus récents qui ont le mieux résisté, parce que les bâtisseurs, en se rapprochant de notre époque, se contentent des apparences de la solidité.

L'exposition comprend des documents sur quelques églises médiévales, les églises de style baroque de sir Christopher Wren, construites après le grand incendie de 1666, et dont le souvenir se lie pour les Anglais à celui des personnages célèbres qui les ont fréquentées.

### Les grandes maisons du 18<sup>e</sup> siècle

On remarque quelques exemples de maisons particulières de style néoclassique, de la fin du 18<sup>e</sup> siècle et du début du 19<sup>e</sup>; ils impressionnent par leur régularité, sauf que de nombreuses cheminées brisent la ligne des toits. Peut-être, en restaurant certains édifices, dégagera-t-on les abords.

## Peintre au milieu de grandes usines

M. John-S. Walsh expose jusqu'à la fin du mois, au musée de l'Art Association de Montréal, 1379 ouest, rue Sherbrooke, des aquarelles et des fusains, quelques peintures à l'huile. Quelques oeuvres représentent des scènes industrielles, des forges par exemple; d'autres, des rues voisines, vues de nuit. M. Walsh multiplie souvent les détails; son coloris, quelquefois sombre, ne fait pas ressortir ces derniers. Il est vrai que les usines et leurs abords sont souvent enfumés; M. Walsh aura voulu rendre la lumière grise dans laquelle ils baignent. Il éclaircit l'atmosphère lorsqu'il rappelle la campagne d'hiver. Dans ses dessins, il aime à masser des arbres touffus. Il préfère les maisons modestes, dont la brique a des tons tantôt crus, tantôt passés.

## Exposition de théâtre qui s'ouvrira samedi

Pour la première fois à Montréal, une exposition préparée par la Community Players Theatre Library, une affiliée de M.R.T., de costumes, décors, masques, modèles et photographies aura lieu à la salle de conférences de l'Association Artistique de Montréal, rue Sherbrooke ouest, du 12 au 20 mai, avec le concours des artistes suivants: Ted Baker, Jean de Belval, Hans Berends, Laure Cabana, Jean Choquet, Charles Daudelin, André Jasmin, La Palme, Quentin Lawrence, Blanche Lemco, Alfred Pelland, Jacques Pelletier, Paul Reine, Joy Thomson, Gordon Webber et Herbert Whittaker. Ces artistes feront voir le travail accompli au cours de cette saison par le Montreal Repertory Theatre, les Compagnons de Saint-Laurent, le Y.M.-Y.W.H.A., Little Theatre, la Shakespeare Society, la Revue de Fridolin, l'Opera Guild, l'English Department de l'Université McGill, l'Equipe, le Canadian Art Theatre, l'Arcade, le collège Loyola, les McGill Players Club et autres.

Le Dr G.-R. Lomer profitera de l'occasion pour montrer au public, à la bibliothèque Redpath, sa collection sur Shakespeare.

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### La photographie d'art



Me PAUL GERIN-LAJOIE, vice-président du comité du Salon international de photographie, donnera à 8 h. 30 vendredi soir une conférence sur "La photographie parmi les arts", à l'Art Association, 1379 ouest rue Sherbrooke. Me Gerin-Lajoie, membre de la Photographie Society of America, est secrétaire du Montreal Camera Club.

## CONVOCATION

Art Association: Conférence de M. Paul Gerin-Lajoie sur l'art photographique, sous la présidence de M. Bernard Leger, à 8 h. 30 vendredi, 1379 ouest, rue Sherbrooke.

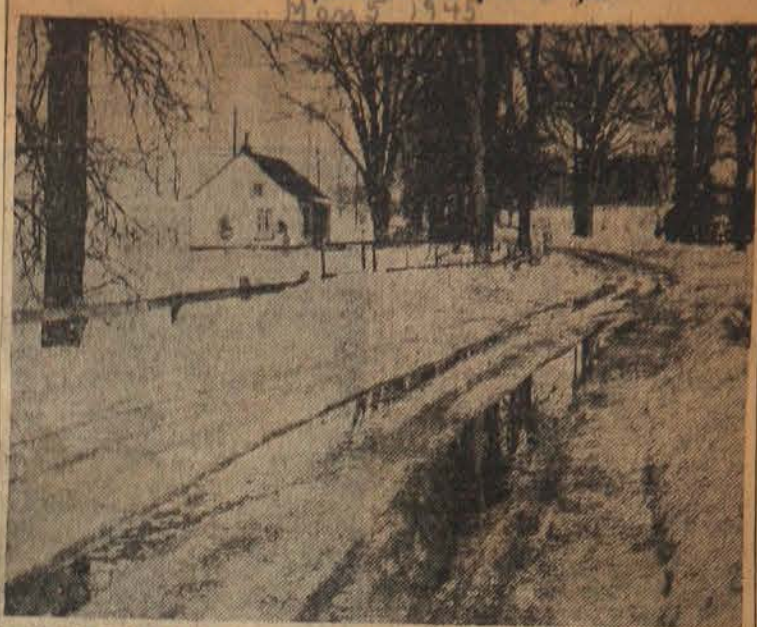
## Two Art Exhibits End At Local Association

Gazette June 30/45  
Galleries Will Be Closed on Dominion Day and Also On Sundays

The exhibition of blitzed London buildings, here by courtesy of the National Gallery of Canada, and paintings, watercolors and drawings by John S. Walsh, which have been occupying two upper galleries of the Art Association of Montreal, will end this afternoon. The Association galleries will be closed on Sunday, following this custom during July and August, and will also be closed on Monday when Dominion Day will be observed.

Interest has been shown in the selection of old bequest paintings, mainly of British and Continental scenes, which are on view in the Lecture Hall. The taste for paintings of mountains and water was strong in several of these old-time picture-lovers and, while in the main there is an excessive amount of detail, it is clear that they drew from these canvases calm and contentment rather than "stimulation." Rugged Welsh scenery is shown and also like impressive mountains in Europe, while there is a good sense of animation and nice lighting in the painting of a beer garden with figures at tables beneath trees. There is movement, too, in the work depicting figures merry-making outside an old English inn, while the tranquillity of the English countryside—with sheep, farmers plowing, distant church and some noble trees, is evident in the work called "A Surrey Woodland." Of generous scale is "Cattle Returning from Pasture," with a girl in a red bodice in close attendance, while among the figure pictures are "The Fisher Girl" and "The Peeler Girl."

## Avant la poussée du printemps



Le Dr F.-J. TEES de Montréal expose ce paysage de fin d'hiver, au quatrième salon international de photographie, tenu sous les auspices de l'Art Association et du Montreal Camera Club. Tous ceux qui parcourent nos routes reconnaîtront celle-ci, au tournant de laquelle les grands arbres cachent souvent des surprises, en été. Les visiteurs du salon, au 1379 ouest de la rue Sherbrooke, verront beaucoup d'autres objets familiers, quelques-uns sous un aspect nouveau.

## Photographs of Birds At Art Association

Gazette July 7:1945  
Interesting Collection of Varied Prints by H. Mousley Being Opened Today

Bird photographs by H. Mousley, which occupy one of the upper galleries of the Art Association of Montreal, make a thoroughly interesting exhibition. The prints are likely to make more than ordinary appeal due to the fact that the feathered subjects are generally of varieties that the watchful may encounter in the Laurentians and in localities less distant.

The gathering of the group suggests a vast amount of patience, the detail is amazingly clear and the formation of the nests and the incidental litter, fallen leaves, etc., make attractive pictures.

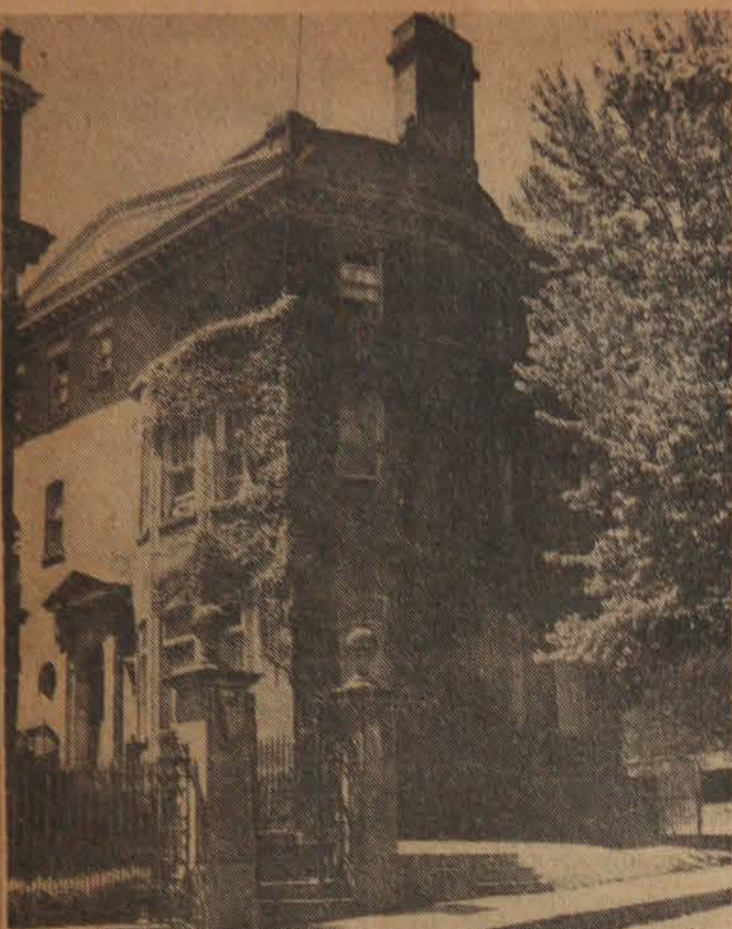
The nest and eggs of the Killdeer make an unusual print since the hen seized on the half of a disintegrated squash as a home for her young. The hatched youngsters are also shown, but so perfectly camouflaged against the ground that the spectator's eye is given a bit of exercise. Nests and eggs of the Florida Gallinule, the Sora Rail and the Virginia Rail are also shown, but, possibly, a bit more to the taste of local lovers of wild places are the nest and eggs of the Canadian Ruffed Grouse and the young of this species.

There is a rather formal portrait of a young Duck Hawk—which first saw the light of day on the roof of the Sun Life Building in Montreal, while other members of the hawk family shown are the Sharp-Skinned Hawk, Marsh Hawk and the young of Cooper's Hawk. The nest and eggs and hatched Black Ducks have their place and the Least Bittern is not overlooked. "Eggs of the Green Heron" was a find at Ste. Rose, while the young Mourning Dove was a find at Ste. Dorothée.

Other birds depicted include young Song Sparrow, White-Throated Sparrow, in the nest of which a Cow Bird has deposited an egg. Eastern Goldfinch is shown feeding its young and the camera has been successfully trained on the Indigo Bunting, Rosebreasted Grosbeak, Meadow Lark, Redwing Blackbirds, Bronzed Grackles, Black and White Warbler, Northern Water Thrush, Yellow Warbler, Ovenbird, Eastern Robin, Cedar Waxwings, Short-billed Marsh Wren, Nuthatch, Crested Flycatcher, young Belted Kingfishers, young Long-eared Owls, Woodcock, Spotted Sandpiper and Black-billed Cuckoos.

It is an exhibition of distinct educational value and the marginal notes, which generally include the date and place of the "find", add much to the interest.





The fine Thomas Arnold residence above, on Ontario avenue, is going to be a community art centre for the children of Montreal. The 20-room house has been donated to the Art Association of Montreal, by a number of generous friends of the latter, to help the association extend its activities in the field of educational art and craft work.

## Thomas Arnold Home Given For Use as Children's Centre

### Art Association to Convert Gift Into Valuable Addition to Gallery

A CHILDREN'S community art centre is being planned by the Art Association of Montreal, it was disclosed at the association's headquarters on Sherbrooke street west with the announcement today that the Thomas Arnold home, at 3430 Ontario avenue, had been acquired for this purpose.

The beautiful residence, containing some 20 rooms, will make possible an extension of educational art and craft work which has grown by leaps and bounds in recent years. Eight years ago there were less than 50 pupils. Now there are more than 700 annually.

#### Will Relieve Congestion

The space in the Art Gallery now occupied by children's activities will become available for exhibition of part of the extensive art collections now in storage. Congestion in the Art Gallery has become more noticeable in recent years due to the greatly increased use of the building.

The acquisition of the Arnold home, known to many Montrealers by a former proprietor, the late James Pangman, was made possible by a few generous friends of the Art Association who realized the need for expansion and who agreed to purchase the home for the association. The home is almost adjoining to the Art Gallery.

#### Property Is Spacious One

The house is built on a lot 50 by 150 feet, and will provide for open-air as well as inside activities. It is planned to use the basement, which contains a large billiard room and a spacious kitchen, as well as other facilities, for children's modelling activities, sculpture, pottery making and allied activities.

The ground floor is featured by a large drawing room to which will be added the library space, dining room, conservatory and hall space, and will be used for the large group activities in drawing, painting and craft work.

The second floor, now containing bedrooms, will provide facilities for more intimate classwork and special opportunities for more gifted children. The third floor will provide storage and utility space.

#### Practical Teaching Planned

The purpose of the association's educational program, it was explained, was not to make artists of children but to teach them the values of colors and the use of their hands and eyes in art and craft work. Those who show special aptitudes may be selected for more intimate contacts with teachers in the studios of the Art Association.

The studios for adult pupils will continue in use at the top of the Art Association building and the usual programs of gallery talks, lectures, etc., will be conducted as heretofore in the old building.

The new building will be occupied in the spring of 1946 and a very much improved educational program will by that time be arranged.

## BY CANADIAN PAINTERS

New York Times—May 27, 1945

CONTEMPORARY Canadian paintings have been placed on view at the Grand Central (Terminal) Galleries, where they will remain through June 8. They are advantageously hung on the walls of the large Sargent Room.

We have not been told whether these represent the work of a particular group, but on the basis of evidence submitted by the show itself we can be sure that most of the artists have in common a conservative, academic approach. The paintings are quiet, in the main rather low in key.

Some of the styles are more strongly individual than those that constitute the majority. Attention may be called, for instance, to Eric Goldberg's charming "Arlequin"; to the "March Day" by Lorne H. Bouchard, A. R. C. A., and to Marian Scott's "Cell and Crystal," a reticently phrased abstraction. Rosanna S. MacLeay invests "Will I Get There?" with considerable atmosphere. And amid so much painting that is mildly expressionist, Frederick B. Taylor's cold, clear, precise "Weld-

ing Kiln Sections" stands out sharply.

Two canvases—"Old Time Sugar-aring Party," by Adam Sheriff Scott and Adrien Hebert's "L'Hiver"—suggest affiliation with nineteenth-century genre, though the treatment belongs more to our own era.

In all of this work, which recently was exhibited by the Art Association in Montreal, one looks in vain for a trace of the acute simplification and patterning stylization sponsored by members of a group called "The Seven"; a brush method that a few years ago seemed to us here so peculiarly characteristic of modern Canadian work.

E. A. J.

## Art Exhibition Program Given

Star—Sept. 1, 1945

Opening of Season Is

Set for September 7

The Art Association of Montreal has announced its program of exhibitions scheduled to take place from September 7 to December 1. Commencing next Friday, the works of Emily Sartain of Vancouver and Gertrude Hermes (Mrs. G. H. Stanton) of England will be on display.

Miss Sartain does watercolors of flowers in a style reputed to be very realistic. She has had 20 or more exhibitions to her credit and at the time of the royal visit Queen Elizabeth was presented with one of her paintings. The Gertrude Hermes works will consist of an exhibition of her wood engravings. Her portrait sculpture and decorative carving has been commissioned and carried out for many well known English art collectors.

From September 21 until October 5 an exhibition of pen and ink sketches and oils by Jo. Michotte, a Belgian National, who has been in Canada for the past few years, will be held. From September 28 until October 12 paintings, drawings and advertising designs will be displayed by Allan Harrison, well-known commercial artist of this city, and an instructor in commercial art at the School of Art and Design.

The McGill Architectural Department will have an exhibition from October 15 to 23 consisting of work from the staff and pupils of this department which is under the direction of Prof. John Bland. At the same time the Montreal Amateur Photographers Club will hold its third all Canadian Salon of Photography at the Gallery.

The Royal Canadian Academy will hold its bi-annual exhibition in November. The tentative date is November 8.

The valuable collection of mezzotints which has been on display at the gallery for some time and which were presented to the Art Association by the late J. W. Cook, K.C., and Mrs. Cook, are now to be taken off view, Dr. Charles F. Martin, president of the Association, said today.

## Gazette Jul:14/45 Art Gallery Exhibit Presents Three Media

Small Oils, Watercolors and  
Color Prints Make an In-  
teresting Offering

Small oils, watercolors and color prints, which have not been shown for some time, occupy one of the upper galleries of the Art Association of Montreal. By J. W. Morrice, R.C.A., is a good group which reveals this Canadian painter's skill when noting impressions in oil on small scale and also his ability as a watercolor painter, in this medium being a few early works which lack the individuality of his more mature manner. One of "The Don Flats," Toronto, with cattle, trees and a ridge is limited in its tonal range, while more color is evident in a quay-side scene done at St. Malo, which spot was later to supply him with some of his most powerful performances, and in his later vein is a broadly brushed hillside town. There are two by Varley—a sketch of hills and rocks, and also a stream in flood with distant mountains under a cloudy sky. There is a tree by Muhlstock and the lower St. Lawrence village by J. Humphries, which was acquired from the Spring Exhibition; while of an earlier age are characteristic works by L. R. O'Brien, Allan Edson and John Fraser. There is a scene on Victoria street by Campbell Tinning, the oven under snow by Leslie Coppold, acquired from the Spring Exhibition; while by H. Leslie Smith is the Basilica, in tones of blue, as seen from the end of Belmont street in winter. There is an early marine by F. M. McGilivray, and by W. J. Phillips, R.C.A., is a Rocky Mountain scene of a lake near a glacier and a mountain. A view of the city, introducing the Jacques Cartier bridge, represents Thurstan Topham, A.R.C.A., "The Market Place, Venice," is from the brush of Hugh G. Jones, R.C.A., and a bit of the Devil River is by Goodridge Roberts. There are three works in pastel by Charles de Belle, A.R.C.A. The color prints comprise a good selection by Walter J. Phillips, including the now rare print entitled "Flying Island," examples by B. Daingerfield and Andre Bieler, A.R.C.A., and a monotype of a Quebec winter scene by Clarence Gagnon, R.C.A.

## Flower Drawings

### Make Gay Show

Star Sept. 12, 1945

A small collection of watercolor drawings of flowers by Emily Sartain gives plenty of bright colour to one of the upper galleries at the Art Association of Montreal. These are all very true and accurate portraits of garden flowers and, though some of them are so simply treated as to be rather botanical drawings than pictures, others, especially those of groups of flowers, make very decorative subjects. Some notable ones are those of peonies and of a combination of daffodils with pussy willows, and the drawings of tulips and magnolias, perhaps a little larger than nature, are exceedingly effective.

At the other end of the same gallery some wood engravings by Gertrude Hermes are being shown. These have good qualities of drawing and engraving, though the meaning of some of them is rather obscure, and several are abstractions. There is a pleasant set of little decorations for Isaac Walton's "Complete Angler" and the slightly formalized designs of a group of men swimming in the sea, of some cows in a stable and of birds in flight are interesting.

Hermes, Ger

July 6, 1945 La Presse

## Les oiseaux étudiés par la photographie

C'est une observation banale que l'étude des oiseaux dans leur habitat naturel exige beaucoup de patience et d'habileté; de là l'intérêt que présente l'exposition des photographies de M. H. Mousley, au musée de l'Art Association de Montréal. M. Mousley a réussi à photographier des moineaux, des hiboux, des éperviers, des canards et d'autres oiseaux aquatiques, à Montréal, à Sainte-Dorothée et ailleurs. Chaque pièce est accompagnée d'une légende assez détaillée; l'exposition peut donc servir à renseigner les naturalistes, d'autant plus que M. Mousley renvoie aux articles parus dans les revues spéciales, et que tous les documents relatifs aux oiseaux de même famille sont groupés ensemble. L'exposition dure jusqu'à la fin du mois, de même que celle des peintures et aquarelles de M. John-S. Walsh, qui est prolongée.

## L'activité d'un musée

La Galerie nationale intéresse un public toujours plus nombreux.

Le rapport annuel de la Galerie nationale du Canada pour l'année financière 1943-1944 vient de paraître. Le conseil d'administration note que les musées servent maintenant toute la population, et seront d'autant plus utiles que croîtront les loisirs et la spécialisation des citoyens. Le goût des arts se répand aussi. Le conseil d'administration croit aussi que les arts peuvent aider à l'entente des classes, et au progrès industriel et commercial.

La Galerie nationale a augmenté de 40 p. cent les prêts d'oeuvres d'art aux autres musées du pays; la vente des reproductions a doublé. Elle a collaboré avec l'Office national du film, et à la fondation de la revue "Canadian Art", qui paraît 5 fois par an. Enfin la Galerie nationale a multiplié ses concerts du dimanche après-midi.

Le rapport énumère les expositions d'oeuvres prêtées à la Galerie ou par elle. La plus importante des acquisitions de l'année est un paysage de Nicolas Poussin, don du président du conseil, M. Southam. La Galerie a aussi acheté ou reçu des oeuvres d'artistes canadiens contemporains, dont plusieurs figuraient à la rétrospective de la peinture canadienne, le printemps dernier, à l'Art Association de Montréal.

## Birds and Nests Star July 11, 1945 In Photography

A very seasonable exhibition has just been opened in one of the galleries of the Montreal Art Association. This is a collection of photographs, made by Mr. H. Mousley of Montreal, of Canadian birds, their nests, their eggs and their young. They are the result of many years of work, and evidently of very much patience and careful bird-watching.

Birds of many kinds have been observed and photographed by Mr. Mousley, in many parts of Canada and in a great variety of surroundings. There are in this exhibition nests of the Canadian Ruby Throated Humming Bird, and nests of bitterns and owls, some are of extremely rare birds, and there are several of which the nesting has never before been photographed. The photography is all excellent; even the markings of eggs can be distinguished, and they show up well in several pictures in which the eggs of cowbirds appear among the eggs of the owner of the nest.

These photographs give good ideas of the places which different kinds of birds choose for their nesting, and some, taken in series, show the parent birds turning their eggs, cleaning out the nests and feeding their young. There are some delightful views of nests full of open mouths of young birds. One interesting photograph, not of a nest, is of a young hawk, a member of the colony which lives and breeds on the Sun Life Building.

Gazette—Sept. 15/45

## R.C.A. Show in November

Opening of the 66th annual exhibition of the Royal Canadian Academy of Arts will take place in the galleries of the Art Association of Montreal on November 2. All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Association of Montreal, 1379 Sherbrooke street west, Montreal, not later than Saturday, October 13. The entry forms only must be returned to E. Dyonnet, R.C.A., secretary of the Royal Canadian Academy of Arts, 1207 Bleury street, Montreal, 2, not later than Saturday, October 13.

STAR, SATURDAY, SEPTEMBER 23, 1945

SPECIAL TUITION

ART ASSOCIATION OF MONTREAL  
MUSEUM OF FINE ARTS

## SCHOOL OF AND DESIGN

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in Drawing - Painting -  
Modelling - Commercial  
Art - Design - History of  
Art, etc.

# ART

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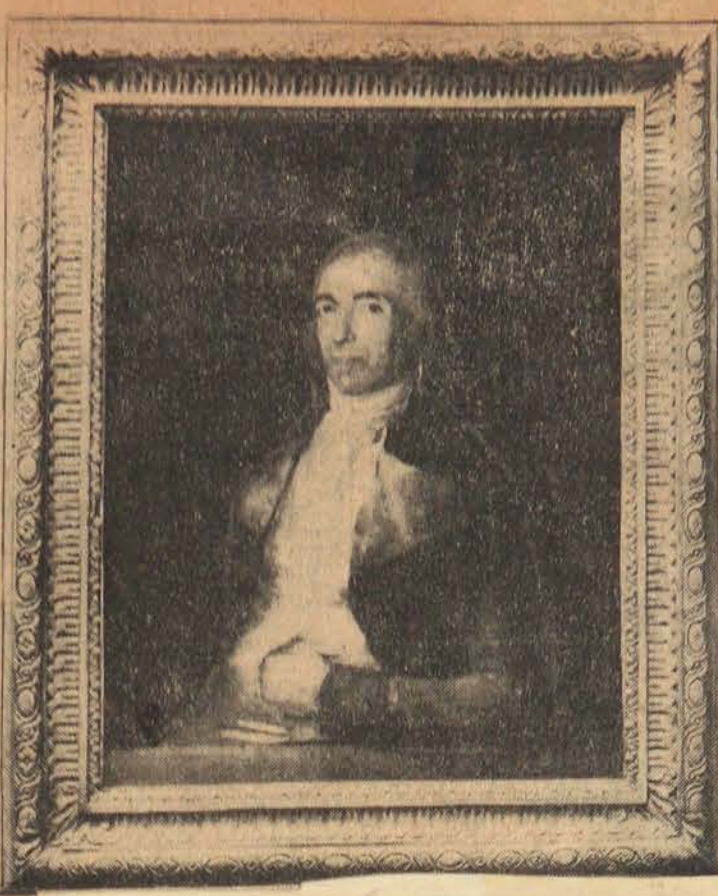
Star Oct. 5, 1945

The formal opening of the 66th annual exhibition of the Royal Canadian Academy of Arts for members of the Association and exhibitors will be held at the Art Association of Montreal on Friday night, November 2.

The exhibition will open to the public the following day.



## Goya Masterpieces Bequeathed Art Association



These two masterpieces of Francisco Goya (1746-1828) are recent acquisitions of the Art Association of Montreal. The famous portraits of the MARQUES and the MARQUESA DEL CASTROLUENTE were bequeathed to the Art Gallery under the will of the late Miss Adaline Van Horne.

## 2 Famous Portraits Acquired From Van Horne Collection

Paintings Left Art Gallery by Bequest Of Late Miss Adaline Van Horne

TWO masterful portraits by Francisco Goya have recently been acquired by the Art Association of Montreal by a bequest in the will of the late Miss Adaline Van Horne, bringing the number to four of Goya's works now in the permanent collection of the Art Gallery.

Considered one of Goya's most successful productions, the portrait of the Marques del Castroluente originally comes from the collection of the Montepines family of Valencia, Spain. Portrayed half-length, life size, and turned to the left, the Marques sits before a dark brown background, his features carefully modelled in warm half-tone, the light falling from the left. He wears a blue coat with broad lapels, his hair is long and grey, his eyebrows thick, the eyes dark, and his teeth are just visible between the slightly parted lips. Painted around 1815 as the companion portrait to that of the Marquesa de Castroluente the picture measures 36 inches by 28 inches.

### Half-Length

The portrait of the Marquesa stands half-length, face and eyes turned towards the spectator. She wears a light blue silk coat with round black spots against a brownish grey ground, lighter near the figure. Black fur trimmings fall across her shoulders and folded right arm, above which a gilded bag is just visible. In her hand is a folded black fan.

A brilliant light falls from the left on the freshly colored face and vermilion tinted lips of the Marquesa. Her brows are raised, the eyes dark blue, and the nose is slightly aquiline, with rather small mouth and chin. It is of identical dimensions to its companion portrait.

Sir William Van Horne came into possession of both these portraits in 1913, and immediately prior to his ownership they were in the possession of Stephen Bourgeois of Paris and New York.

## Belgian Artist Paints Canada

An exhibition, which is now open at the Art Association, is in the nature of a farewell showing by the Belgian painter, Jo. Michotte, before his departure after a long visit to Canada. In the course of this visit he has seen and painted Canadian scenes from Quebec to the Rocky Mountains, and the present exhibition contains many oil pictures of places in the Rockies and the Laurentians, seen with a new eye but capturing the atmosphere of the country.

The greater part and the most interesting part of the exhibition consists of paintings or wash drawings in India ink with a technique which Mr. Michotte has made his own. A few of these are of Canadian scenery. A very impressive one is of Quebec with its towers seen in silhouette against a stormy sky and there are several effects of light and shade in the Rocky Mountains. The majority of these ink paintings, in which Mr. Michotte occasionally enhances his effects by touches of colour, are of streets and buildings in cities of Belgium, Brussels, Bruges, Ghent, Malines and others. These are all exceedingly interesting and some of the night scenes and interiors are particularly successful. Streets at night, with faint lighting in the sky and bright lights coming from archways and windows make admirable pictures; and the varied and transparent shadows in some pictures of church interiors are admirable in effect and remarkable as examples of the possibilities of Mr. Michotte's technique.

This exhibition, which contains more than fifty works by Mr. Michotte, is to be open till the end of next week.

Gazette September 22nd. 1945



PICTURESQUE FLEMISH STREET SCENE, with its cobbled streets and slanting roofs, is one of a collection of 55 paintings and etchings including Canadian land and seascapes by the Belgian artist, Joseph Michotte, now being shown at the Art Gallery. This one, entitled, A Scene in Bruges, was, as of the Belgian Embassy.

## Refugee Belgian Artist, Michotte, Opens Showing at Art Gallery

Fifty-five paintings and "Indian Inks" by Joseph Michotte are being exhibited, under the patronage of the Belgian embassy, at the Art Gallery, starting today until October 5 inclusive. The collection consists of Canadian landscapes, seascapes and Flemish scenes drawn from memory since the artist's arrival in Canada.

This is the third Montreal exhibition of Mr. Michotte's work. The first, in 1941, was for the Belgian War Relief Fund.

Mr. Michotte will leave shortly afterwards for New York, where he will teach etching. He has been considered one of the most outstanding Belgian artists in that field and the Royal Belgian Museum contains a complete collection of his etchings.

Mr. Michotte is a graduate of the

Royal Academy of Arts in Brussels. He began his studies under his father, the late Frederick Michotte, who was professor of drawing and painting at the School of Arts in Brussels.

A veteran of both world wars, Mr. Michotte was discharged from the Belgian Army after escaping to England. After several successful exhibitions in England and Scotland, he came to Canada, via North Africa and the West Indies. His previous exhibitions contained paintings of Casablanca, Jamaican tropical landscapes, and seascapes made en route which were acclaimed by London and Canadian critics as masterful work.

Maurice Heyne, "conseiller de l'ambassade," will represent the Belgian ambassador at the opening Friday afternoon.

## Farewell Exhibit At Art Gallery

FIFTY-FIVE paintings and "Indian Inks" by Joseph Michotte will be exhibited under the patronage of the Belgian Embassy at the Art Gallery tomorrow until October 5th inclusive. The collection consists of Canadian landscapes and Flemish scenes drawn from memory since the artist's arrival in Canada.

This is the third Montreal exhibition of Mr. Michotte's work. The first, in 1941, was for the Belgian War Relief Fund.

Mr. Michotte will leave shortly afterwards for New York, where he will teach etching and avail himself of the facilities for such art in that city. He has long been recognized as one of the most outstanding Belgian artists in that field and the Royal Belgian Museum contains a complete collection of his etchings. Unfortunately there are practically no facilities for such work in Montreal.

Mr. Michotte is a graduate of the Royal Academy of Arts in Bruxelles. A veteran of both World Wars, Mr. Michotte was discharged from the Belgian Army after escaping to England. After several successful exhibitions in England and Scotland, he came to Canada via North Africa and the West Indies.

Mr. Maurice Heyne, "conseiller de l'ambassade," will represent the Belgian ambassador at the official opening this afternoon.





"Market Place, Cahors," by Richard Jack.



"Farm Point," by E. A. Burton.



Right: "Delphinium," by F. O. Call.

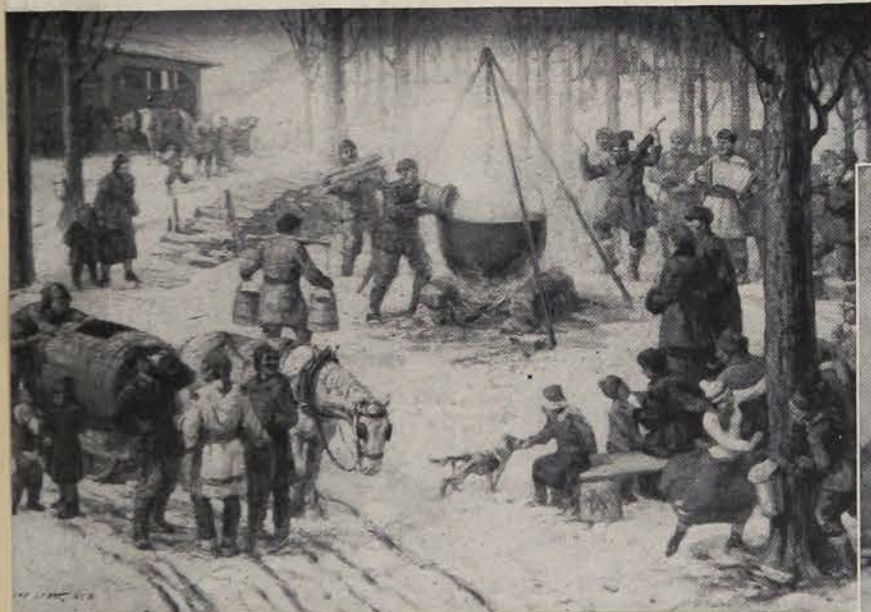
## Typical Subjects of Canadian Life

As in all rugged countries, the procession of the seasons is very much in the minds of Canadians. This is evident in the works that make up an exhibition at the Grand Central (Terminal) Galleries in New York City. Examples are shown on these pages. Mostly they are oils, the others are water colors. "Winter's End," followed by "Old Time Sugaring Party," reflects the festive spirit occasioned by anticipations of the coming of spring. The exhilaration experienced by both driver and the horses drawing a big load of hay as the race for home goes on in the presence of a great approaching storm; a market scene; the activity at a prominent car stop; stretches of that life-giving artery, the St. Lawrence; bleak December; tug-boats in the icy river; skiing in the park; the snow-covered countryside — such are the simple but typical subjects chosen by the artists in this exhibition, which is presented in collaboration with the Art Association of Montreal.

243



"Will I Get There?" by Rosanna S. MacLeay.



"Old Time Sugaring Party," by Adam Sheriff Scott.



Right: "December," by Alice A. Innes.

Gazette - Oct. 27 - 1945

①

### Franklin Carmichael Dies in Automobile

Ontario College of Art Instructor Was Original Group of Seven Member

Toronto, October 26.—One of the original members of the Group of Seven, Franklin Carmichael, R.C.A., well-known Canadian artist, died suddenly at the age of 55.

He was found dead in his automobile shortly after he had left the Ontario College of Art, where he was an instructor, to drive to his home in nearby Lansing.

His landscape paintings and watercolors have been exhibited in many places in England, Scotland, South Africa, the United States and Canada. Mr. Carmichael also was considered an authority on typography.

Born in Orillia, Ont., he studied in Toronto and Antwerp. In 1926 he won a silver medal at the Sesqui-centennial Exposition, Philadelphia. For the last 13 years he had been a member of the staff of the Ontario College of Art and was head of the graphic and commercial art department. He was a member of the Canadian Society of Painters in Water Color, the Royal Canadian Academy and the Arts and Letters Club.

Sun. Nov. 7 - 1945

### Young Musicians At Art Gallery

②

In the first of a new season, the sixth, of Sarah Fischer concerts at the Art Association a slight change was made in the usual order of these concerts. There was at this one, given on Monday evening, no senior performer, and the program was given by a pianist, a singer and a violoncellist, who were all making first public appearances, which they did with much promise.

The pianist, Doris Kert, showed great ability and did sure and clever playing in Busoni's arrangement of Bach's Chaconne, a formidable piece of work for a young player. After this two pieces by Scarlatti and Chopin's Polonaise in F minor were comparatively easy and were well played.

Lorraine Masse, the singer of the evening, has a soprano voice of good quality but still rather young and light for some of her songs on the program. Though her voice was well used she was over-weighted by the arias from "Les Huguenots" and "Les Noces de Jeannette," and songs by Handel and Campa went better, if with less display.

Raymonde Martin, the violoncellist, was better fitted in the matter of music, and did sound and tuneful playing in a sonata by Handel and in shorter pieces by Corelli, Mendelssohn and Popper, all of which went well. Madeleine Martin was the accompanist for these solos and for the songs.



"A Village of the Lower St. Lawrence," by John Humphries.



"At the Close of an Autumn Day," by James L. Grabam.



"Lagauchetière Street, Montreal," by J. S. Walsh.



Above: "March Day," by Lorne H. Bouchard.

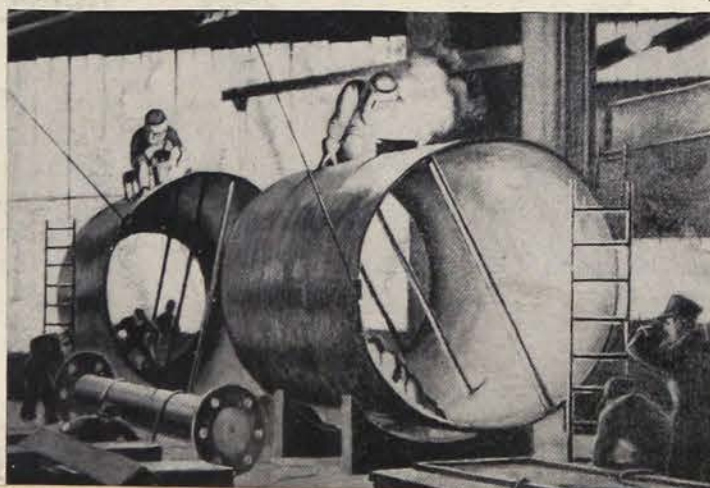


Above: "The Car Stop," by John Collins.

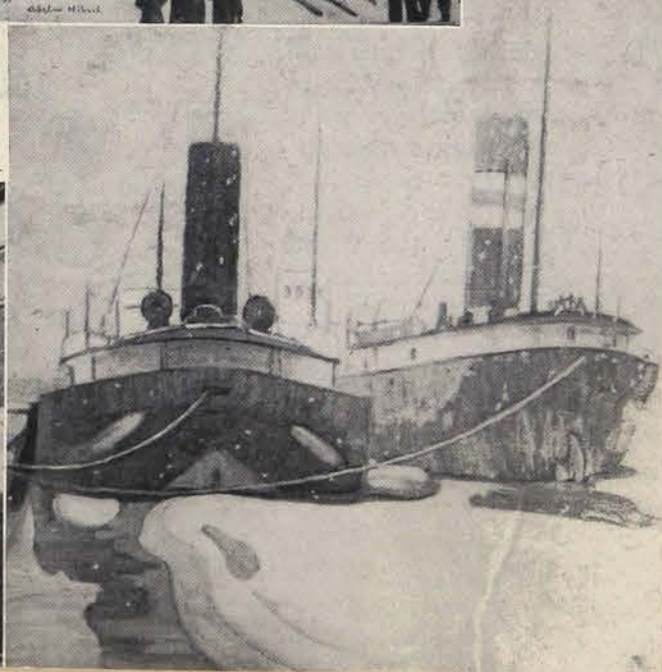


L.: "L'Hiver," by A. Hébert.

Below: "Ice-bound," by P. C. Sheppard.



Right: "Welding Kiln Sections," by Frederick B. Taylor.





Gazette Sept. 8, 1945



**HARVEST**, by Gertrude Hermes, is a good example of this English artist's skill as a wood engraver, this print being in the collection on exhibition at the Art Association of Montreal. This wartime resident of Montreal, since returned to England, is effective in this arrangement of wheat, oats, barley, hops and nuts against a background of varying values. Her technical skill is clear, a quality evident in a companion print, also in the show, called "Spring Bouquet" in which daffodils, primroses, snowdrops and pussy willows are the centre of interest.

### Engravings Are Shown By Gertrude Hermes

English Artist, Resident Here During War, Reveals Marked Technical Skill

Gertrude Hermes shows imagination and skill in the varied prints that comprise her exhibition of engravings at the Art Association of Montreal, the collection revealing many differing techniques and a marked sense of the decorative in design. Illustration and book decoration in engraving and line drawing have been an important part of her activities and the examples included comprise some of the engravings she did for *The Compleat Angler* and *The Story of My Heart*, published in the Penguin Books series in 1938. Embellishing Isaac Walton's immortal work are a title and end page, while eels, pike, a trout rising to a natural fly, net and rod are employed in effective pattern on small scale, having regard to the size of the pages they decorate, while a butterfly, frog, serpent and other items of natural history illustrate the latter work.

Working on a larger block the restrictions and considerations of book illustration are removed—the close-up inspection not being necessary. There is strong contrast in "Through the Windscreen," the lights of the auto illuminating the boles of trees edging a road, and in the print called "The Cowshed," with man milking one of the cows, where the light strikes the backs of the animals. A striking example is a larger horizontal print entitled "The Swimmers" in which the figures, respectively doing a "crawl," a sidestroke and a breaststroke, are shown in rippling water, their heads in black relief against foam. The effect of the limbs seen through the water is attained by a variety of techniques. Bold and black in line, too, is "Tobit and the Fish" with its distant mounded shore and trees. A good sense of motion is captured in "Birds on Wing," while her interest in birds is also evident in "Swallow's Nest" and in "The Serpent at the Nest," with the snake on a bough and the bird displaying marked agitation. "Snake and Tortoise" reveals good pattern, and "Bat and Spider" also gives decorative opportunities. Fish, bubbles, water plants and the odd newt are not overlooked, while imagination is not absent from "Jonah in the Whale" and in "Aaron's Rod." Flowers have their place—Christmas Rose held in delicate fingers; a snowdrop blooming above a dead oakleaf which it has pierced, while a heavy-headed sunflower, in the dark centre of which can be seen a man, woman and baby, carries the title of "A Creation." "Deadly Nightshade," in blossom and fruit, is also a good subject, while "Willows and Waterlilies" depicts a quiet English stream with waterfowl and other birds on the wing. There is plenty to look at in these prints, all of which come from a practised hand directed by an artist sympathetic to the medium.

Gertrude Hermes, who studied at the Leon Underwood School of Painting and Sculpture, London, 1921-1925, qualified for the finals of Prix de Rome (Engraving) in the latter year. She was selected as one of the seven engravers to re-

present Britain at the Venice International Exhibition in 1939, and her engravings have been purchased through the Contemporary Art Society for the British Museum, the Victoria and Albert Museum, the Edinburgh National Gallery, the Whitworth Gallery, Manchester, and by many private collectors. Her works have also been exhibited and sold at international exhibitions in London, Paris, New York, Warsaw, Leningrad and Berlin. She has executed portrait sculpture and decorative carving, and she designed the mosaic floor and carved centre stone of Fountain and all door furniture for the Shakespeare Memorial Theatre, Stratford-on-Avon. Until they were closed at the outbreak of war, she was teacher of wood engraving at St. Martin's School of Art, London County Council, while under the same body she was visiting teacher of Life Drawing class at Westminster School of Art.

### Emily Sartain Exhibits Paintings of Flowers

Flowers in watercolors are the offering of Emily Sartain, of Vancouver, on view at the Art Association of Montreal. Twenty odd works show careful attention to the anatomy of the blooms and fidelity of color. In treatment precise, the suggestion of a rather formal presentation of the subjects is probably due to her method—only occasionally are the blossoms arranged in vase or bowl and the absence of color in the background tends to impart severity to the flowers which are painted with understanding. Blues and purples are discreetly handled in delphiniums, while crimson, orange and yellow make a gay thing of the circular painting of tulips. "Dogwood of the Fall" introduces the blooms, foliage showing color and the rich red fruit. Orange, red and yellow nasturtiums in a green ginger jar are very effective, and the fragile petals of pink, white and crimson cosmos are well suggested. Stocks and sweet peas in a cut-glass vase make an attractive arrangement, and blue, white-centred, cineraria is a good subject. White, pink and scarlet peonies are convincingly treated, while another striking item is the tree peony with crimson bloom. Parrot tulips, red with fringed petals, also interest her, as do white, pink and red carnations. This touches on a few of the works that reveal honest sympathy for her chosen subjects.

Emily Sartain, of French ancestry and English birth, has been a resident of Vancouver for six years. Her work has been exhibited in her home town, in Calgary, Edmonton, Nelson, New Westminster, Victoria and Port Alberni. She hopes to make a collection of the wild flowers of British Columbia—reported to total more than 2,000 varieties. She showed her work at the British Society of Women Artists in 1932 and her first picture there was bought by Queen Mary. One of her paintings, too, was given to Queen Elizabeth during the visit of the King and Queen to Canada, while a painting of "Spring Dogwood" was presented to Princess Alice at a joint meeting of the I.O.D.E. and the Women's Canadian Club in 1943. Proceeds of recent shows have been given to Allied charities.

## ALPHONSE JONGERS, R.C.A., IS DEAD AT 72

Gazette Oct. 4/45  
Internationally Known Canadian Portrait Painter  
Came Here in 1895

Alphonse Jongers, R.C.A., died yesterday at the Ritz-Carlton Hotel after a month's illness, at the age of 72. One of Canada's leading portrait painters, he had resided in Montreal for nearly thirty years and was well known across Canada, the United States and Europe.



ALPHONSE JONGERS, R.C.A.

Born in Mezieres, France, he received his primary education in Paris and came to Canada in 1895. He opened a studio in Montreal in that year and followed his profession here until 1900, when he moved to New York. In 1924 he returned to Montreal and attained a number of honors and awards for his painting.

Works from his brush are in the Metropolitan Museum, New York, the National Gallery, Washington, the National Gallery of Canada, Ottawa, as well as in collections in Montreal and elsewhere.

He was elected A.R.C.A. in 1937 and R.C.A. in 1939.

A Bachelor of Literature of the University of Paris and a student of art at Ecole des Beaux Arts, Paris, until 1892, he went to Spain where he continued his studies. His work was shown at the Paris Salon, Societe des Artistes Francaises, and at many other exhibitions. In 1937 the French government bestowed the Legion of Honor upon him.

Among those whose portraits he painted were His Excellency Lord Bessborough when Governor-General of Canada; Rene Turck, formerly French Consul-General; Chief Justice R. A. E. Green-shields, Sir Andrew Macphail, Sir Charles Gordon, William Hope, Col. George Cantlie, Dr. F. J. Shepherd, J. E. Aldred, Dr. Lionel M. Lindsay, Mme. Paul Rodier and D. Forbes Angus.

In 1943 he claimed \$15,000 in a court action as the result of a motor accident in which he was seriously injured.

The funeral service will be held in the Jos. C. Wray & Bro. chapel, Mountain street, Thursday at 2 p.m.

Gazette Sept. 29, 1945

### Allan Harrison Shows Paintings, Drawings

Varied Subjects in Different Mediums at Art Association of Montreal

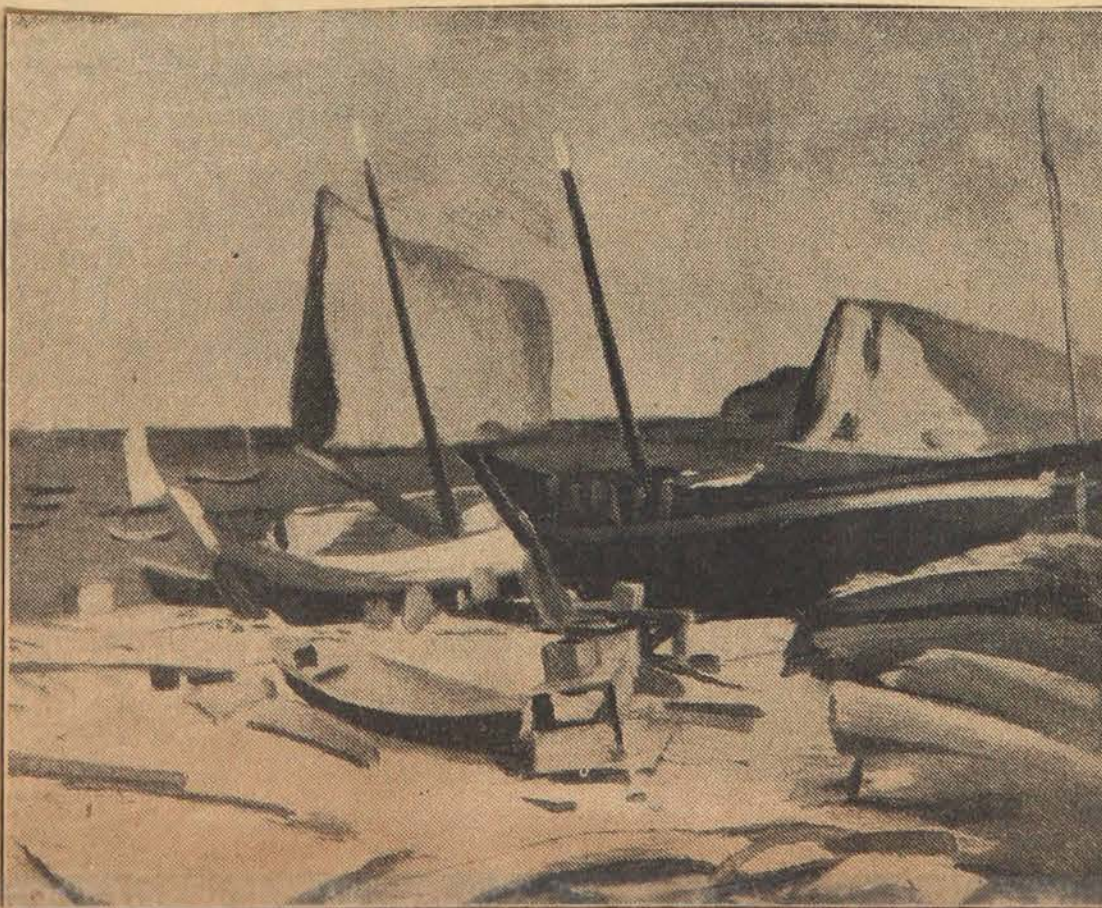
Variety marks the exhibition of paintings and drawings by Allan Harrison, of Montreal, now on view in one of the upper galleries of the Art Association of Montreal. Landscapes, shore scenes, figures, still life, buildings and a portrait all have a place and the media employed include oils, watercolor, charcoal, pencil and pen and ink. In the main the treatment is direct and broad as is revealed in the painting done at Gaspe reproduced on this page. Other works in oils include a nude in which grace has apparently not been aimed at; a portrait of a dark-haired girl in a red blouse which is considerably more attractive, while free in treatment is an aspect of McGill campus with lone figure in the foreground, a shadowed building in the background and the rounded contour of Mount Royal over all. A bottle, bowl, a clock and fruit make a good still life, while the dome of St. Joseph's Shrine, against an evening sky, makes an effective composition. Volume and weight are well suggested in a massive red-topped mountain above a field of long grass with daisies, a painting of considerable force.

Breadth, too, is manifested in his watercolors—a ruddy cliff-face with straggling pines and in another landscape where the sunlit trees are silhouetted against a summer sky. Another version of Perce, with boats on the shore, shows capable handling of the medium, a quality also present in a glimpse of blue water, a solid mountain and a foreground dotted with spruces. There are also examples of structures shadowed by trees, among them one of the shelter on Fletcher's Field near Fire Alarm headquarters.

In charcoal are two nudes and the head of a girl, while in pencil and in pen and ink girl's heads are the favored subject. In the latter medium also is a sketch of some tall buildings and a drawing, dated Arles 1938, shows a loaded cart outside buildings.

Also on view is a group of printed examples of his commercial work.

Allan Harrison, born in Montreal, studied at the Art Students' League, New York, and under John Lyman and Andre Bieler, in Montreal, at the Beaux-Arts and also in London and Paris. He conducts a class in design, typography and layout in the Art Association School.



**SUNNY DAY, PERCE, Que.**, by Allan Harrison, of Montreal, is a boldly handled interpretation of a noted spot in this province. This painting is one of the items in the collection of oils, watercolors, and drawings in charcoal and pen and ink now on view at the Art Association of Montreal.

Oct. 31, 1945 ⑤

### Fischer Concerts At the Art Gallery

The sixth season of Sarah Fischer Concerts at the Art Association of Montreal will begin on Monday evening, November 5th. The performers in the first concert, all making first public appearances, will be Raymonde Martin, violoncellist, Lorraine Masse, soprano and Doris Kert, pianist.

In the past five seasons many young Canadian musicians have been given opportunities of being heard in public, several of them for the first time at these concerts. Among them are P.erreite Alarie, now of the Metropolitan Opera, and Claire Gagnier.

It is intended that the proceeds of these concerts shall be used for the establishment of a scholarship fund.



Skilled work with the camera is evident in the collection of prints by members of the Montreal Amateur Photographers' Club being shown in one of the upper galleries of the Art Association of Montreal. Some of the examples have been displayed before, but this does not detract from the interest of the exhibition which is varied in subject matter. Strengthening the representation are the entries from the practised hands of members whose work has appeared at important photographic salons here and elsewhere—Raymond Caron with a portrait of Adolf Fassbender, F.R.P.S.; "Isle of Orleans Bridge," with patterns of shadow on the roadway; an almost nude man handling a rope and the dramatically lighted "Fire Warden". Capital studies of child life are entered by Blossom Caron, with "And Then I See," two small boys exchanging notes; "Plans For Tomorrow", a rural scene with hint of stream and a couple of youngsters, evidently anglers, plotting another vacation day; "Fresh Air", a girl with a dog on sand dunes, and "Northland", an arrangement of trees and the shadows of fences thrown on the snow. By Rachiele is a boat backed by reflections of trees, a print that convincingly interprets the title, "Autumn Tapestry". "The Guiding Shadow", the side of a building with a man looking at a sun dial on the wall and "La Gaspeienne", a woman at a spinning wheel, are his other effective contributions. Among the striking entries by Nakash are portraits of Dr. Chipman and Abbe Maheux, a good study of a type in the bearded man called "The Pioneer" and "Two of a Kind"—swans on a stream that mirrors the tree-lined shore. Dr. F. J. Tees has gone to the country in two seasons—the winter for "Where the Road Bends," with its cottage and tree under snow, while more element air envelopes the old shack in "Abandoned"; the man mowing in a field in "The Song of the Scythe" and "The White Barn" which, with the wooded shore, is reflected in the moving stream.

Frederick C. Houghton, besides a scene of fishing boats and wharves, makes a good arrangement of some dahlias, while nautical in flavor is the offering of B. Howard Higgins with shipping at wharves in "Fog-bound".

## Opening Is Well Attended

Nov. 3/45  
Sixty-sixth Annual  
R.C.A. Exhibition

HIS Lordship Mr. Justice Joseph T. Thorson, president of the Exchequer Court of Canada and president of the Canada Foundation, officiated last night at the opening of the sixty-sixth annual exhibition, held by the president and council of the Royal Canadian Academy of Arts and the president and council of the Art Association of Montreal, in the galleries of the Art Association of Montreal, Sherbrooke Street, West.

The guests, numbering over five hundred and fifty were received by: Mr. Ernest Fosbery, of Ottawa, President of the Academy and his daughter, Mrs. Kingsmill and Mr. A. J. Casson, of Toronto, vice-president, and Mrs. Casson.

Among those present were: Dr. and Mrs. Charles F. Martin, Mrs. A. G. Rosamond, Mr. and Mrs. George H. Hoyle, Mrs. A. M. Vineberg, Mr. P. Douglas Garton, Miss Nesia Low, Mrs. J. S. Bain, Mrs. F. H. Sproule, Lieut. and Mrs. E. A. Goodwin, Mrs. A. A. MacKay, Mrs. A. L. Morgan, Mrs. James Hutchison, Mr. and Mrs. P. N. Soden, Mr. William B. Blackader, Mrs. Leslie H. Boyd, Mrs. F. Seymour Bell, Mrs. Andre Richard, Mrs. Dorothy F. Carter, Mrs. McIver Smith, Mr. and Mrs. Arthur Barry, Miss Ethel Derrick, Mrs. St. Claire Duffy, Mrs. Howard Graham, Mr. and Mrs. P. L. Walker, Miss Therese Dionne, Miss Lucette Choquette, Miss Francoise Pagnuelo, Miss Rolande Leduc, Mr. Lawrence Turcotte, Mrs. Dorothy Watt, Miss Muriel Murray, Miss Jean Murrant, Miss Edith M. Luke, Miss Vernon Ross, Mrs. C. L. Henderson, Mme. Loga Leiber, Miss Juanita Cronyn, Mr. and Mrs. T. B. Earle, Mrs. James M. Deyver, Mr. Fraser S. Keith, Mr. B. W. Cognlin.

Mr. Richard Jack, R.A.; Miss I. E. Brittain, Miss Julia McFee, Miss M. James, Miss Alice James, Miss Sophie L. Elliott, Miss Marguerite Routh, Mrs. H. J. Pratt, Mr. A. H. Rowland, Mrs. J. C. A. Heriot, Capt. Joseph O. Grey, Pointe Claire, Mrs. E. K. Robinson, Miss Mary Edna Peacock, Mrs. J. C. Pinhey, Mrs. A. P. Pinhey, Mrs. James Ross, Mr. Harold Pfeiffer, Mrs. Louise D. McCormack, Mr. and Mrs. B. C. Empey, Mrs. W. de M. Marler, Mr. and Mrs. J. W. McConnell, Mr. William F. Angus, Miss G. Goulden, Mrs. Jack Cape, W/C and Mrs. R. C. Woodhead, Dr. and Mrs. Louis J. Notkin, Rev. R. Gordon Burgoyne, Mrs. E. H. Carter, Miss Athol Carter, Colonel and Mrs. Fells, of Vancouver, Mr. and Mrs. Leonard E. Kelsey, Mr. Frederick Johnson, Miss Margaret Stearns, Mr. H. J. Hannaford, Mr. William S. Leslie, Mr. H. S. T. Piper.

## THE ART ASSOCIATION

For more than 80 years the Art Association of Montreal has fostered the arts in this city from small beginnings until the present day. Through the efforts of individual citizens, private patronage and public goodwill, the Association has been able to maintain the open door and to share with the Montreal public the treasures of painting, sculpture and objects of art housed in the classical building with its pillared portico on Sherbrooke street, known as the Museum of Fine Arts.

This is more than a show place; it is both a home for permanent things—acquired through many years of selection, through purchase and by gift—and a place where the arts of the world, of paintings, craftsmanship and beauty in many forms, come and go in succession, each bringing new evidence that amid all the changes of time and place, of insecurity and disaster, the arts of any country still go on.

But this is only part of the story and represents the age of acquisition, the gifts bestowed, the possessions of many brought together for public view. There is another side of a museum of fine arts activities, and in this age of distribution, of sharing with others, an art gallery and museum organizes its educational resources to interpret their possessions.

The educational department of the Art Association organizes instruction, entertainment and guidance, using its objects, its trained staff and library and reference material to instruct the public, old and young, in the meaning of art in the life of man, in the home, in industry and in the community life. Public lectures, gallery talks, study groups and music, films and classes for children and adults, are part of its plan and day and evening a never-ending succession of activities are carried on within its walls.

Now that we are concerned with the shaping of a new world and of a more creative way of living in which the arts will play a major role, such places as art galleries are in a way the workshops of a new world where people meet to share their gifts and enthusiasm.

A private institution doing such public service without financial reward is worth encouragement these days. We suggest that the Montreal public should support such an organization as a mark of their individual interest and of their desire to participate in such a worth-while civic and national communal effort.

Mr. and Mrs. J. H. Montgomery, Miss Wilma Scott, Miss Elaine Scott, Mrs. Walter J. Armstrong, Sub Lieut. D. M. Armstrong, Mr. and Mrs. J. Leigh Bishop, Mr. W. H. Thornhill, Miss K. MacLeod, Mrs. G. V. Whitehead, Miss Irene Adshead of St. Eustache, Que., Dr. and Mrs. J. F. MacIver, Miss Anna MacIver, Mr. J. C. Lallemant, Miss V. Cameron, Mrs. G. H. Cook.

Mrs. C. S. Cameron, Miss L. M. Hendrie, Colonel and Mrs. J. J. Creelman, Miss Hope McLachlan, Mrs. E. Lattier of Ottawa, Mr. Thurstan Topham, A.R.C.A.; Mrs. Esme Jorgensen, Mr. David S. Thornton, Miss Olive Thornton, Mr. and Mrs. William Smart, Mrs. Florence Kay Smart, Miss K. D. Maccouronne, Miss Eleanor Williams-Moore, Mr. C. W. Stokes of London, England, Mrs. J. Leslie Hodges, Miss J. L. Reid, Miss H. M. Giles, Miss J. L. McConnell, Mr. N. M. Yule of Como, Que.

Mr. and Mrs. Oscar de Lall, Miss Annette de Bellefeuille, Mr. Orson Wheeler, Mr. and Mrs. J. L. Bieker, the Misses Olive and Ruby LeBoutillier, Mr. H. R. Drummond, Mr. F. M. Stevens, Mr. M. G. Campbell, Mr. Percy E. Nobbs, Miss A. Vivien Hunter, Mrs. J. E. Botterell, Mrs. Thirlaway, Mr. and Mrs. Karl Forbes, Mr. and Mrs. William J. Hyde, Mr. M. Scarth Stevenson, Mr. and Mrs. R. W. Steele, Mr. and Mrs. H. Ross Wiggs, Mr. A. Guy Ross, Mr. Stuart Rolland, Mrs. E. A. Melior, Miss Gertrude L. Traversy, Mr. and Mrs. D. L. Glenn, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Rev. John S. Twining, Dr. Jules T. Masse, Miss Henriette Fauteux.

Dr. A. R. Winn, Mrs. Stanley Bates, Mr. and Mrs. J. Le Roy Lawson, Mr. W. S. Rugh, Miss Helen Rugh, Mr. Russell J. Martin, Mr. and Mrs. E. Carlyle Miller, Lieut. Cmdr. E. H. S. Piper, R.C.N.V.R., and Mrs. Piper, Mrs. C. P. Liebhich, Mrs. Cyril Cunningham, Mr. and Mrs. Ronald Kerr, Mr. D. J. Desbarats, Mrs. E. B. Luke, Mr. and Mrs. Morley C. Luke, Mr. David L. Lockerby, Miss Frances B. Sweeney, Mr. Henry E. Rawlings, Mr. Stanley B. Lindsay, Mrs. Julius Griffith, Miss M. Lindsay, Dr. and Mrs. J. C. Luke, Dr. and Mrs. Joachim Brabander, Mrs. Fred P. Shearwood, Mrs. Charles Furse, Mr. Eric Fisher, Dr. and Mrs. A. Gould.

Mr. C. H. McFarlane, Dr. Fraser Gurd, Mrs. Joseph Simard, Mr. Gordon E. Pfeiffer, Mr. and Mrs. T. B. Little, Miss Alice Sharples, Mrs. Geraldine M. Wrangel, Mr. A. H. Chisholm, Mr. and Mrs. Noel Chipman, Mrs. K. M. Major, Mr. and Mrs. S. R. Noble, Mr. P. Roy Wilson, A.R.C.A.; Miss G. Paige Pinneo, Capt. and Mrs. M. Ellasoph, Mr. F. O. Call, Mr. and Mrs. E. R. Byatt, Mrs. C. R. MacLagan, Miss Kathryn B. Neaves, Mr. Denny A. Hanson, Mr. and Mrs. C. Bonar, Mr. and Mrs. J. O'Connor Lynch, Mrs. R. E. Bennett, Mrs. F. M. Ramsden, Mr. B. McK. Davey, Mr. Carl Riddon, Mr. C. A. deLotbiniere, Harwood, K.C.; La Comtesse de Rovere, of Paris; Mrs. Lawlor LeBlanc, Mr. and Mrs. Eric Riddon, Rev. and Mrs. Harold Laws, Mr. Harold G. Dawson, Dr. and Mrs. J. Stewart Foster, Mrs. Amy B. Hilton.

## Royal Canadian Academy Show Opens Here with Private View

Gazette Nov. 3, 1945

Displaying works that total just short of 250 the 66th annual exhibition of the Royal Canadian Academy of Arts opened with a private view in the galleries of the Art Association of Montreal last night.

Having the place of honor in the central gallery is the colorful painting, recording an historic ceremony, by Richard Jack, R.A., entitled "Special Convocation of McGill University to confer degrees on President Roosevelt and the Rt. Hon. Winston Churchill, Quebec, September 14th, 1944." This work which measures 5½ by 8 feet, shows Morris W. Wilson, Chancellor, honoring Churchill, in cap and gown, in the Citadel, while generally seated in the background are Roosevelt, the Governor General and H.R.H. the Princess Alice, Mackenzie King and some of the Governors and the Senate of the university, among the figures being E. Cyril James, Dr. W. W. Chipman, Dr. J. C. Meakins, Dr. David Thompson, W. M. Birks, J. W. McConnell, A. B. Wood, Douglas Clark and T. H. Matthews. Behind this group there is a Mountie, the Union Jack and the Stars and Stripes and the tower of the Chateau Frontenac beyond. On the right the river can be seen and the distance is filled with sunlit hills.

There is the usual variety in the offerings and the war note is not absent, the depiction of active service subjects being from the brushes of those who secured their material at the source, Harold Beaumont, A.R.C.A., with the Navy, has action in "Running Fight in the Channel" and sounds a tragic note in "Passed"—shipwrecked sailors attempting to attract the attention of a distant destroyer. George Broomfield draws inspiration from the Holland campaign and makes interesting pattern in "Hurricane Balloon Barrage, 1943." Charles F. Comfort, R.C.A., has a spirited work in "Canadian Guns Firing Near Ortona," while a dead horse, ruined buildings and a cloud of smoke are the features of "Battle Ground Before Ortona, Italy," by L. P. Harris, A.R.C.A. There is lots of movement in "Canadian Destroyer in Heavy Weather," by Rowley Murphy, A.R.C.A., and Eric Riddon shows "Sinister Night, 1941," a sea subject, as well as a typical Laurentian winter scene. The services, too, are represented in the portraits of T. Wade, by Kenneth K. Forbes, R.C.A.; Sqdn. Ldr. Wm. Woods, by Stella Grier, A.R.C.A.; a sailor from the Ark Royal, by Marion Long, R.C.A., who also shows a portrait of the Canadian painter and illustrator Charles W. Jeffreys, R.C.A. Wing-Cmdr. W. B. F. Mackay is by Mrs. Dora K. Woodhead. Among other portraits are Dr. Y. K. Wu, chief surgeon, Chungking State Hospital, by Mrs. Claire B. Bruneau; S. Lupovich and N. Brecher, both by Oscar De Lall, "The J. B. Alexanders and their Friends," gathered in a country home, by Fred Finley; Paul McKenzie, by Mrs. Lorna Lomer Macaulay; D. I. McLeod, by W. Firth Macgregor, a low-toned portrait of a young girl by Hedley Rainnie, while there is grace and a nice blue in "Grandmother's Wedding Dress, Miss Elaine Scott," by Adam Sherriff Scott, R.C.A., and an engaging quality in the blue checked dress worn by "Freda" from the brush of R. S. Hewton, R.C.A.

There is character in the bearded man called "The Wanderer" by John M. Alfson, A.R.C.A., good pose in "The Prodigal" by Mrs. Henrietta Britton, and vigorous handling in "Veteran, World War I" by Francesco Iacurto.

Landscapes at all seasons have their place, winter being the season chosen for "Grist Mill, Baie St. Paul," with solid buildings, sleighs and stretch of country, by Franklin Arbuckle, R.C.A. Thomas Gar-side convincingly interprets the close of the frigid period in "Winter's End, Rouge River," and a scene of activity in "The Ice Cutters," both of which show increasing confidence and advance. F. H. Bridgen, R.C.A., chooses a clement season in "Sunglams, Okanagan," a stretch of country with water, and oxen drawing a family in a sleigh is a good offering by Harry Britton, R.C.A. A sleigh, band of water and distant snow-streaked hills attracted Lorne H. Bouchard, A.R.C.A., near Douglstown, Gaspe coast, while Marc A. Fortin, A.R.C.A., sends typical examples in a Gaspe landscape and "Riviere aux Renards." Fishing boats continue to inspire Rita Mount, A.R.C.A., while the Laurentian country offers rich material to Thurston Topham, A.R.C.A., who is successful with "The Fisherman, Ste. Marguerite." More rain threatens to deluge the buildings, autos and figures in "Whitney," by A. J. Casson, R.C.A., while there is no hint of it in "A Day

Ends," by Wilfred M. Barnes, A.R.C.A. Adrien Hebert, R.C.A., besides a sunny tree-lined street, records activity in a winter thoroughfare, with street cars, sleighs and pedestrians during a busy moment at St. Denis and St. Catherine streets. Hugh G. Jones, R.C.A., is effective in "Late Afternoon, Quebec," a church and house under a threatening sky and more settled weather reigns in "The Blue Boat, Cape Breton," by Arthur Lismer, G. A. C.A., Gloucester Harbor with shipping attracted Jas. McCorkindale.

Misty sunlight envelopes "An English Village" by Stanley Royle, R.C.A., and air of a more vigorous kind invests "Temagami" by Frank Panabaker, A.R.C.A. "Beginning of Spring" is brushed in with understanding by Hal Ross Perrigard, A.R.C.A., and there is a good sense of moving air in "Breeze from the South," by George Thomson, G. A. Reid, R.C.A., sends a figure subject and also a landscape done in Algoma.

There are many interesting items among the watercolors. Ernest Fosbery, P.R.C.A., in "Evening, Cheticamp"—a wharf with a moored dredge under a spacious sky, sets down a tranquil scene in clean, flowing color. John Collins, besides a canal scene with two tugs, succeeds again with "Rainy Saturday, Snowdon" with its buildings mirrored in the wet pavement and good values in the row of parked autos. Leslie Coppold shows two typically handled works, "Boathouses" reflected in the stream being the more effective. Walter J. Phillips, R.C.A., sends two in which maples figure, and Leslie H. Smith is concerned with industry at Thetford Mines, to mention a few.

Others exhibiting are Mrs. Aline Miles Banting, John L. Bartlett, Henri Beau, Frank C. Black, Marion Bond, Mrs. Heslie Boulton, Eugene L. Bryan, St. George Burgoyne, Mrs. Elizabeth L. Cann, Mrs. Dorothy F. Carter, R. L. Chadwick, Ralph Conner, Fleurimond Constantineau, Edwy F. Cooke, Mrs. M. Cryderman, Percy M. Cuddy, Eric M. Curry, Jimmy Damiani, Frank Denton, Berthe Desclayes, Joseph De Smedt, L. Fielding Donnes, Joseph Dreany, George Eitel, John Ellison, Henriette Fauteux, Vincent Foster, Jeannette Gauthier, Joseph Giunta, H. G. Glyde, A.R.C.A. J. Goresko, James L. Graham, R.C.A., Raymond Gravel, Roy Greenaway, J. S. Hallam, A.R.C.A., Jack Hamer, Nicholas Hornysky, A.R.C.A., W. Hovermann, John Humphries, Alice A. Innes, A.R.C.A., Elaine Johnson, Leonard Kelsey, Ronald Kerr, R. T. Lambert, Jean Langlois, Maurice Le Bel, Emile Lemieux, E. Linder, L. O. Lindoe, R. E. Loughheed, Mrs. Jane C. Luke, A. A. Macdonald, A.R.C.A., Evan Macdonald, Mrs. Rosanna A. Macleay, Mrs. B. Fenwick Martin, H. McDonic, Mrs. Christian McKeil, D. I. McLeod, Lincoln G. Morris, L. A. C. Panton, R.C.A., Lee S. Pearson, Claude Picher, Paul Rand, Tom Roberts, Mrs. Hilda Ruston, J. E. Sampson, A.R.C.A., Oscar Schlienger, Peter C. Sheppard, A.R.C.A., Oswald W. Stacy, Mrs. Sydney Steele, Frederick Steiger, Frederick B. Taylor, W. H. Taylor, Romeo Vincelette, J. S. Walsh, W. P. Weston, A.R.C.A., Elizabeth Wilkes, R. York Wilson, W. A. Winter, Mrs. Geraldine Major Wrangel, W. H. Wright, L. J. Zwicker.

Sculpture: Phyllis Bronfman, Marcel Choquette, Sylvia Daoust, A.R.C.A.; Therese Dionne, Lillias Farley, Mrs. Marie Zoe Greene, Emanuel Hahn, R.C.A.; Henri Hebert, R.C.A.; Sing Hoo, Jacobine Jones, A.R.C.A.; Herbert M. Miller, A.R.C.A.; Harold Pfeiffer, William Rowan, Donald Stewart, A.R.C.A.; Orson Wheeler, A.R.C.A.; Mrs. Marjorie S. Winslow, Florence Wyle, R.C.A.

Architecture: Fetherstonhaugh & Durnford, H. Ross Wiggs, A.R.C.A.

Drawings, Designs and Etchings: Nicholas Hornysky, A.R.C.A.; Arthur Lismer, A.R.C.A.; J. O'Connor Lynch, Alex. J. Musgrove, Walter J. Phillips, R.C.A.; William Rowan.

## ACADEMY PRAISED IN FOSTERING ART

But Needs More Government Support, Judge Thorson

Declares  
Gazette—Nov. 3/45

The time has come for more support by the Government of Canada for the Royal Canadian Academy of Arts, Judge Joseph D. Thorson, president of the Exchequer Court of Canada and president of the Canada Foundation, said last night before a large gathering at the Art Association of Montreal, Sherbrooke street west, where he officially opened the 66th annual exhibition of the academy.

Canada is indebted to her academy, Mr. Thorson said. "It has done a great job for Canadian art and for the Canadian people."

Purpose of the Canada Foundation, which is a new organization, formed this year, is to develop Canada as a nation and make her better known at home and abroad; to develop the cultural activities of Canada—in all the arts; and to encourage those who are members of the Royal Canadian Academy of Arts now. "For a nation without a culture is not a nation," Mr. Thorson said.

The exhibition will continue until December 2.





# art association of montreal

Founded in 1860, the Art Association has performed a vital public service in the advancement, education,

and appreciation of art. Its home, the Museum of Fine Arts, has exhibited paintings by old

and modern masters . . . art treasures from many lands . . . and has become a cultural centre for all

Montrealers. Its educational program has encouraged training and development of young and

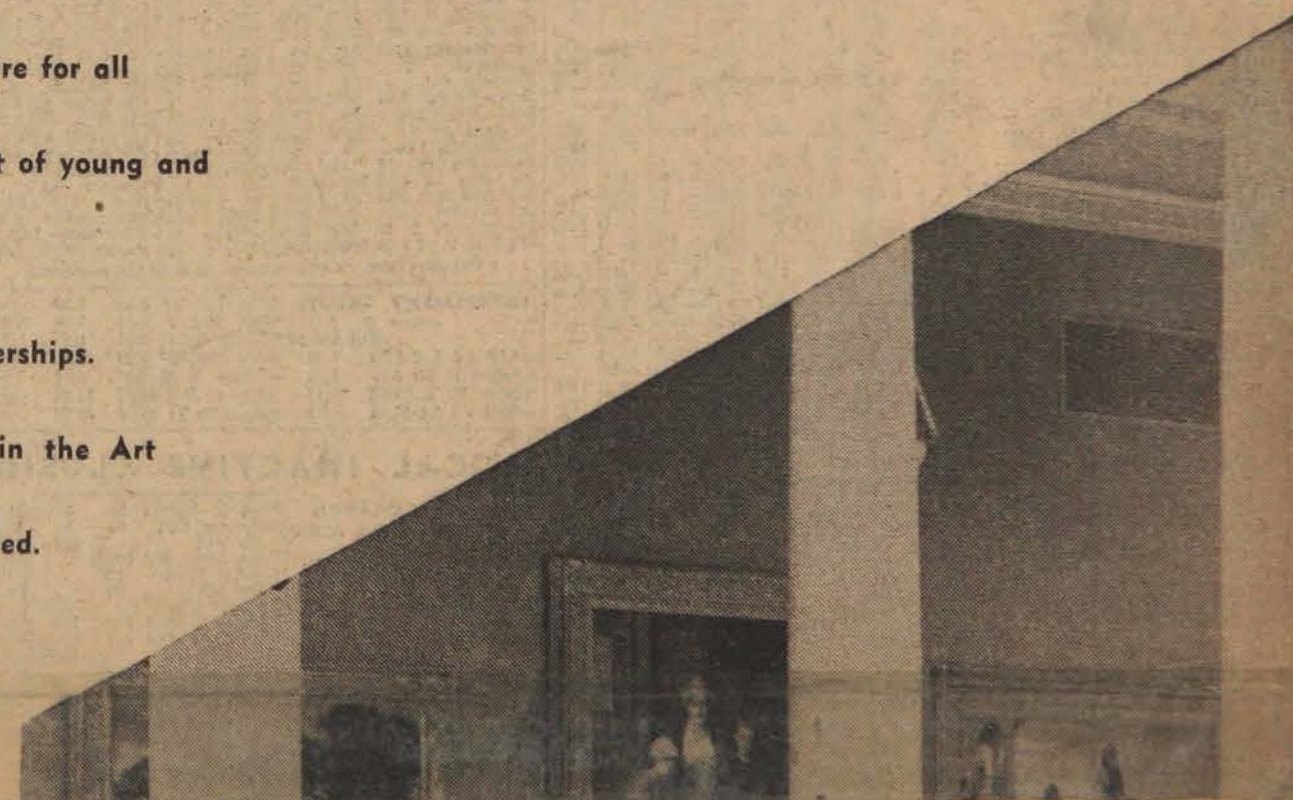
old alike . . . in lectures . . . study groups . . . and classes. For over eighty years the

Art Association has maintained these civic advantages through private bequests and memberships.

Everyone is eligible to participate in the many activities offered today by membership in the Art

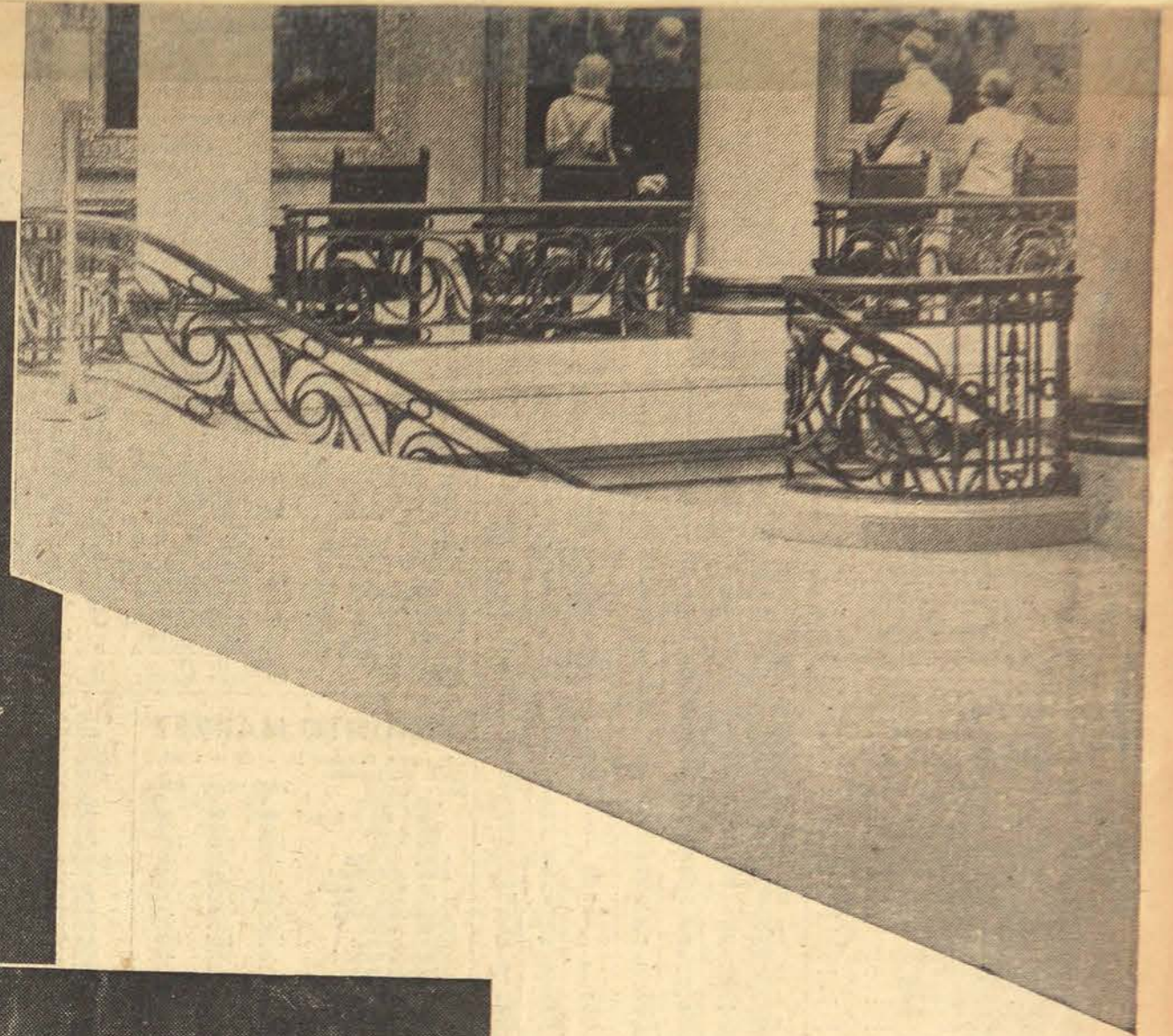
Association . . . the fee is small . . . the privileges numerous. Your support is needed.

Join the Art Association of Montreal now. Phone PLateau 4420.

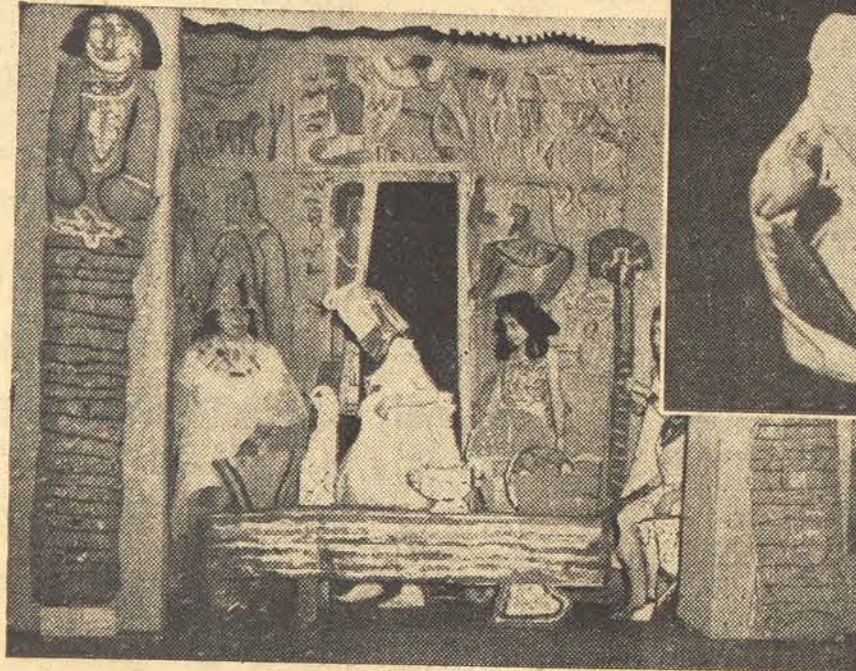




Interior of the Museum of Fine Arts



One of the many objects of beauty in the museum: Madonna and child. French 15th Century.



An Egyptian setting, by children of the Saturday morning classes of the Art Association.

18th Century portrait by Lawrence, in the permanent collection of paintings.



**ART ASSOCIATION  
OF MONTREAL**  
1379 SHERBROOKE ST. W.  
MONTREAL

Please enroll me as a member of  
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COURTESY HENRY MORGAN & CO. LIMITED



# Royal Academy Exhibits Here

## 66th Display Now Open At the Art Association

SOME signs of a new or revived spirit in Canadian art are to be seen in the sixty-sixth exhibition of the Royal Canadian Academy, which is open to the public at the Art Gallery on Sherbrooke Street today, after the formal opening on Friday night. While landscapes are abundant, they do not dominate the exhibition nearly so much as they have in some past years, and are balanced by a number of very interesting war pictures and by several pictures of groups of people in scenes of Canadian life.

The most notable picture in this exhibition is by Richard Jack, R.A., R.C.A. of the special convocation of McGill University at which degrees were conferred on President Roosevelt and Mr. Churchill. The scene is on the terrace of the Citadel at Quebec. The Chancellor and Mr. Churchill are in the foreground, with an impressive backing of scarlet doctors' robes seen against the famous view from the Citadel. It is both a valuable assembly of portraits and a remarkable record of an important event in the history of the University.

AMONG the war pictures, naval pictures are in a majority. Commander Harold Beament, R.C.A., has four excellent pictures of fighters and wrecked sailors in the north Atlantic, and an effective scene of fighting ships at night is by Eric Riordan. Rowley Murphy, R.C.A., and Hedley Rainnie also have pictures of warships in fighting trim.

The two soldier painters both show views of the campaign in Italy: Major Charles Comfort, R.C.A., shows an action picture of guns, and Capt. L. P. Harris, R.C.A., a sadder picture of country over which fighting has just passed.

PORTRAITS are, as usual, numerous. Some of the most notable are F. Iacurto's veterans of the last war, one by A. Sherrieff Scott, R.C.A., an academician and a sailor by Marion Long, R.C.A., and Mrs. C. B. Brunette's Chinese doctor. Those by Evan Macdonald, Kenneth Forbes, Mrs. A. M. Benting and Stella Grier, A.R.C.A., are noteworthy, and others are by Oscar de Lall, R. S. Hewton, R.C.A., J. E. Sampson, A.R.C.A., Mrs. R. Macleay, Mrs. Henrietta Britton, John M. Afsen, R.C.A., W. Firth MacGregor, Joseph de Smedt and Mrs. Dora Woodhead, with a family group by Fred Finley. Two character or caricature portraits are by Frederick Steiger.

The scenes of Canadian life, with groups of figures or crowds are an unusual and quite attractive feature of the present collection, and there are touches of humour in several of them. The carnival picture by Franklin Arbuckle, R.C.A., Nicholas Hornysky's group of people on a steamer, country town scenes by A. A. Macdonald, A.R.C.A., R. York Wilson's race course and banquet, and those by John L. Bartlett, and Tom Roberts, the cow barn by James L. Graham, A.R.C.A., and Frederick B. Taylor's miners are among these.

LANDSCAPES are as good and as many as usual, though none are very outstanding. A few of the best of them are those by T. H. Garside, W. P. Weston, A.R.C.A., G. A. Reid, R.C.A., Stanley Royle, R.C.A., Leslie Coppold, M. A. Fortin, A.R.C.A., Berthe des Claves, Hal Ross Perrigard, A.R.C.A., Frank Panabaker, A.R.C.A., Wilfred Barnes, A.R.C.A., Ralph Conner, Hugh Jones, Thurston Topham, A.R.C.A., Alice A. Innes, A.R.C.A., F. H. Bridgen, R.C.A., and Lorne Bouchard, A.R.C.A. Others of interest are by F. Constantineau, L. O. Lindoe, R. Vincellette, Peter Sheppard, A.R.C.A., and R. E. Loughheed.

Some of the best of the pictures of town scenes, streets and houses are those by Adrien Hebert, R.C.A., Roy Greenaway, and W. A. Winter. Harbours and the boats in them have attracted many painters and produced some good pictures and sketches. Among them are those by Frank Denton, Joseph Giunta, D. I. McLeod, Frank C. Black, Maurice LeBel, Rita Mount, A.R.C.A., and Arthur Lismer, A.R.C.A.

Two excellent pictures of still life and flowers are by Richard Jack, and other good ones are by Mrs. Jane Luke, Mrs. Jean Forbes, A.R.C.A., and Jeannette Gauthier.

Other painters of oil pictures and pastels who are exhibiting are: George Broomfield, A. J. Casson, R.C.A., J. S. Hallam, R.C.A., Jas. McCorkindale, W. Oswald Stacy, Claude Picher, L.A.C. Pantan, R.C.A., George Thomson, J. Goresko, Jimmy Damiani, Henriette Fautoux, W. H. Wright, J. S. Walsh, Elaine Johnson, Raymonde Gravel, L. J. Zwicker, W. H. Taylor, Ronald Kerr, H. G. Glyde, A.R.C.A., W. Hoverman, Mrs. Hes-ili Boulbee, R. L. Chadwick, R. T. Lambert, Paul Rand, Mrs. Christian McKell, Henri Beau, Marion Bond, Harry C. Britton, R.C.A., Mrs. Hilda Ruston, Mrs. B. Fenwick Martin, L. Fielding Donnes, Jean Langlois, Mrs. Elizabeth

THE water colours are a quite large section of the present exhibition. Some specially good examples are: two by John Collins, a picture of tugs and a street scene, a fine row of boat-houses by Leslie Coppold, a twilight view of Toronto by Mrs. Lorna L. Macaulay, an atmospheric landscape and a figure drawing by Oscar Schlegler, the landscapes of John Humphries, W. J. Phillips, Ernest Fosbery, P.R.C.A., Lincoln Morris, Jack Hamer, Joseph Dreary, and Leonard Kelsey; and the drawings by H. Leslie Smith, Elizabeth Wilkes, H. McDonic, W. E. Lindner, H. Vincent Foster, Mrs. Dorothy Carter, St. George Burgoyne, W. O. John Ellison, R.C.N.V.R., George Eltel, Eugene L. Bryan, Edwy F. Cooke, Lees Pearson, Eric M. Curry, Percy M. Cundy.

Exhibitors in the very small collection of prints and drawings are: Walter J. Phillips, Nicholas Hornysky, J. O'Connor Lynch, William Rowan, Arthur Lismer and Alex J. Musgrove.

LARGE and striking works in the section of sculpture are a big Crucifix by Emanuel Hahn, R.C.A., and a figure, "Maya" by Donald Stewart; smaller works, chiefly busts, with a few pieces of carving in wood, are shown by Sing Hoo, Therese Dionne, Herbert M. Miller, A.R.C.A., Henri Hebert, R.C.A., Mrs. Marjorie Winslow, Harold Pfeiffer, Phyllis Bronfman, Orson Wheeler, A.R.C.A., Jacobine Jones, A.R.C.A., William Rowan, Marcel Choquette, Florence Wyle, R.C.A., Sylvia Daoust, A.R.C.A., Mrs. Marie Zoe Greene and Lillias Farley.

The only architect exhibitors are H. L. Fetherstonhaugh, R.C.A., and H. Ross Wiggs, A.R.C.A.

## Five Named Associates

### Montrealers Honored By R.C.A. of Arts

Thomas Hilton Garside, of Montreal, and Francesco Iacurto, formerly of Montreal and now of Quebec, and three other painters were elected Associates of the Royal Canadian Academy of Arts at the association's annual meeting Saturday in the Montreal Art Gallery, Sherbrooke and Bishop streets.

An architect, Mackenzie Waters, of Toronto, was raised to R.C.A. Four Montrealers were among six new members elected to council. They were: A. Sherrieff Scott, R.C.A., Lillias Torrance Newton, R.C.A., Henri Hebert, R.C.A., Herbert Raine, R.C.A., all of Montreal, and R. S. Hewton, R.C.A. of Trenton, and A. S. Mathers, R.C.A. of Toronto.

A. J. Casson, R.C.A., of Toronto, vice-president; Hugh G. Jones, R.C.A., Montreal, treasurer, and E. Dyonnet, R.C.A., Montreal, secretary, were re-elected. Ernest Fosbery, P.R.C.A., of Ottawa, who has two more years to serve, remains as president.

Honored with A.R.C.A. besides the two from this province, were Hedley Rainnie, Thomas K. Roberts and R. Y. Wilson, all of Toronto.

Thomas Hilton Garside, A.R.C.A., was born at Duckinfield, Cheshire, England, and came to Montreal in 1913. He studied his profession at the classes of the Council of Arts and Trades under E. Dyonnet, R.C.A.; under Joseph St. Charles, A.R.C.A., E. Soucy, the sculptor, and at the Ecole des Beaux-Arts, Montreal, under Dyonnet, Fougere and Charles Maillard, where he won a scholarship, and at la Grande Chaumiere in Paris. He received an honorable mention in the Lord Willington competition and has his studio in Quebec.

Francesco Iacurto, A.R.C.A., was born in Montreal, and studied at the classes of the Council of Arts and Trades under E. Dyonnet, R.C.A.; under Joseph St. Charles, A.R.C.A., E. Soucy, the sculptor, and at the Ecole des Beaux-Arts, Montreal, under Dyonnet, Fougere and Charles Maillard, where he won a scholarship, and at la Grande Chaumiere in Paris. He received an honorable mention in the Lord Willington competition and has his studio in Quebec.

## Art Critic to Speak

Walter W. S. Cook, art critic and lecturer and head of the Institute of Fine Arts at New York University, will speak on Spanish Painting before the members of the Art Association of Montreal tomorrow afternoon at 5 o'clock.

Gazette Jan. 3, 1945

## FIVE ARE ELECTED A.R.C.A. BY ACADEMY

### Two Montreal Painters in List; Toronto Architect Raised; Officers Returned

One architect became Academician and five painters were elected Associates of the Royal Canadian Academy of Arts at the annual meeting of that body held here on Saturday. Ernest Fosbery, P.R.C.A., of Ottawa, remains president, and A. J. Casson, R.C.A., Toronto, vice-president, Hugh G. Jones, R.C.A., Montreal, treasurer, and E. Dyonnet, R.C.A., Montreal, secretary, were re-elected.

Elected to council were A. Sherrieff Scott, R.C.A., Lillias Torrance Newton, R.C.A., Henri Hebert, R.C.A., Herbert Raine, R.C.A., all of Montreal; R. S. Hewton, R.C.A., Trenton, and A. S. Mathers, R.C.A., Toronto.

Associates' advisory member of council: Murray Brown, A.R.C.A., Toronto.

Academy representative, Art Gallery of Toronto, Florence Wyle, R.C.A., and on the Canadian National Exhibition, F. H. Bridgen, R.C.A.

Raised to R.C.A. is Mackenzie Waters, architect of Toronto.

Those honored with A.R.C.A. are Thomas Garside, Montreal; Francesco Iacurto, Quebec; Hedley Rainnie, Tom Roberts, R. Y. Wilson, painters, all of Toronto.

Mackenzie Waters, R.C.A., was born in Belleville, Ont., studied at the University of Toronto, and since 1931 has been special instructor in Architectural Design at the School of Architecture, U. of T. He has won several awards. He is a colonel in the Royal Canadian Artillery and in 1930 was president of the Canadian Artillery Association. He was elected A.R.C.A. in 1936.

Thomas Hilton Garside, A.R.C.A., was born at Duckinfield, Cheshire, England, and came to Montreal in 1913. He studied his profession at the classes of the Council of Arts and Trades under E. Dyonnet, R.C.A., at the R.C.A. classes and under Paul Caron, A.R.C.A., and Richard Jack, R.A., R.C.A. His paintings are in the Quebec Provincial Museum and in the permanent collection of the Art Association of Montreal.

Francesco Iacurto, A.R.C.A., was born in Montreal, and studied at the classes of the Council of Arts and Trades under E. Dyonnet, R.C.A.; under Joseph St. Charles, A.R.C.A., E. Soucy, the sculptor, and at the Ecole des Beaux-Arts, Montreal, under Dyonnet, Fougere and Charles Maillard, where he won a scholarship, and at la Grande Chaumiere in Paris. He received an honorable mention in the Lord Willington competition and has his studio in Quebec.

Thomas (Tom) K. Roberts, A.R.C.A., was born in Toronto and studied at the Central Technical School, Toronto, with Charles Goldhamer, at the Ontario College of Art under F. S. Challenor, R.C.A., and with J. W. Beatty, R.C.A., at Port Hope. He was elected member of the Canadian Society of Graphic Arts in 1936 and member of the Ontario Society of Artists in 1944. He served with the Royal Canadian Engineers 1943-44.

Ronald York Wilson, A.R.C.A., was born in Toronto. He studied at the Central Technical School, Toronto, under Alfred Howell, and at the Ontario College of Art under Archibald Barnes, R.C.A. He was elected a member of the Ontario Society of Artists in 1942 and received the J. W. L. Forster prize for painting in 1945.

Hedley Graham James Rainnie, A.R.C.A., was born in London, England, and came to Toronto in 1940. He studied at West Ham Municipal School of Art, London, and at the Royal Academy Schools, London. He has travelled in India, Australia, New Zealand, Fiji Islands, and Newfoundland. He is a member of the Ontario Society of Artists and, in 1944, as an unofficial war artist painted 20 pictures.

## Sunday Is Last Day Of R.C.A. Exhibition

### Gazette Dec. 1, 1945

#### Marked Interest Shown in Collection at Art Association; Sales Increase

Encouraging interest has been shown in the 66th exhibition of the Royal Canadian Academy of Arts which closes at the end of Sunday afternoon in the galleries of the Art Association of Montreal where it has been on view for one month. Appreciation by picture-lovers is evidenced by the sales—around one dozen—which, though small, is a marked improvement on some recent years, and that visitors made a careful survey of the works presented is clear by the desire for catalogues the usually sufficient printing of 1,250 finally resulting in 2,250 being run off. Incidentally, on view are two paintings which have been accepted by the Academy Council as diploma works for deposit in the National Gallery of Canada, Ottawa.—Mid-Lent celebration in Masks, Charlevoix county, Quebec, by Franklin Arbuckle, R.C.A., of Montreal, and "Pioneer Survival," by Charles E. Comfort, R.C.A., of Toronto.

Present plans are that the collection that will form the next Royal Canadian Academy show, in The Art Gallery of Toronto, next November, will later go to the Ancient Capital for exhibition in the Quebec Provincial Museum.

## Two Exhibitions Due At Art Association

Two exhibitions to open December 7 are announced by the Art Association of Montreal—one dealing with the war and the other stressing the humorous vein. Over 100 works are due to go on view when the Abbott Collection entitled "The United States Navy in Action" comes here from the National Gallery of Canada, Ottawa, where it is attracting a good deal of attention. The varied works are from the brushes and pencils of well known American artists and these pictures have been presented by the Abbott Laboratories to the U.S. Navy Department as part of its war records.

The other show, to be presented under the auspices of L'Institut Democratique Canadien, will feature the work of Robert La Palme, whose cartoons appear in Le Canada, his offerings being a series of gouaches dealing with "Early Secret Weapons." These humorous projected murals caught the fancy of the New York critics when shown in the spring at the Bonestell Galleries.

While five of the upper galleries of the Art Association of Montreal are occupied by the 66th annual exhibition of the Royal Canadian Academy of Arts, the Lecture Hall has an interesting show of works, drawn mainly from the Association's permanent collection, that roughly covers the period from Kriehoff until the present. The subjects by Kriehoff, except for two heads of habitants, are of the winter season. This pioneer painter is followed by three paintings by Jacobi, one an autumn landscape with a stream; Verner, with Indians in canoe chasing a swimming moose; Eason, a Canadian river scene with settler's house and figures; Paul Peel's "The Spinner"; William Brynmor, C.M.G., R.C.A., with "Feeding the Chickens" and a portrait of K. R. MacPherson, K.C., in a scarlet golfing coat; Robert Harris, C.M.G., R.C.A., with a portrait of Countess of Minto and of Mary Morrison; Mower Martin's "The Great Glacier"; G. Horne Russell, R.C.A., with "Scotch Firs," a marine "The Gully, Louisburg, N.S.," and "Old Benignity, an old man's head; Jonger's "Little Girl in White"; two landscapes by Homer Watson, R.C.A.; "Ice Cutters" by Maurice Cullen, R.C.A.; "Indian Head" by Edmund Morris, A.R.C.A.; a winter scene with horses by J. L. Graham, A.R.C.A.; a winter landscape with oxen hauling a sleigh by F. S. Coburn, R.C.A.; "Harmony in Brown and Grey" by A. Sherrieff Scott, R.C.A.; "After High Mass" by Kathleen Morris, A.R.C.A.; "The Harvest" by A. Suzor-Cote, R.C.A.; "Autumn, Pont de l'Arche," by Clarence Gagnon, R.C.A.; the decorative "Summer Twilight" by Archibald Browne, R.C.A.; portrait of the Duke of Connaught by A. Des Claves, A.R.C.A.; "The Steel Mills, Sydney, C.B.," by Sir William Van Horne; "The Ice Cutters" by Horatio Walker, R.C.A.; "The Victoria Dress," by Helen McNicholl, A.R.C.A.; and a self-portrait by E. Dyonnet, R.C.A.

## Robert LaPalme Shows Murals in Gouache

### Gazette Dec. 4, 1945

#### Montreal Cartoonist Deals With Ancient 'Secret Weapons' at Art Association

There is no lack of color in one of the galleries which the Art Association of Montreal has placed at the disposal of the Institut Democratique Canadien under whose auspices the exhibition of gouaches by Robert La Palme, cartoonist for Le Canada, opened last night. These works, designed as murals, reveal a good deal of invention, effective arrangement, a marked skill in depicting action and generally develop the theme that past ages have had secret weapons, some, in their relatively puny way, being the forerunners of military materiel of modern armies. Thus, to mention a few, the catapult is shown as foreshadowing the modern cannon, while the armed elephants of Carthage—with spiked chestplates and blade-bedecked legs—are suggested as the last word in Valentine tanks of that day. A pink Trojan horse, discharging its occupants, from which a surprised crowd runs, is designated as the Fifth Column of that era. Judith who after a quiet social evening, if glasses and a modern soda siphon on a side table suggest anything, has been rough and unkempt to Holofernes, is designated as the first Commando who ever came back with information about the enemy. Bringing the record very up to date is La Palme's suggestion that the atomic bomb was employed in the destruction of Sodom and Gomorrah. There are many other intriguing works of imagination in which much subtle humor lurks. This series developed from a commission given La Palme by Lt.-Col. J. Adolphe Dansereau, a commanding officer at Valcartier Camp, who was pleased with a drop curtain the artist had done for the stage in the riding school of the Royal 22nd Regiment. The more ambitious plan for a series of panels for the walls of the immense enclosure fell through when the officer was transferred. La Palme, however, developed the idea and the works won acclaim at the Bonestell Galleries in New York last spring.

## U.S. Navy In Action

### Dec. 1945 Sea and Land Pictures At Art Association

The diversity of services which a great navy performs in war are convincingly shown in the exhibition of "The United States Navy in Action", which was opened on Monday afternoon at the Art Association of Montreal. These original paintings and drawings are part of the Abbott Collection of naval pictures, and the catalogue has an introductory foreword by Mr. Forester, the U.S. Secretary of the Navy. They are the work of men who are well known as painters and illustrators and they all show the results of observation on the scene of action and keen interest in the subjects.

Some of the most impressive of these exhibits are the drawings, some in black and white and some in color, by Kerr Eby of marines engaged in jungle warfare in Pacific islands. These are fine drawings in themselves, and they show scenes right at the front in close contact with the enemy. A few pictures of action in the Philippines are by James Turnbull. Sea actions, with startling effects of flames and tracer bullets are the work of Robert Benney and Thomas Benton. Other pictures by Mr. Benton show scenes of ship construction and of work in submarines. Life on board submarines is also made very real in the works by Georges Schreiber.

Activities of the naval air branch have of course a very important place in this collection. The pictures by Lawrence Beall Smith show many sides of it, and among them are a number of scenes on the flight decks of carriers, with crews in strange attitudes of hand signalling. Joseph Hirsch, who contributes the largest number of pictures to the collection, has many good ones of bombers and other planes in action. The dirigible balloons, which did valuable service in the protection of coastwise shipping, are seen in works by Adolf Dehn.

Medical services and the transport of the wounded have not been omitted. Joseph Hirsch, David Stone Martin and Irwin Hoffman show something of the great work done in these matters by both women and men; while the work of women in other directions, such as folding parachutes and engine repairs, is seen in drawings by Howard Baer.

## Art Exhibit Opens Today

With about 30 paintings by members and invited contributors, the biennial exhibition of the Canadian Group of Painters will open today at the Art Association of Montreal. It will be on public view until January 19. At the annual meeting of the Group recently, A. Y. Jackson, Toronto, was elected president and Fritz Brandtner, Montreal, vice-president.

## Today's Meetings

The Art Association of Montreal, 5.00 p.m., Speaker: Walter W. J. Cook.

## Mural Exhibition Opens Here Tomorrow Night

An exhibition of the humorous war murals by Robert LaPalme will open tomorrow evening at the Art Association of Montreal galleries under the auspices of L'Institut Democratique Canadien, and will continue from 8 to 11 p.m. each evening until December 22.

## Star Jan. 3, 1946 Dr. W. S. Cook to Speak On Spanish Painting

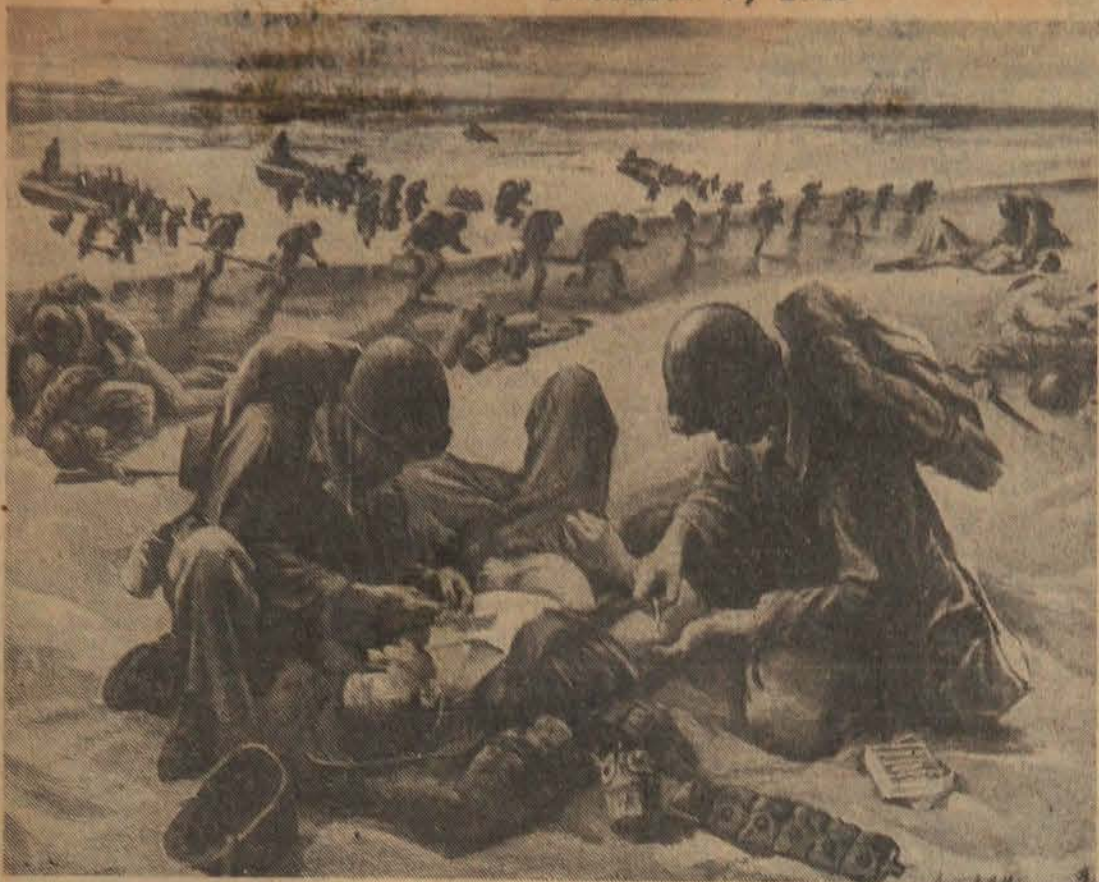
Spanish painting in the National Gallery at Washington, D.C., will be discussed by Dr. Walter W. S. Cook, art critic and lecturer of the Institute of Fine Arts, New York University, at a meeting of the Art Association of Montreal, tomorrow at 5 p.m.

Dr. Cook, who has written many articles on Spanish art, will base his lecture chiefly on the works of El Greco, Velasquez, Murillo, Zurbaran and Goya, who are among the great Spanish masters.



"First Aid to Fallen"

December 7, 1945



Under the above caption, this realistic painting of the first wave of troops assaulting a beach, which might have been duplicated on many a sun-scorched shore in the Pacific, in North Africa or Europe, is the work of Irwin Hoffman, one of the many artists attached to United States forces in all theatres of war. The canvas, on display at the Montreal Art Association's free exhibition at its galleries on Sherbrooke street, west, from December 10 to 21, shows Navy hospital corpsmen in training at Camp Lejeune, N.C., "injecting" morphine and affixing a tag to one of its "casualties" of the landing operation.

Man's Courage and Devotion Recorded in War Paintings

Striking Display of Naval Battle Scenes Brought Here by Art Association

THE thrills and tragedies of naval warfare — portrayed on canvas by some of the leading artists of the United States — will be on view in the Montreal Art Association's galleries for almost two weeks starting on Monday afternoon, through the courtesy of the United States Government.

The exhibition, which comprises 103 pictures in all, will be formally opened at 4.30 p.m. on Monday by Capt. Mackenzie R. Campbell, R.C.N.V.R., senior naval officer of Montreal, who will be presented by Mostyn Lewis, chairman of the exhibition committee.

A Fascinating Display

Dr. C. F. Martin, president of the association, through whose efforts the exhibition is being brought to Montreal from the Ottawa National Gallery, told the Star today that the collection is one of the most fascinating the general public has had an opportunity of seeing.

In a foreword to the catalogue, which itself contains some striking reproductions in color, of the paintings, James Forrestal, Secretary of the United States Navy, states: "The United States Navy is grateful to these representative American artists who lived and worked with it, for they have done a magnificent job of telling how the battle and the waiting felt, as well as looked, to the men who went through it. Their talent and honesty show what they saw of war among our navy fliers, doctors and hospital corpsmen, submariners, amphibious crewmen and Marines. We are proud to have these paintings shown to our Canadian allies."

"The fighting, the work, the drama that these paintings show was one part of the vast effort which brought a United Nations victory to us all."

Remarkable Works Shown

The 103 pictures consist of oil paintings, water colors and drawings, and all of them were made for the Abbott Laboratories, who presented them to the U. S. Navy Department as part of its war record. Such well known artists as Kerr Eby, Joseph Hirsch, Thomas Benton, Georges Schreiber, Irwin Hoffman, Don Freeman, David Stone Martin, James Turnbull, Lawrence Beall Smith, Howard Baer, and Robert Benney—whose "Death of the Shoho," the sinking

of a Japanese aircraft carrier is probably one of the most striking pictures in the exhibition—are among those represented. Every canvas, however, tells a story of courage, pathos or humor, and as the Art Association is offering the exhibition open free to the public, there should be ample opportunity for a visit to the Sherbrooke street west galleries between December 10 and 21, during which period it will be open.

The proceeds from the sale of catalogues will go to the benefit of the Canadian Navy Comforts Fund.

Canadian Group Shows At Art Association Gazette Jan. 5, 1946  
Seventh Exhibition Since Formation Also Includes Invited Non-Member Contributions

In the central and west galleries of the Art Association of Montreal the Canadian Group of Painters' seventh exhibition since its formation 12 years ago is being held. The show, which also includes contributions by invited non-members, will be on view to the public until January 19.

"The Canadian Group of Painters," writes A.L. in the foreword to the catalogue, "profess no fixed academic or modern allegiance to any school or style. . . . It seeks the experimental, the adventurous, whether in the remoter realms of the abstract, or a lively commentary on the colors and movements of the visual graphic world of to day."

Displayed is something for nearly every taste—literal and imaginative. A. J. Casson in "Country Store" shows buildings under a dark, stormy sky with fowls foraging in the road, while Paraskeva Clark, among her items, has a strongly painted flower study in "Tulips on the Green Table". Andre Bieler shows "The Hunt", with a man firing into the sky, some hounds and, near water, an automobile with canoe a-top. B. Coghill Haworth has an architectural monstrosity in "Ontario Gothic", and employs some large blooms in "Harbor Pastoral". Peter Haworth expresses decay in "Old Water Wheel", and Prudence Heward is successful in "Caladium", a plant on a window-sill with buildings beyond. Yvonne McKague Housser favors trees, rocks and reflections, and Pegi Nichol MacLeod indicates movement in the soldiers and crowd in "Ottawa—Year of Victory, 1945". High finish and imagination invest "Driftwood" by Bertram Brooker, and Kathleen Morris finds a good subject in her winter scene called "McGill Cab Stand". There is warmth, sunlight and direct treatment in "Street Corner in Montreal" and "From My Window" by Louis Muhlstok, and Ethel Seath has characteristic works in a painting of toadstools and in the arrangement of some pears and a stool called "Composition". Isabel McLaughlin is strongly individual in "Twinkle Twinkle Trillium" and "Rosspoint Fishing Boat", and Goodridge Roberts in a large still life employs a vase of flowers, incidental fruit and a deer's antlers. "Mountain and Glacier" is the offering of Bess Harris, and "Trees by Night" is from the brush of Caven Atkins.

More "formal" are the contributions of Charles F. Comfort, official war artist, with "Canadian Armor

Art Collection Given Library

Valuable Books Gift of Late Miss A. Van Horne

The Library of the Art Association of Montreal has been enriched by the recent gift of a valuable collection of Art Books and Portfolios of reproductions of famous paintings, the bequest of the late Miss L. Adaline Van Horne.

The gift, which comprises 136 volumes, will not only be a valuable addition to the present collection of Art Books in the library, but will be of great value to students and those interested in reference work.

A few of the more important titles are:—Chinese Pottery of the Han Dynasty, by P. Lauffer, 2 vols.; Maiolica, by Wm. Bode; Persian Ceramic Art, by Henry Wallis; Famous Chinese Painters, by L. C. Pang; Ancient Art Stone-ware of the Low Countries, by L. M. Solon; Primitive Art in Egypt by Jean Capart; Arts and Crafts of Older Spain, by L. Williams; 3 vols.; Masterpieces by Motonobu, 2 vols.; Annals of the Spanish Artists, by Stirling-Maxwell, 4 vols.; John Hoppner, by McKay-Roberts; William Blake, by A. Gilchrist, 2 vols.; The Later Work of Audrey Beardsley, 2 vols.; Andrea Mantegna, by P. Kristeller; Gior-

gonne, by Ludwig Justi, 2 vols.; Antonio Moro, by Henry Hymans; Tiepolo, by P. Molmenti; Portfolios, Paintings of the Roman Age, by Flinders Petrie; Whistler, 3 portfolios; Old masters in the Albertina Museum, Vienna, 13 portfolios; Les Dessins de Goya au Musée du Prado, one portfolio; Quintin Matsys, portfolio; Les Dessins de Pisanello au Musée du Louvre, portfolio.

The School of Art and Design has expanded so rapidly that the limited accommodation at the Art Gallery is taxed to its utmost. From 40 students the classes have now grown to 800, indicating the tremendous resurgence of interest in art that is now taking place.

Passing Through Ortona, Italy"—showing battered buildings and sunlit rubble; Lawren Harris, jr., official war artist, with "Tank Advance" in which clouds of dust play a decorative part; Jack Nichols, official war artist, with "Rescue at Sea"; W. A. Ogilvie, official war artist, with "Bombed Houses, Caen, Normandy", and Carl Schaefer, official war artist, with "The Air Field, Reykjavik, Iceland", and "Q for Queenie", both airplane subjects. In the invited group Tom Wood, official war artist, is effective in "Quarter Deck H.M.C.S. Drumheller at Sea" and "Disembarking Troops 'D' Day".

A. Y. Jackson has a good group—"Farm at L'Islet", with houses and barns; "Early Spring, L'Islet", with sleighs on the road, buildings and rising land in the background, a work that suggests puddles and mud, and "Country Road, L'Islet", warm in tone, showing a cart in the road, distant bush and hills. Arthur Lismer, too, has variety with "Temagami Backwater", "Calm Weather—Georgian Bay" and, from the coast, "Sea Stuff" and "Fishing Stage—Cape Breton Is.", good in arrangement and fluently painted.

Examples of abstract painting have not been overlooked and there are interesting contributions by other members of the group and also by non-members.

Star Jan 8, 1946  
Canadian Group Exhibits Here

An interesting mixture of ways of making pictures, ranging from quite conventional painting to abstractions and experiments, is displayed in the annual exhibition of the Canadian Group of Painters, which has now arrived from Toronto at the Art Association of Montreal. Most of the forty-five members of the group are represented in it, and there are works by fifteen invited contributors.

Some of the most striking pictures are by official war record artists of the three services. Effective pictures are Major Charles Comfort's of Canadian armor in Italy, Captain Lawren Harris' of tanks among clouds of smoke and dust, and Lieutenant Tom Wood's of a ship in a heavy sea. Lieutenant Jack Nichols has made a good composition of a rescue at sea by night; more formal designs, but valuable records are shown by Major W. A. Ogilvie, Captain E. J. Hughes and Flight Lieutenant Carl Schaefer.

Two senior members of the group, A. Y. Jackson and Arthur Lismer show very characteristic landscapes. Two other broadly painted but striking landscapes are John Hall's waterfall and Bess Harris' mountain picture. Louis Muhlstok's studies of light and color in Montreal streets, and country scenes by Jack Humphrey, Virginia Luz and Peter Haworth are of interest. There are humor and character in the figures of Jean Langlois' "Poultry Market", R. York Wilson's "Bus Stop" and Pegi Nichol MacLeod's broad impressions of crowds; Jack Bush's study of men digging, and W. A. Winter's of a bar, are other effective scenes of life. Notable studies of still life and flowers are by Prudence Heward and Paraskeva Clark.

Bertram Brooker has made pictures of a rather new kind in his exact paintings of dead wood. Lawren Harris' arrangements of line and color are as surprising

Star Oct. 4 / 1945

The formal opening of the 66th annual exhibition of the Royal Canadian Academy of Arts for members of the Association and exhibitors will be held at the Art Association of Montreal on Friday night, November 2. The exhibition will open to the public the following day.



# L'exposition annuelle de l'Académie royale

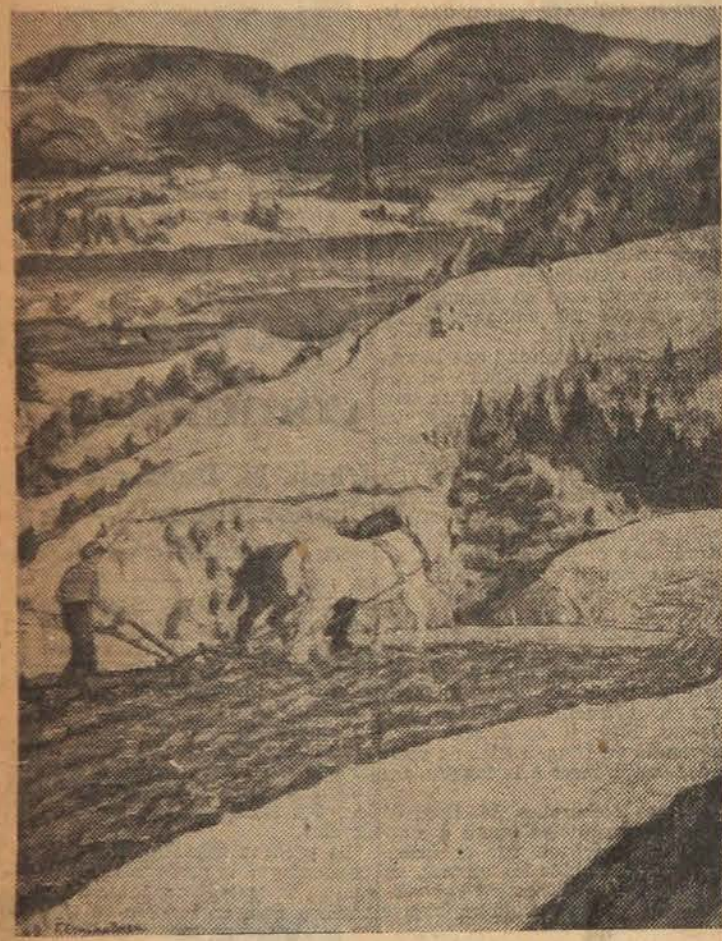
C'est l'hon. juge Joseph-T. Thorson, président de la Fondation Cana-  
nada, dont le but est de favoriser  
le progrès et la diffusion de la cul-  
ture nationale, qui a ouvert hier  
soir à l'Art Association, 1379 ouest,  
rue Sherbrooke, la 66ième exposi-  
tion annuelle de l'Académie royale  
canadienne des Arts. Le public y  
est invité, jusqu'au 2 décembre.

Il y verra les oeuvres d'artistes  
qui ont depuis longtemps arrêté le  
choix de leurs sujets et de leur  
technique. Ils retournent constam-  
ment à la neige, aux forêts, aux lacs,  
ou dessinent correctement des por-  
traits d'officiers, de dirigeants.  
Quelques noms renseigneront les  
habitués des expositions: portraits  
de M. Sherriff Scott, paysages de  
MM. Thomas Garside, Thurston  
Topham, R. Vincelette, F. Panaba-  
ker, Eric Riordon; marines de Mme  
Rita Mount.

M. Marc-Aurèle Fortin présente  
deux compositions assez amples;  
elles montrent des villages entour-  
és de verts moyens, ni trop clairs,  
ni sombres, sous un ciel rempli de  
nuages blancs avec quelques reflets  
bleus. Le tout a cet aspect voulu et  
ordonné que l'on remarque dans  
presque toutes les oeuvres du pein-  
tre.

François Gagnon.

La terre se pare de couleurs



Beaucoup d'artistes représentés à l'exposition annuelle de l'Académie royale du Canada, que l'on peut voir ce mois-ci à l'Art Association, 1379 ouest, rue Sherbrooke, aiment les paysages d'hiver. M. Fleuri-  
mond Constantineau, lui, a préféré noter une scène de labour "aux  
pays d'en haut"; il y fait alterner des terres brunes et jaunes, sous  
un ciel clair.

Un paysage de Gaspésie



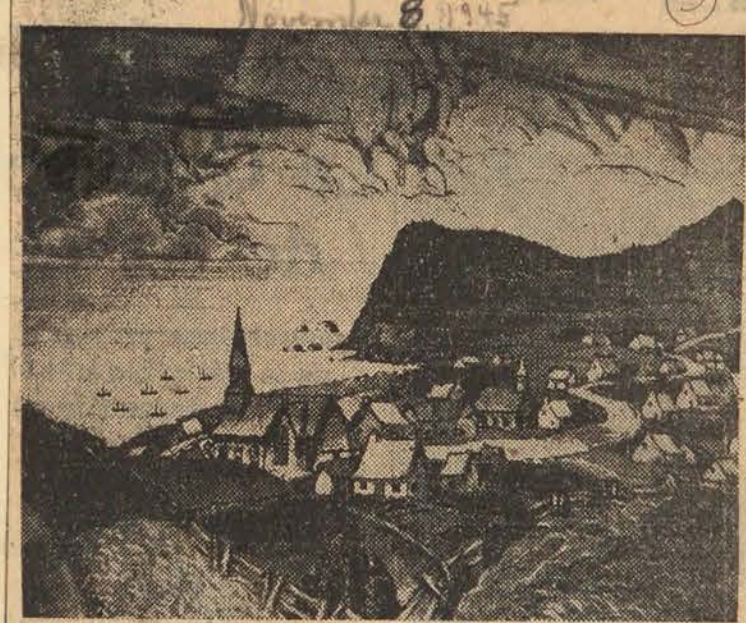
Voici le mont SAINTE-ANNE, à PERCE, vu par le peintre Allan  
Harrison, qui expose actuellement ses oeuvres au musée de l'Art  
Association de Montréal, 1379 ouest, rue Sherbrooke. La masse sombre  
des sapins, au pied de la hauteur, se détache au-dessus des jaunes  
et des verts clairs parsemés de fleurs blanches.

## Harmonie de tons sombres



Ce portrait, oeuvre de M. Headley Rainnie, retient l'attention du  
spectateur par la finesse du dessin, la sobriété du coloris, la subtilité  
des nuances. Il figure à l'exposition annuelle de l'Académie royale  
canadienne, ouverte jusqu'au 2 décembre, au musée de l'Art Asso-  
ciation. (Cliché la "Presse")

## Le village au bord des flots



M. Marc-Antoine Fortin présente ce tableau de l'Anse aux Gascons,  
en Gaspésie, parmi les oeuvres de ses confrères de l'Académie royale  
du Canada, à l'Art Association. Les toits rouges des maisons villa-  
geoises égalent le tapis vert qui déroule ses ondulations au bord  
d'une mer ridée de petites vagues, sous des nuages blancs rehaussés  
de quelques reflets bleus. (Cliché la "Presse").

## Un musée s'enrichit

L'Art Association présente  
de nouveaux tableaux  
à ses visiteurs.

Après les expositions de la saison  
dernière, le musée de l'Art Asso-  
ciation, 1379-ouest, rue Sherbrooke,  
a remis sa collection en place, mais  
en changeant la disposition, afin  
de présenter les oeuvres qu'il a ac-  
quis depuis 2 ans, en particulier  
celles du legs de Mlle Adaline Van  
Horne. Certains lecteurs se rappel-  
leront que le musée avait exposé la  
collection complète de feu sir Wil-  
liam Van Horne, il y a quelques  
années. Ils pourront revoir quelques-  
unes des oeuvres qui les avaient in-  
téressés.

Si Goya dresse devant le specta-  
teur des visions puissantes et tour-  
mentées, il sait aussi s'astreindre au  
portrait sobre et minutieux. C'est  
cet aspect de son talent que mon-  
tent les effigies du marquis et de  
la marquise de Castrofuerte. Le mar-

quis a le teint assez vif, sa compa-  
gne, la peau mate. Du Greco, le  
musée possède le portrait du sieur  
de la Casa; le peintre a donné à son  
modèle la figure allongée qui lui  
est chère, mais n'y a pas déployé  
les hardiesses de coloris qui mar-  
quent beaucoup d'autres oeuvres de  
lui.

### Une vue d'Arnhem

On se rappelle que des troupes  
canadiennes ont participé à la ba-  
taille d'Arnhem, Hollande, en sep-  
tembre 1944. Le don Van Horne  
comprend justement une vue des  
environs de cette ville, peinte par  
Ruydael au 17e siècle. De grands  
nuages blancs s'y arrondissent dans  
un ciel d'un bleu limpide; des collines  
chargées de verdure ressortent  
de chaque côté de la vallée; une im-  
pression de paix se dégage de ce  
tableau.

Le portrait d'une Hollandaise, par  
Cuyt, nous présente un visage à la  
peau luisante, aux traits durs. Jean-  
Baptiste Moroni nous montre un  
jeune homme aux traits énergiques,  
à la peau brune.

Une ferme anglaise donne à John  
Constable l'occasion de déployer des  
jaunes, des bruns, fauves, des rou-  
ges; à côté, le peintre nous révèle  
une toute autre manière, pour nous  
représenter la cathédrale de Salis-

## Sûreté du dessin et sobriété de moyens

Nos lecteurs connaissent déjà la  
manière sobre et dépouillée du pein-  
tre Allan Harrison; ils pourront jus-  
qu'au 13 de ce mois en voir de nou-  
veaux exemples au musée de l'Art  
Association de Montréal, 1379 ouest,  
rue Sherbrooke. M. Harrison con-  
tinue à fuir l'éclat, la chaleur; d'au-  
tre part il n'épaissit jamais les om-  
bres. Le portrait d'une jeune fille  
se détache avec netteté et solidité,  
au-dessus d'une robe rouge.

M. Harrison semble peindre sans  
multiplier les coups de pinceau, ni  
les retouches, ni les détails. Ses  
dessins au fusain mêlent l'élégance  
à la rudesse; le trait est presque  
toujours très sûr, mais M. Harrison  
aime à laisser quelquefois l'impres-  
sion du mystère, de l'inachevé.

Dans un dessin à la plume inspiré  
des rues d'Arles, M. Harrison em-  
mêle davantage les traits que dans  
d'autres oeuvres, mais sans tomber  
dans la confusion.

Les metteurs en page s'arrêteront  
aux pages de publicité conçues par  
M. Harrison pour des produits chi-  
miques; ils en remarqueront l'éco-  
nomie de moyens. Le texte est pré-  
senté de manière à se lire prompte-  
ment; le dessin en révèle l'intention  
au premier coup d'oeil.

François Gagnon

## Quelques bois gravés d'une grande netteté

Le musée de l'Art Association ex-  
pose ce mois-ci des gravures sur bois  
de Mme Gertrude Hermes, dont on  
remarquera la finesse. Quelques-uns  
sont symboliques, par exemple celle  
qui s'intitule "Création"; d'autres  
reproduisent en les stylisant un peu  
des fleurs ou des poissons, des ser-  
pents, des tortues. Mme Hermes a  
illustré, entre autres livres, le "Com-  
pleat Angler" d'Izaak Walton, ou-  
vrage classique sur la pêche à la li-  
gne; l'exposition en présente quel-  
ques-unes.

"Les Nageurs" retiennent le spec-  
tateur par la vigueur du dessin, le  
mouvement. Même lorsque Mme  
Hermes accumule les détails, dans  
d'autres oeuvres, le travail reste tou-  
jours très net.

A côté, Mme Emily Sartain expose  
des aquarelles où elle représente des  
fleurs avec la précision qu'on attend  
des planches qui documentent un  
livre de botanique.

F. G.

## Paysage de Provence

Ceux qui aiment les verts profonds  
de Cézanne en retrouveront un  
exemple dans le tableau d'une route  
de Provence qui se déroule entre des  
massifs boisés. Tout près ils regar-  
deront l'expression de jouissance qui  
se lit sur le visage de la "Jeune Na-  
politaine", dessinée par Renoir. Ces  
quelques notes n'épuisent pas la liste  
des acquisitions récentes du musée;  
elles donnent seulement une idée  
de leur diversité.

## Exposition annuelle de l'Académie royale

Le vernissage de la 66e exposition  
annuelle de l'Académie royale cana-  
dienne des Beaux-Arts aura lieu à  
8 h. 30, vendredi soir prochain, 2  
novembre, au musée de l'Art Asso-  
ciation de Montréal, 1379 ouest, rue  
Sherbrooke. C'est l'hon. juge Joseph-  
T. Thorson, président de la Cour de  
l'Échiquier du Canada et de la Fon-  
dation Canada, qui inaugurera  
l'exposition, ouverte au public pen-  
dant un mois.



## L'actualité et les jeunes architectes

L'école d'architecture de l'université McGill expose ses travaux jusqu'au 29 du mois au musée de l'Art Association, 1379 ouest, rue Sherbrooke. On s'arrêtera surtout aux projets d'habitation qui sont de toute actualité. Les étudiants les ont dressés après s'être consultés avec leurs camarades des sciences sociales. On s'aperçoit qu'ils ont essayé de fuir la monotonie qui gâte trop souvent les projets de logement en série, en variant les perspectives.

Les exposants présentent aussi un tapageur, echo d'approbation de la part de centaines de gens qui n'étaient pas seulement pour entendre du chant et du piano. Puisque le baritone n'a pas de motivation américaine.

Traditionnelle. Très agréables, les deux Chansons de Roger Quilley sur des textes de Shakespeare. Les rappels furent nombreux et accueillis avec l'enthousiasme que l'on imagine.

Cette soirée de Paul Robeson fut presque un régal conjoint car le jeune pianiste William Schatzkammer se fit entendre dans une dizaine de

## Exposition Jo Michotte



L'un des tableaux les mieux réussis de l'exposition d'adieu du peintre belge Jo Michotte, à la Galerie des Arts, rue Sherbrooke ouest. Cette exposition s'ouvre aujourd'hui pour durer jusqu'au 6 octobre.

## Monuments de Belgique, montagnes de chez nous

L'artiste belge Jo Michotte revient au musée de l'Art Association de Montréal, 1379 ouest, rue Sherbrooke. Il expose des lavis à l'encre de Chine, et des aquarelles qui représentent les édifices de son pays, qu'il entoure souvent d'ombres épaisses, mais qu'il éclaire parfois d'une lumière jaune très douce. M. Michotte préfère les architectures anciennes; il nous promène autour des canaux, et revêt ses personnages de costumes paysans, sans détailler les visages. Si le peintre aime l'obscurité, il ne a pas de fantômes; il y conserve les contours des objets, bien que ces derniers soient un peu plus difficiles à distinguer. Lorsque le peintre illumine quelque coin de ses tableaux nocturnes, il parseme sa lumière de petits points rouges.

De ses voyages à travers les Rothes et le Canada, M. Michotte a rapporté des montagnes aux couleurs violettes, surmontées de ciels d'un bleu très clair. L'artiste travaille beaucoup la pâte, comme pour imiter en relief les rudesses de la nature. Le spectateur a l'impression de l'on a multiplié les touches du pinceau, ainsi dans un grand paysage forestier, très touffu; quelques rayons de lumière jouent sur les feuillages sombres, au sommet desquels le peintre fait reluire quelques reflets violets.

M. Michotte aime le vert clair, le glauque; il nous montre plusieurs marines où ces couleurs ménagent une éclaircie entre le bleu de l'eau, le gris ou le blanc du ciel. Il dépole des rouges vifs sur les toits de maisons paysannes aux murs bistre, le ton de ces murs reparait sur le sol et les édifices d'un tableau inspiré de l'Afrique du Nord.

Rappelons que M. Michotte est membre de l'Académie royale des Beaux-Arts de Bruxelles. L'exposition, qui dure jusqu'au 5 octobre, se tient sous le haut patronage de l'ambassadeur de Belgique au Canada, M. A. Paternotte de la Vallée. La vision de l'artiste, lorsqu'il s'inspire de nos montagnes, se rapproche beaucoup de celle de nombreux Canadiens; c'est la touche de M. Michotte, sa manière de traiter la pâte, qui le distingue.

François Gagnon

## La satire très hardie des crimes de guerre

C'est ce soir que s'ouvre, à l'Art Association, 1379 ouest, rue Sherbrooke, l'exposition d'une série de peintures satiriques de M. Robert La Palme sur la guerre à travers les âges. Alors que le lieutenant-colonel J.-Adolphe Dansereau commandait le camp de Valcartier, il avait commandé au peintre une série de panneaux pour décorer le théâtre du 22<sup>e</sup> régiment de Québec. L'administration renonça ensuite au projet; l'artiste exécuta pourtant 2 panneaux et les cartons de tous les autres. Ce sont ces œuvres que l'on pourra voir à l'Art Association jusqu'au 22 de ce mois, sous les auspices de l'Institut Démocratique Canadien.

Le cheval de Troie, les éléphants de guerre des Hindous, les chars de combat des Egyptiens, les balistes que les Romains employaient contre les places fortes, les archers médiévaux, les cavaliers mongols, défilent successivement sous les yeux du spectateur. L'époque contemporaine a inspiré à M. La Palme un pastiche de Picasso; quelques traits de M. Churchill et de M. Roosevelt y composent la figure des Nations unies, la mèche de cheveux d'Hitler coiffée du bonnet de Mussolini arrange celle de l'axe.

Dans tous les autres tableaux, M. La Palme conserve sa manière personnelle. Il ne s'agit pas de badinage; l'artiste s'est livré à une satire très hardie et très crue de la guerre. Il nous montre des soldats arrachant leurs captives au pays conquis; leurs gestes indiquent assez clairement le danger que courent leurs victimes.

Un chevalier fait la cour à sa dame, à l'ombre d'un arbre auquel pend un paysan; de l'autre côté les hommes d'armes se ruent à l'assaut d'un château fort. M. La Palme symbolise la guerre moderne dans une toile où des flammes jaunes jaillissent des nuages vers une terre hérissée de flammes rouges.

Certains jugeront peut-être M. La Palme trop hardi, par exemple lorsqu'il prend son sujet dans la Bible. Le peintre répondra probablement que la guerre n'est pas une école de vertu, qu'il a voulu nous en faire éprouver l'horreur, non nous l'embellir.

François Gagnon



COMPOSITION, which is a contribution of Ethel Seath, of Montreal, to the exhibition of the Canadian Group of Painters being held in the galleries of the Art Association of Montreal. Her other work is a painting of toadstools. This show remains open until January 19.

## Canadian Paintings Exhibited in Albany

Seven Varied Items Are Loaned by the Art Association Of Montreal

Albany, N.Y., January 11.—(P)—Canada's artistic history is told in graphic form in the goodwill exhibit of about 65 paintings by Canadians inaugurated here coincidentally with the opening of the New York State Legislature.

For the exhibit, sponsored by the Albany Institute of History and Art, the National Gallery of Canada, Ottawa and art museums in Toronto, Montreal and Quebec collaborated with the Institute to provide the paintings.

Paintings from the 18th century to the present, tell the story of Canadian art with pioneer and modern painters represented. The exhibition will last four weeks.

Seven works of varied character were loaned by the Art Association of Montreal from its permanent collection, these including two examples by the late J. W. Morrice, R.C.A.—"Race Course" and "Circus, Santiago, Cuba"; a good impressionistic work by the late Maurice Cullen, R.C.A., called "Old Houses, Montreal," with stationary sleighs and the gas-lit windows of the structures seen through a flurry of snow; "The Blue House, Chamblé," by Robert W. Pilot, R.C.A., one of his highly successful performances; a portrait of the late W. J. White, K.C., by the late Alphonse Jongers, R.C.A.; "The Fortune Teller," by H. Eveleigh, and "Les Pommes de Terres," by M. Raymond.

mention a few. The pictorial qualities of Lac Plante have not been overlooked, the landscape near Ste. Agathe has been appreciated and his brush has been employed with birches at Val Morin, winter in the Shawbridge area, the rapids on the North River and also the varied atmospheric effects along that waterway.

## Van Horne Paintings Being Sold in New York

By order of the heirs a group of paintings, mainly French, from the Van Horne collection will be sold in the Parke-Bernet Galleries Inc., New York, on January 24. Works by American artists include examples by Albert P. Ryder with "Moonlight at Sea" and "Siegfried and the Rhine Maidens"; "Dawn," two women, by Maurice Sterne; "Mother and Child" by Mary Cassatt and "Early Spring," houses, water and a bridge, by Ernest Lawson.

The French paintings include two by Toulouse-Lautrec—a woman resting her elbows on a circular table with tumbler and bottle of wine nearby, and a woman seated in a garden. By Renoir are "La Toilette," a young woman seated on a boulder near a pond, and "Les Soeurs," a pastel, with a girl looking over the shoulder of her companion who is interested in a book. By Cézanne is "Portrait of the Artist's Wife," while the works by Daumier are "Le Premier Bain," a proud father guiding his child into the water while women look on, and "L'Etalage," with a group of women and children looking into a shop window. A mother with babe at breast is by Corot, and "Old Chelsea Bridge" is by Camille Pissarro. By Delacroix is "Christ on the Sea of Galilee"—a crowded boat in rough water, and "The Concert" and "Festival of Bacchus" are by Monticelli. "The Seine at Bougival" is from the brush of Claude Monet and a young woman in a blue and black hat is by Marie Laurencin. By Charles Bague is the work called "Moslems at Prayer," Sidney Carter, the Montreal art dealer, is going to New York for the sale.

Standard March 9th, 1946

## Art Gallery Paintings Guarded Against Raids

Few of the 100,000 people who each year visit the Sherbrooke street gallery of the Art Association of Montreal realize the elaborate precautions taken to protect the most valuable paintings in case of an air raid during the war.

About 40 of the best paintings in the gallery were stored in a special basement room, Dr. C. F. Martin, president of the association, revealed today. The walls of this room are of very thick cement and were further protected by sandbags. He believed that these paintings would have been safe from anything but a direct bomb hit. Because of varying prices, he was unable to estimate the value of these paintings.

Visitors to the gallery during an air-raid would have been ushered to the basement, he said.

## Guerre du Pacifique

L'Art Association expose une collection de documents américains.

Une maison de produits pharmaceutiques a constitué une collection de peintures, aquarelles et dessins sur la guerre du Pacifique, terminée par l'armistice du 2 septembre dernier, et l'a donnée au département américain de la Marine. C'est la collection Abbott, que l'on pourra voir à compter de demain jusqu'à la fin du mois, à l'Art Association, 1379 ouest, rue Sherbrooke.

Il s'agit d'œuvres exécutées par les artistes attachés à la flotte américaine et donc inspirées avant tout par le souci de documentation. Leur facture rappelle souvent celle des travaux semblables d'artistes militaires canadiens, qu'a présentés antérieurement la même galerie.

Les légendes explicatives qui accompagnent chaque tableau donneront à certains spectateurs des notions au moins sommaire de la vie de la flotte américaine. D'autres se rappelleront les grandes batailles navales dont ils ont lu le récit depuis 4 ans: Midway, San-Bernardino, d'autres encore, les sauvages campagnes de Tarawa, d'Okinawa.

## Art Collection Given Library

Star Dec. 7, 1945  
Valuable Books Gift of Late Miss A. Van Horne

The Library of the Art Association of Montreal has been enriched by the recent gift of a valuable collection of Art Books and Portfolios of reproductions of famous paintings, the bequest of the late Miss L. Adaline Van Horne.

The gift, which comprises 136 volumes, will not only be a valuable addition to the present collection of Art Books in the library, but will be of great value to students and those interested in reference work.

A few of the more important titles are:—Chinese Pottery of the Han Dynasty, by P. Lauffer, 2 vols.; Maiolica, by Wm. Bode; Persian Ceramic Art, by Henry Wallis; Famous Chinese Painters, by L. C. Pang; Ancient Art Stone-ware of the Low Countries, by L. M. Solon; Primitive Art in Egypt by Jean Capart; Arts and Crafts of Older Spain, by L. Williams; 3 vols.; Masterpieces by Motonobu, 2 vols.; Annals of the Spanish Artists, by Stirling-Maxwell, 4 vols.; John Hobbler, by McKay-Roberts; William Blake, by A. Gilchrist, 2 vols.; The Later Work of Audrey Beardsley, 2 vols.; Andrea Mantegna, by P. Kristeller; Giorgio, by Ludwig Justi, 2 vols.; Antonio Moro, by Henry Hymans; Tiepolo, by P. Molmenti; Portfolio, Paintings of the Roman Age, by Flinders Petrie; Whistler, 3 portfolios; Old masters in the Albertina Museum, Vienna, 13 portfolios; Les Dessins de Goya au Musée du Prado, one portfolio; Quintin Matsys, portfolio; Les Dessins de Pisanello au Musée du Louvre, portfolio.

The School of Art and Design has expanded so rapidly that the limited accommodation at the Art Gallery is taxed to its utmost. From 40 students the classes have now grown to 800, indicating the tremendous resurgence of interest in art that is now taking place.



## Women Painters At Art Gallery

The annual exhibition of the Women's Art Society, which is being shown till next Sunday evening at the Art Association of Montreal, is in its size and quality well up to this society's past standards. More than thirty members have contributed, the majority with more than one picture; landscapes and flower pictures are as usual the most frequent subjects.

Outstanding among the portraits, which are few, is one by the late Annie Pringle, who was for years a regular exhibitor in the society's shows. Other effective portraits are one in gouache by Kathleen Chipman Liebich, who also has some successful studies of flowers and still life, and a pastel by Mary H. Schell, whose pastel landscapes are also of interest. Two portraits are also shown by Edith M. Glen.

A large picture of still life, "The blue vase," by Marcelle Houle, is particularly good and the same painter has a decorative study of pink gladioli; a picture of white tulips is the best of five by Lillian Hingston and two notable flower pictures are by Beatrice M. Long. Other similar works are Jean Ford's gladioli, Beryl Butler's peonies, Eleanor Earle's water color of mixed flowers and those by Jane C. Luke and J. Maude Hewton.

The water colors by Louise McCormack of winter and summer, and those by Margaret C. Thompson of scenery in the United States are conspicuous among the landscapes. Successful sketches of sea and shore are shown by Ethelwyn Holland and Mary Grey Robinson, and inland views by Gwendolyn Morris Fuller, Lorna Babbage, Mildred Fairfield, Inez Murray and Beryl R. Forbes. Helen Wickenden, Frances B. Sweeney, Evelyn M. Cunningham and Ida Huddell show pleasant studies of town and village streets and buildings. Other pictures of land and sea are by Mabel Emmett Dingle, Mary Mullally, C. Louise Ashby, Anna Lilley, Winifred D. Lewis, Amy E. Wylie, Mildred Brisbane and Winifred K. Simons.

Star  
Jan. 8 1946

## Canadian Group Exhibits Here

An interesting mixture of ways of making pictures, ranging from quite conventional painting to abstractions and experiments, is displayed in the annual exhibition of the Canadian Group of Painters, which has now arrived from Toronto at the Art Association of Montreal. Most of the forty-five members of the group are represented in it, and there are works by fifteen invited contributors.

Some of the most striking pictures are by official war record artists of the three services. Effective pictures are Major Charles Comfort's of Canadian armor in Italy, Captain Lawren Harris' of tanks among clouds of smoke and dust, and Lieutenant Tom Wood's of a ship in a heavy sea. Lieutenant Jack Nichols has made a good composition of a rescue at sea by night; more formal designs, but valuable records are shown by Major W. A. Ogilvie, Captain E. J. Hughes and Flight Lieutenant Carl Schaefer.

Two senior members of the group, A. Y. Jackson and Arthur Lismer show very characteristic landscapes. Two other broadly painted but striking landscapes are John Hall's waterfall and Bess Harris' mountain picture. Louis Muhlstock's studies of light and color in Montreal streets, and country scenes by Jack Humphrey, Virginia Luz and Peter Haworth are of interest. There are humor and character in the figures of Jean Langlois' "Poultry Market", R. York Wilson's "Bus Stop" and Pegi Nicol McLeod's broad impressions of crowds; Jack Bush's study of men digging, and W. A. Vinter's of a bar, are other effective scenes of life. Notable studies of still life and flowers are by audience Heward and Paraskeva Clark.

Bertram Brooker has made pictures of a rather new kind in his exact paintings of dead wood. Lawren Harris' arrangements of line and color are as surprising

and intriguing as ever; and there are other works of a diagrammatic kind, which are less decorative than these.

## Hostesses for Art Opening

Hostesses who will receive on Friday, March 1, at the opening of the annual exhibition of the Women's Art Society at the Art Association, Sherbrooke street west, at three o'clock, to continue until March 10, are: Mrs. S. B. Earle, president; Mrs. Dakers Cameron, Mrs. George Drysdale Drummond, Mrs. Arthur Schell, Miss Martha Martin and Mrs. C. P. Liebich, the convener.

The pictures on view are representative of the studio group and members of the Society.

## Successful Year Reported By Art Association Here

Star February 21st, 1946  
More Than 90,000 Guests Visit  
Gallery During Past 12 Months

ONE of the most successful years in the history of the Art Association of Montreal is being reported at the annual meeting today at which Dr. C. F. Martin will preside and present his annual report as president of the association.

Attendance of visitors at the gallery during the past year attained a total of more than 90,000. The membership campaign, which was held during the year, resulted in nearly 500 being added, bringing the total for the year up to 1,496, the largest number in the past 15 years.

The School of Art and Design, operated by the association under the direction of Dr. A. Lismer, educational supervisor, has an enrolment of 900 and a staff which now numbers 10 instructors in the various departments.

### Youth Classes Held

The educational activities of the association, which have grown to record proportions, provide a number of highlights on the year's operations. Among these is the fact that 350 children, from four to 15 years of age, attended classes operated by the association. Other extension activities and members' groups were also among the year's educational endeavors.

### Gifts Received

A record number of new acquisitions, including 98 paintings, some of them great masterpieces, was recorded during the year. From the famous Van Horne collection were received paintings by Cezanne, Daumier, El Greco, Goya, Rembrandt, Renoir, Reynolds, Ruisdael and Moroni. Valuable Canadian paintings by Kriehoff were also received from the family of the late Sir Alexander Galt.

A total of 28 exhibitions were held during the year, among which the outstanding was one illustrating the history of the development of Canadian painting.

### Donations Listed

Among the more notable donations to the museum during 1945 were the following:

Capt. Sir Lauder Brunton: Eight-fold Oriental lacquer screen. Sidney Carter: Water color painting by Kezan, Japanese, Tosa School, 17th century.

The Misses Louisa and Margaret Gillespie: Old English silver pieces and pair of knife boxes, English, Sheraton, 18th century.

Mrs. R. S. Lea: Rose point lace scarf, Brussels, 2nd half of 19th century.

Mrs. Mostyn Lewis: Royal Siam-



W. F. ANGUS, prominent Montrealer, who has been elected a councillor of the Art Association of Montreal.

ese Sarong in Batik, 19th century. Mr. O. H. Linton: Shrine, Italian, 15th century.

Mrs. Ross H. McMaster: Rose point lace bertha and pair of cuffs, Brussels, mid 19th century.

Mrs. J. W. McConnell: Church candelabra, French-Canadian, 18th century.

F. Cleveland Morgan: Pottery bowl, Persian, Aragh, 12th century; fossilized ivory alligators, Egypt, Greco-Roman, circa 300 B.C.; terra-cotta cup, Greco-Egyptian, Alexandria, 1st century A.D.

Mrs. F. Cleveland Morgan: Lace-edged handkerchief, Belgium, Binche, early 19th century.

Dr. J. D. Morgan: Porcelain plaque, Japanese, Imari, mid 19th century; five Japanese swords.

Miss Mabel Molson: Violin by Matthias Albinus of Bulsan, circa 1680; gentleman's watch by Tho. Tampion, English, circa 1688.

Mrs. R. MacD. Patterson: Large silk lace scarf, French, 19th century.

G. Ross H. Sims: Grandfather clock by Jardin & Stephenson, English, circa 1775.

Hubert Gray Welsford: Painted fan with carved ivory sticks in lacquer box, Chinese, early 19th century.

Baron Von Haersolte: Bronze ceremonial libation cup, Tibet, 18th century.

Purchased: Marble capital, "Moses Crossing the Red Sea", French, 13th century; copper pin, Iran, Kuhl-dasht, circa 1200 B.C.

## Former Art Gallery Here Sold; Transaction Recalls Early Days

Gazette February 1, 1946  
By FRANK COLLIER.

A building that sprang from an endeavor to give expression to Montreal's cultural life, the old art gallery on the south-east corner of Phillips Square and St. Catherine street, has changed hands.

The sale might have passed unnoticed had it not been for its historical significance, and the fact that Michael Connelly, a prominent contractor in his time and one of the last to own the building, had in his will a clause stipulating an upset price of \$650,000 for the property. This was 25 years ago. The building, finally taken over for the mortgage, was picked up by the Frémarge Company, Limited, for a price in the neighborhood of \$400,000.

As an art gallery, it owed its existence to the munificent gift of Benajah Gibb, who bequeathed the land, \$8,000 in money, about 100 oil paintings, and eight valuable bronzes. At the inauguration ceremony in 1879, Justice Mackay, Hon. Thomas Ryan, R. W. Shepherd, and Peter Redpath received the Marquis of Lorne, then Governor-General, who said the building was "to inaugurate the reign of art in Montreal." As a cornerstone of culture he foresaw its growth "until the people have such a love of art that, as was the case with the great painter, Correggio, our Canadian artists may be allowed to wander over the land scot-free of expense,

because the hotel-keepers will be only too happy to allow them to pay their bills by the painting of some small portrait or of some sign for 'mine host.'"

Art developed, the association prospered, space was needed and an addition to the building was completed in 1893. At the formal opening of the new wing, Sir Donald Smith, later Lord Strathcona and Mount Royal, received Lord and Lady Aberdeen, after which the band struck up "God Save the Queen." The Governor-General then said he found Canada one of the colonies giving clear expression to its art and culture and Sir Donald made some reference to art and industrial education. Somebody who attended this brilliant and pleasing spectacle recalls how there were 1,000 persons present who "stood around in groups engaged in conversation."

In 1910, when considering a new building, it was decided to buy from Senator Robert Mackay the old Holton property on Sherbrooke street and Ontario avenue, at a price of \$70,000, regarded as specially low. On the other hand, \$275,000 was obtained for the old building. The old gallery then became a poolroom, which it remained until a new form of art moved in—dental extraction on a mass scale. It was here that Dr. Noel Decarie operated a modern dental parlor with 25 chairs until his internment at the outset of the Second World War.

## Work of Illustrators of French Books Shown Gazette Feb. 23, 1946 Collection Brought Here By Robert Bonfils Displayed at Art Association

On view in the Lecture Hall of the Art Association of Montreal is a selection from the large collection of illustrations for French books which Robert Bonfils of Paris, internationally known as an engraver, an art bookbinder and a teacher of graphic art, has brought to this city. His own illustrations figure in the exhibition as well as some sumptuous examples of his skill as a bookbinder—works of unquestioned good taste, good design and of high level of excellence. Among the title pages and odd pages shown there is more than a hint of how fine many of the complete volumes must be. The choice of type, width of margins, selection of illustration and its placing have the air of being just "right" and should excite envy in collectors. Some of the artists, too, recall a past day—A. Lapere, skilled in many media but a leader of the wood engravers of his day; Steinlen, who dealt so sympathetically with the poor and suffering, is represented by the title page of Richepin's "La Chanson des Gueux" showing a procession of types of humble station, and Bonnard with lithographs. "Eugenie Grandet" is illustrated in color from etched plates by Pierre Brissaud. There are engravings and etchings by Bernard Naudin, examples of the graceful line of Carle and of the broad, forceful cutting of the wood affected by Herman Paul. George Barbier's skill has been reproduced on the block by Pierre Bouchet, who, in color, performs like service for the powerful performances of Paul Jouve. Bouchet also reveals his skill as an interpreter in some small flower pieces in color for a book by the Comtesse de Noailles, greater breadth being shown in handling the wood in the color illustrations after that accomplished painter Lucien Simon in a book by Pierre Loti. Gracious and sprightly are the figures, etched by E. A. Marty, for "Ode to Spring," and Sylvain Sauvage handles tone with authority in his illustrations. Knowledge and ability are evident in both wood engraving and lithography by Robert Bonfils and the etchings by Ch. Martin for a volume in color by Villon reproduces the required atmosphere. Verdun and the first World War are the theme of lithos by Luc-Albert Moreau, and there is plenty of character in the types by Dunoyer de Segonzac illustrating "Bubu de Montparnasse". The illustrations by Rouart are typical of his work with the brush—direct

and strong. Something of an acquired taste. Work in line represents Picasso, while grace marks the illustrations of Chas. Desplau has done for poems by Baudelaire. There are examples by Laboureur, and Dufy in color, for a work by A. Daudet, says more with the lithographs of small scale than in many of his larger paintings. A. Derain and Matisse also have place among many others. It is throughout an interesting exhibition which shows that with taste and skilled direction a good deal can be made of a book.

## Gazette Mar. 2/1946 Women's Art Society Holding Annual Show Gazette March 2, 1946 Variety Displayed in Contributions to Collection at Art Association of Montreal

In one of the upper galleries of the Art Association of Montreal the annual exhibition of the Women's Art Society is now on view until March 10. Naturally in just short of 75 items there is unevenness, but there is every indication of industry and sincerity. As usual Evelyn M. Cunningham sends in characteristic strongly painted works—"Watchhorn's Farm, Christville", with stock outside the barns in winter; "Old Fort, Caughnawaga", in which the ancient church figures, and "Inspector Street, Montreal", as seen from St. James street, the dome of St. James Cathedral and the Sun Life building dominating the skyline. The old presbytery and other buildings at Caughnawaga, under a cloudy sky, attracted Helen Wickenden, who also displays strong brushwork in "Out in the Fields", with haystack, bush and hills. Jean Ford is effective with schooner, sheds, wharf and reflections called "Foggy Day, Gloucester", and "Rocky Coast, Gaspe" is the offering of Mary Grey Robinson. Lillian Hingston has varied works—"Red and White Chrysanthemums" and "White Tulips", which show her sympathy for flowers, has a good subject in the building lined street entitled "Montreal North", and is more atmospheric than usual in "Laurentian Scene" with figures walking, distant church and a misty hill. Jane C. Luke shows her accustomed skill with flowers in "Chrysanthemums", with good reflections on the polished table. "Early Spring, Montebello" is her landscape offering. Flowers are the main subjects of Kathleen Chipman Liebich—some pink roses, while red roses are employed in "The Pink Lady", where a figure in full skirt plays its decorative part, another successful item being "Autumn Flowers". She also contributes a portrait of a man and a group of buildings called "Back View of Old Houses". Flowers are favored subjects—"Peonies" is a work by Beryl Butler, who also shows interest in roofs in "Sketch from a Studio Window"; lilies and delphiniums are from the brush of Eleanor Earle and Edith M. Glen, besides pink, purple and white petunias, employs rich red in "The Gypsy Costume", paints hills, road and houses in "March Snow" and also shows a portrait of N/S Lt. Christine McLaughlin. Zinnias interest Ida Huddell, and she chooses the autumn season for her "Street in Longueuil". Beatrice M. Long paints red and yellow chrysanthemums with a china duck for company, and Frances B. Sweeney deals with petunias and anemones, not to mention a Caughnawaga street and some old houses in Westmount. Margaret C. Thompson indicates travel in her offerings—"Fog off Monhegan Isle, Maine", "White Face, Adirondacks", a stretch of mountainous country; "Mirror Lake, Yosemite", and "Mount Elephantus". Louise McCormack has good subjects in snow-laden trees and open stream under sunlight in "Winter", and makes good decoration of a group of trees and moon in "A Nocturne". Besides the head of a man, Mary H. Schell sends three landscapes, and red is the dominant note in "The Embroidered Robe" by Gwendolyn Norris Fuller. "Summer Sunshine", a group of buildings with verandahs, is the contribution of Mary Mullally, and from the brush of the late Annie Pringle is a portrait of Mrs. Duncan. Others exhibiting are C. Louise Ashby, Lorna Babbage, Mildred G. Brisbane, Mildred Fairfield, Beryl R. Forbes, J. Maude Newton, Ethelwyn Holland, Marcel Houle, Winifred D. Lewis, Anna Lilley, Inez Murray, Winifred K. Simons, and Amy E. Wylie.

## Star Feb. 21, 1946 Famous Engraver At Art Gallery

PROFESSOR ROBERT BONFILS, of Paris, internationally-known engraver, bookmaker and teacher of graphic arts, is now at the Art Institute explaining to patrons the fine points of the 130 plates, illustrating the artistic nature of bookmaking in France from 1910 to 1939, which he brought with him across the Atlantic.

The plates illustrate printing, decorating, illuminating and the illustrations in books of various artists. They will be on view for one week starting tomorrow. Professor Bonfils is expected to speak about them at a lecture next week in the Institute.

### FOSTERING THE ARTS

A GREAT many people perhaps still think of the Art Association of Montreal as the group that maintains a collection of pictures in the Sherbrooke street galleries. But the Association has developed in recent years into much more than that. It is a centre for the study of fine arts and is doing notable work among the city's young people.

Yesterday at its annual meeting Dr. C. F. Martin, the president, reported that 90,000 people had visited the galleries during 1945. That alone is a substantial contribution to the furtherance of knowledge of the arts. But over and above that the Association has maintained a School of Art and Design under the direction of Dr. Arthur Lismer, and it is here that the art lovers of the city derive the greatest benefit from the Association's activities.

Enrolment last year was 900, of which 320 were children. When these figures are compared with an enrolment of only 40 three years ago, a measure of the progress made is obtained. Montreal should be grateful to the Association's officers, whose initiative has made this achievement possible.

Standard Feb. 23, 1946

The annual exhibition of painting by the studio group and members of the Women's Art Society is being held in the galleries of the Art Association of Montreal from Friday, March 1, until Sunday, March 10, inclusive.

The official opening will take place on Friday afternoon at three o'clock, when the hostesses will be Mrs. F. B. Earle, the president; Mrs. Dakers Cameron, Mrs. George Drysdale Drummond, Mrs. Arthur Schell, Miss Martha Martin and Mrs. C. P. Liebich, the convener.



# Art Ass'n. Gallery Second to None in Canada

Dr. C. F. Martin, Re-elected President,  
Presents Reports of Year's Activities

THROUGH its new outstanding acquisitions, the gallery of the Art Association of Montreal is assuming national importance, and "ranks well with any other similar institution in the country," declared Dr. C. F. Martin, in his presidential report at the annual meeting of the association yesterday. In office since 1937, Dr. Martin was again elected to head the association.

"The museum," he said, "though not the largest in Canada, can point with justifiable pride to the quality of its contents which individually compare with the finest examples of museum objects in most of the important museums in America."

"It has been the expressed desire of your committee still further to enhance the importance of our collection of Canadians; to acquire in every field of artistic achievement the best possible examples of Canadian craftsmanship in any of the arts. It is surely fitting that in this Canadian metropolis the work of our national artists should be shown permanently and to the best advantage."

## Benefactors Lauded

In lauding the generosity of the association's benefactors, Dr. Martin pointed out that "the contributions from citizens and corporations are a record for all time." More aid was needed, he pointed out, to achieve the goal which the officers of the association had in mind.

"One would like to dip into the future of this association," he said, "for one might visualize a much enlarged building with adequate space for offices of administration, secretarial duties, rooms for the educational department and better studies; facilities commensurate with the importance of this association. One would like to see a curator and a business administrator duly installed. One would like to hope for more accommodation for our collections, larger and better rooms, not alone for our valuable collections of drawings, etchings and prints, where they might be permanently hung, but adequate space so that our schools of painting could be hung in a way that their educational and aesthetic value be more appreciated."

## More Museum Space

"It is but natural, too, that one would desire larger space for our ever-increasing and valuable museum collections where they could be arranged in a manner to display appropriately their historical development in the world of art. One should further like to see a staff adequate to give attention to visit-

ors, a guide service whereby regular periodic gallery and museum talks would materially add to the value of the usefulness of our institution. One would like to see a membership of 3,000 of our citizens giving us further security for our budget and thus absolving the number of citizens who from year to year generously contribute to the upkeep. Above all, one looks forward to the time when a sufficient endowment fund, and larger government grants would make this institution secure for all time. May I add, one must look forward in the very near future to a younger and more active president who has the power and genius to carry such a program to its conclusion."

## Treasurer Reports

R. P. Jellett, honorary treasurer, reported a satisfactory year. There was a small deficit of \$1,100. Donations in money during the year under review amounted to \$43,415, this including contributions for the purchase of the new Art Centre.

Dr. A. Lismer, educational supervisor, reported a great extension of the educational activities of the association, this including not only children's classes, work in the school of art and members' groups, but also extension activities among such institutions as McGill, University of Montreal and Macdonald College.

The report of the museum committee was presented by Cleveland Morgan and that of the exhibitions committee by Mostyn Lewis. Dr.



Dr. C. F. Martin

C. W. Colby presented a report for the library committee.

Award of the Miss Jessie Dow prizes was made as follows: To Alice A. Innes, A.R.C.A., for the oil painting, "December," and to John Humphries for his watercolor entitled "A Village of the Lower St. Lawrence."

## Officers Elected

Election of officers was as follows: Patrons, The Earl of Athlone and The Princess Alice; honorary president, Harry A. Norton; honorary vice-president, R. Wilson; president, Dr. Martin; vice-presidents, J. W. A. Hickson and Arthur Browning; honorary treasurer, R. P. Jellett, and assistant to the honorary treasurer, Mostyn Lewis.

The following were elected councillors for a three-year term: W. F. Angus, W. B. Blackader, Edouard Cholette, Philip S. Fisher, Dr. G. R. Lomer, G. A. Morris and Morris W. Wilson.

in the foreground. "Fleurs regardant le Lac" shows blooms in a jug, railings of a gallery, rather classical pillars and, beyond, water between irregular hilly shores. By him, too, are some effectively simplified pencil drawings. Goodridge Roberts has confined his efforts to a group of large still lifes, broadly painted and showing thought in arrangement. Louis Muhstock well suggests the ravages of age and neglect in the interior called "Maison Abandonnée," shows good arrangement in "Chinese Plant," and has a more cheerful interior entitled "French Canadian Room." "Trees against a Stormy Sky" is a broadly handled pastel. Jack Beder suggests bulk in the wooded hills in "Landscape, Piedmont," and has attained some good greys in "Dull Day, Winter" — a house, bare trees and snow. Fruit and daffodils and a girl are the pictorial elements of "Le Table," by Louise Gadois, who also shows a collection of fruit on a chair. Philip Surrey reveals his effective grouping and good lighting in "Youville Tavern" and two other interiors — "That Letter," a woman seated at a table, and an "Evening in the Country" with man and woman reading near a fireplace. Eric Goldberg, offers a landscape with horse and cart coming up an incline and is sketchy in "The Port." Mabel Lockerby is decorative in "The Haunted Pool," and Marion Scott, besides some abstracts, is effective in "Stairways" in which figures and their shadows play their part. "Girl Seated" is a serious effort by Fanny Wiselberg. By Jacques de Tonnancour is a still life of utensils and fruit on a table with check cloth and also "Gants de Fillet," a young woman making display of mesh gloves. J. Rheume, besides a still life, has a vermillion nude, while Daudelin and Borduas are among others represented.

## Gazette Feb 2:46 Van Horne Paintings Bring \$221,200 in N.Y.

Sale of 21 paintings from the Van Horne collection at the Parke-Bernet Galleries Inc., New York, brought a total of \$221,200. Of the works by Americans the strongest appeal was made by Albert P. Ryder whose "Siegfried and the Rhine Maidens" brought \$23,000 and his "Moonlight at Sea" \$6,200. "Mother and Child," by Mary Cassatt went for \$7,500. The French paintings, which formed the bulk of the items, also evoked spirited bidding, the top price reached, \$30,000, being accorded Toulouse-Lautrec's painting of a woman seated at a circular table with glass and winebottle nearby. A woman seated in M. Forest's garden, from the same brush, went for \$27,000. Two by Daumier also did well — "Le Premier Bain" going for \$15,250 and his "L'Etalage" fetching \$11,500. Cezanne's "Portrait of the Artist's Wife" brought \$24,500. "Christ on the Sea of Galilee," by Delacroix, made \$12,500, and Corot's painting of a woman with baby at breast in a landscape went for \$18,000. "La Toilette," by Renoir, brought \$12,000. "The Seine at Bougival," by Claude Monet attained \$11,000 and "Old Chelsea Bridge, London," by Camille Pissarro went for \$7,000.

## CAS Holds Exhibition At Art Association Gazette Feb. 2/46 Lyman, Roberts, Muhstock, Surrey and Beder Give Balance to Uneven Show

Offerings at the annual exhibition of the Contemporary Art Society, being held in the Lecture Hall of the Art Association of Montreal, are mixed and uneven. There is the usual evidence of experimentation and not a little that is obscure, but there is no lack of serious effort and the performance of the more seasoned painters restore the balance. John Lyman, besides portraits of a woman and a girl done with vigor, has a wholly satisfying work in "L'Embarcadere" — a landing stage with figure seated on a bench near the moving water in which a sailboat is headed for the opposite hilly shore. From an upper gallery of, apparently, a clubhouse a girl in bathing dress is looking down on the lake, high notes of color being supplied by the Union Jack gently stirred at its staff on the wharf and some scarlet blooms

## ART ASSOCIATION REPORTS PROGRESS

Gazette Feb. 22:1946  
Attendance Over 90,000;  
900 in Classes; Grant  
From City Doubled

Growth of the Art Association of Montreal to a position of national importance, ranking with other similar institutions in the country, after a most successful year, was described by the president, Dr. C. F. Martin in his report at the annual meeting yesterday. Attendance of visitors to the gallery during 1945 numbered more than 90,000, Dr. Martin said, the membership in the association, notably increased, numbers several hundred more than during the past fifteen years. Contributions from citizens and corporations too make a record for all time, and the grant from the City of Montreal of \$500 has been doubled. Dr. Martin also reported the delivery of 84 paintings, designating many of them outstanding masterpieces, from the estate of the late Miss Adeline Van Horne, and also noted that the late Mrs. W. W. Chipman announced, during her lifetime, an eventual gift of two masterpieces by Raeburn and one by Daubigny, and also a piece of rare furniture.

The School of Art and Design, under the direction of Dr. Arthur Lismer, educational supervisor, has an enrolment of 900, of which 320 are children, compared with 40 pupils three years ago.

In the report of the Museum committee, F. Cleveland Morgan, chairman, pointed out that the museum has absorbed all the space allotted to it, and it was imperative that new rooms be considered as early as possible. The Canadiana collection has been added to, he said, by a fine wood chandelier from a church near Montreal, dating from the eighteenth century, and also by the possession of an enamelled ring with diamond initials, once the possession of a local Seigneurial family.

Among the additions to the museum during 1945 are the following: Capt. Sir Lauder Brunton, eight-fold Oriental screen; Mrs. R. S. Lea, rose point lace scarf, Brussels, 19th century; Sidney Carter, watercolor painting of the Tosa school, Japanese, 17th century; Mrs. J. W. McConnell church chandelier, French-Canadian, 18th century; F. Cleveland Morgan, pottery bowl, Persian, Aragh, 12th century; fossilized ivory alligators, Egypt, Greco-Roman, circa 300 B.C.; terra cotta cup, Greco-Egyptian, 1st century A.D.; Misses Louisa and Margaret Gillespie, pair of knife boxes, English, Sheraton, 18th century; Mrs. Mostyn Lewis, royal Siamese sarong in batik, 19th century; C. H. Linton, polychrome shrine, Italian, 15th century; Mrs. Ross H. McMaster, rose point lace bertha and pair of cuffs, Brussels, 19th century; Dr. J. D. Morgan, porcelain plaque, Japanese, Imari, 19th century; Miss Mabel Molson, violin by Matthias Albanus of Buisson, circa 1680; gentleman's watch by Tho. Tampion, English, circa 1688; Mrs. R. MacD. Paterson, large lace scarf, French, 19th century; G. Ross H. Sims, grandfather clock by Jardin and Stephenson, English, circa 1775; Hubert Gray Welsford, painted fan with carved ivory sticks, in lacquer box, Chinese, early 19th century.

Officers for 1946 are as follows: Honorary president, Harry A. Norton; honorary vice-president, Robert W. Reford; president, C. F. Martin, M.D., L.L.D.; vice-presidents, J. W. A. Hickson, Ph.D., Arthur Browning, M.A.; honorary treasurer, R. P. Jellett, assistant to the honorary treasurer, Mostyn Lewis.

Members of Council for a three-year term are: W. F. Angus, W. B. Blackader, Edouard Cholette

N.P. Philip S. Fisher, G. R. Lomer, Ph.D., G. A. Morris, Morris W. Wilson.

## Naval Pictures By I. L. Crosthwait

Ships and sailors are principal subjects, but not the only ones, of the drawings by Irwin L. Crosthwait, which are being shown this week on the fifth floor of Morgan's. Mr. Crosthwait, who is still in the naval service, evidently knows his naval material well, and has drawn it freely, with pen and water colour. There are in the exhibition a number of little portrait sketches of men and women in uniform, naval officers, Wrens and others, with good suggestions of life and character. Mr. Crosthwait is evidently an admirer of some modern French workers, and particularly of Dufy, and he gets much suggestion with the simplest means. His drawings of ships are good, but even more successful are his sketches of crowds of people; men in dockyards, rooms full of dancers, orchestras and their audiences; and all are shown with the fewest possible strokes of brush or pen.

In addition to these naval studies there are in this collection some sketches of places and buildings in Montreal, Paris, New York and other places which give the essentials of the places. Some figure studies, mostly drawn with the brush, are free but quite striking, as are the vivid impressions of musicians. The drawings are all quite modern in their ways, but entirely rational and expressive, and they make an unusual and very interesting exhibition.

## Spring Show Juries For Art Association Gazette Feb. 9, 1946 System Inaugurated Last Year Retained for Exhibition From March 28 Until April 28

Two juries for the 63rd annual Spring Exhibition of the Art Association of Montreal, set from March 28 until April 28, have been announced. This system inaugurated last year permits contributing artists to designate on the entry forms the jury of selection before which they elect their offerings shall appear.

The group to pass on works of a more academic kind is composed of the following:

Paul B. Earle, A.R.C.A.  
Adrien Hebert, R.C.A.  
Robert W. Pilot, R.C.A.

For those favoring painting of a more modernistic trend those passing judgment will be:

Paul Borduas.  
Fritz Brandtner.  
Mrs. Marion Scott.

On each jury there will be a representative of the Art Association of Montreal.

## Gazette Feb. 19/46 Date for Spring Show At Art Association

Opening Set for March 28—  
Emily Carr and C.A.S.  
Exhibitions Announced

With the two jury system again in operation—contributors having the right to elect before which selecting body their works shall appear—the date of the Spring Exhibition of the Art Association of Montreal has been set for March 28, the display to remain on view until April 28. While not officially definite, the last sending-in day is tentatively set for March 13.

The works composing the exhibition of work by members of the Canadian Group of Painters, and a few contributions by invited non-members, came down from the walls in two of the Art Association's upper galleries yesterday.

Promised exhibitions include paintings by the late Emily Carr, two shows of whose work were held elsewhere in Montreal last year, which is due to open around the 24th of this month, the present plans being to hang two galleries of examples by this British Columbia artist who is probably best known, apart from her writings, as a painter of Pacific coast Indian villages in which totem poles play their decorative part.

In the Lecture Hall, February 1-14, the annual exhibition of the Contemporary Art Society will be held.

## Spring Exhibition Star Of Art Association Feb 21

The sixty-third annual Spring Exhibition of the Art Association of Montreal will be open from March 28th to April 28th. All works for this exhibition are to be sent in, together with application forms, to be obtained from the Secretary of the Art Association, on or before Wednesday, March 13th.

Exhibitors of paintings, drawings and prints have again this year a choice of two juries by whom their works will be judged. The members of Jury I are Paul B. Earle, A.R.C.A., Adrien Hebert, R.C.A., and Robert W. Pilot, R.C.A. The members of Jury II are Paul Borduas, Fritz Brandtner and Marian Scott Feb. 21, 1946

STAR, WEDNESDAY, MARCH 6, 1946

## Exhibition Opening

Preview for Members  
On March 28

THE president and council of the Art Association of Montreal have issued invitations for a preview for members and exhibitors of the 63rd annual spring exhibition to take place on Thursday night, March 28, at half-past eight o'clock.

The exhibition will be open to the public the following day and will continue until April 28.

## Standard: Feb. 23/46 Art Association May Lengthen Gallery Hours

If the public shows interest the Art Association would be glad to increase the hours when the Sherbrooke street galleries are open to the public, Dr. C. F. Martin, president of the Art Association told The Standard today.

At present the galleries are closed at five o'clock. This means that many workers are unable to see important art exhibitions unless they make a special downtown trip on Sundays.

Last year a total of 90,000 people visited the gallery, 70,000 less than in 1944. Dr. Martin explains that the decrease is due to the fact that in 1944 the War Services Exhibition of Dutch Art was held in the gallery. During this exhibition the gallery was often open at night and thousands of people who normally do not visit the gallery attended this show.

"A few years ago we tried keeping the gallery open till six o'clock," Dr. Martin said, "but the increase in attendance amounted only to seven or eight people a night. The extra cost is not worth while unless at least 50 people attend every evening."

He added, however, that the executive of the Art Association is considering opening the galleries one night a week "providing that the public shows it is interested," he added.

In his annual report Dr. Martin pointed out that "many encouraging signs show the relatively increasing importance of art in this community and more especially the greater interest in our own association."

During the past year membership has notably increased and is greater by several hundred than that of the past fifteen years. The school of Art and Design has an enrolment of adults and children of over 900.



### Students Are Heard At Fischer Concert

Two music students bowed for the first time before the public at the Art Galleries last night as they were featured in the regular series of Sarah Fischer concerts for young musicians. Also on the program was Suzanne Clerk, mezzo soprano, last year's Ladies Morning Musical Club scholar.

A large audience applauded the efforts of Brian Quinn, 11-year-old pianist, who offered three selections. They were the Sonata in G major No. 4 by Mozart, Tempo di Ballo by Scarlatti and Arabesque by Debussy. Master Quinn impressed his audience considerably with his performance. The selections chosen were not easy, yet none of them required more than accurate phrasing to come off effectively. He appeared to be quite cool; even when he missed a run he would calmly start it over again. This coolness plus his exceptional technical achievements, considering the size of his hands, left his audience in admiration.

While on the topic of technical achievements, Gisele de Blois, young violinist, who was also before the public for the first time, deserves praise for her good work in this line. She opened her program with the Sonata in D minor by Veracini, but her performance here was nowhere as good as in her last three offerings, the Berceuse by Gabriel Faure, the Tempo di Minuetto by Pugnani-Kreisler and the Sicilienne and Rigaudon by Francoeur-Kreisler. In the latter selection, a most difficult one, strength and vigor marked her playing.

Miss Clerk, who has been heard before, is a more mature artist. While she is still young her voice is expressive if not yet fully developed. She sang An die ferne Geliebte by Beethoven, Bist du bei mir by Bach, Gia il sole del Gange by Scarlatti and Ueber Nacht by Wolf.

In a second group of songs Miss Clerk offered Chanson Triste by Duparc, Le Charme by Chausson, La Flute de Pan by Debussy, Le Martin Pecheur and Nicolette both by Ravel. Jeanne Landry accompanied at the piano. — R.D.

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(First public appearance)

BRIAN QUINN Pianist, 11 years old  
(First public appearance)

At the Piano: JEANNE LANDRY

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### De la rigueur abstraite aux incidents de la rue

Le Canadian Group of Painters constitue comme le prolongement du groupe des Sept, formé à Toronto en 1920, qui réunissait lui aussi des artistes de tendances diverses, même opposées. Il a gardé cet esprit accueillant, comme on s'en aperçoit à sa septième exposition, ouverte jusqu'au 19 du mois, à l'Art Association, 1379 ouest, rue Sherbrooke.

Le président du groupe, M. A.-Y. Jackson, redonne au public ses paysages divisés par larges bandes de brun; cette fois il s'est inspiré des côtes de L'Islet. M. Bertram Brooker nous montre, en représentant des souches nettoyées et polies par les eaux comme les fleuves en rejettent parfois sur les grèves, que la nature fournit aux artistes des formes aussi fantastiques que l'imagination. De même Mme Marian Scott, qui elle tire des abstractions de la photographie des tissus et des cellules.

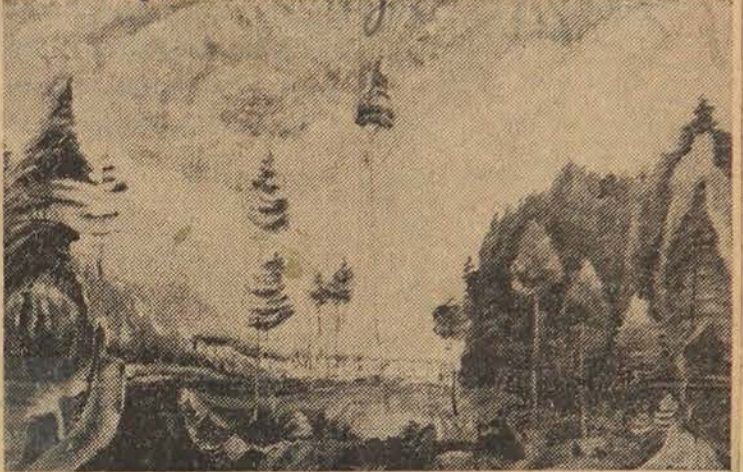
M. Goodridge Roberts présente au spectateur une pâte plus rugueuse que de coutume dans une nature morte; le fond brun trahit encore sa prédilection pour les couleurs sombres. M. Lawren Harris imposait autrefois aux paysages la forme triangulaire; il s'évade maintenant vers le surréalisme. Mme Nichol MacLeod multiplie les personnages,

peint par taches de couleur un groupe de matelots, la fête de la victoire à Ottawa. M. Henri Masson conserve un ton rouge cerise qu'on lui connaît déjà; mais nuance davantage que dans ses toiles précédentes. M. Louis Muhlstock reste fidèle aux briques vieux rose de certains quartiers montréalais; il les jette au milieu de blancs et de verts qui les font ressortir.

Quelques peintres de la marine présentent des documentaires, qu'alourdissent malheureusement des bleus qui tirent au noir; le major Comfort détache avec netteté les murs d'Ortona, si éprouvés par la bataille. M. E. Michael Mitchell présente des toiles symboliques, "le Sermon", "la Misère" (Bleakness). M. Cogill Haworth s'amuse à caricaturer une maison aux ornements de bois sculpté, qu'il juge de style "gothique ontarien". M. Yarwood nous en plante une autre, dont on dirait la charpente gondolée par un tremblement de terre, au milieu d'un jardin que seules parcourent des vieilles. M. R.-York Wilson éclaire de reflets jaunes un bal improvisé du samedi soir, un arrêt d'autobus où les gens se pressent en nombre; autre ville, mêmes mœurs.

François Gagnon

Jan. 26, 1946 Eclaircie dans la forêt



Ce tableau d'EMILY CARR appartient à la collection nombreuse et variée des oeuvres de cette artiste qu'expose l'Art Association jusqu'au 10 février. C'est un exemple de la dernière manière de Mme Carr, où tous les objets, la terre, les nuages, sont comme parcourus d'ondes ou de remous.

### Les totems indiens au paysage stylisé

L'oeuvre de Mme Emily Carr est connue à Montréal; et pourtant l'exposition de l'Art Association, 1379 ouest, rue Sherbrooke, reste intéressante. Plus complète que les précédentes, du moins plus riche en tableaux de la dernière manière de cette artiste, elle permet de mesurer le chemin qu'avait parcouru Mme Emily Carr depuis les scènes villageoises du début jusqu'aux oeuvres de la fin, où les objets sont dépouillés, ramenés à quelques lignes très simples, ou encore soumis comme à un mouvement de houle. La couleur aussi se simplifie, est réduite à quelques tons de vert, de blanc gris, de jaune et de brun.

Avant de styliser des paysages, Mme Carr avait longuement étudié les villages indiens de Colombie-Britannique. Les visiteurs de l'exposition, qui dure jusqu'au 10 février, remarqueront la variété des figures de totems; elles ne reproduisent en général pas les traits de l'Indien, mais sont imaginaires, fondent quelquefois les caractères de l'homme avec ceux de l'oiseau, et témoignent d'une grande fantaisie.

Le catalogue de la collection, réunie grâce à la collaboration du Musée national du Canada et du musée de Toronto, renferme une biographie du peintre et un article critique de M. Lawren Harris.

François Gagnon

Feb. 2 - 1946

### Des traits expressifs au monde de l'informe

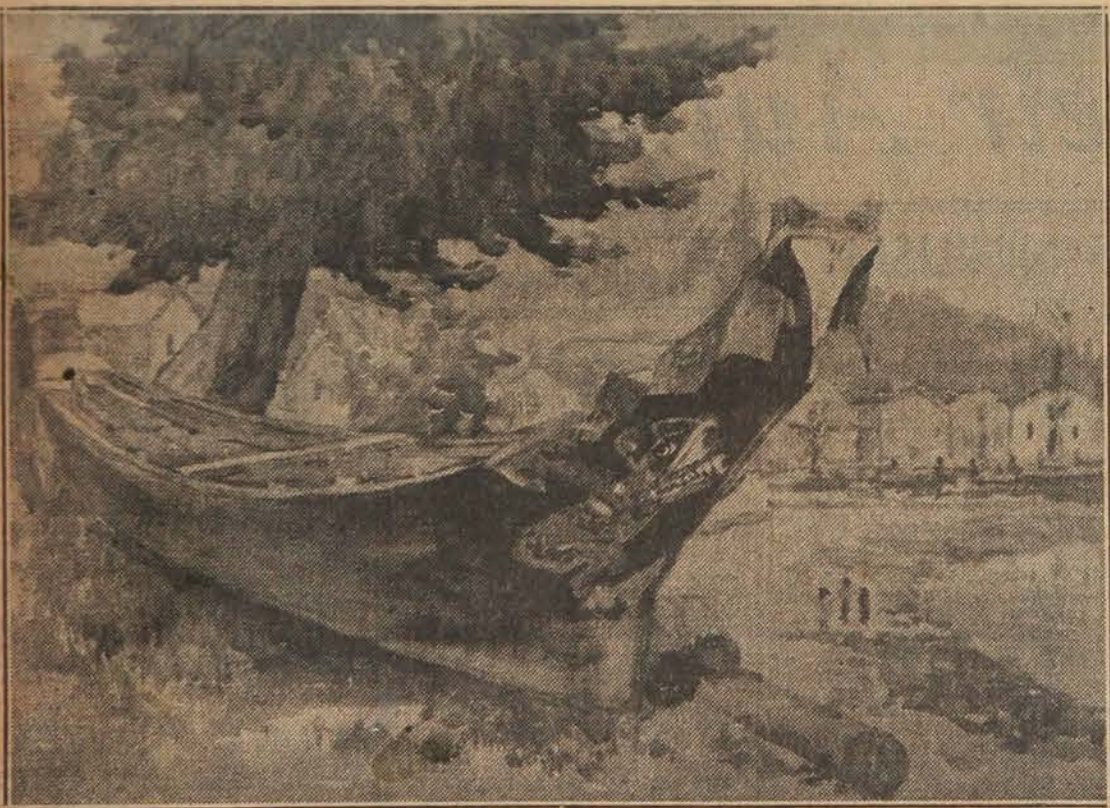
La Société d'Art contemporain tient son salon annuel jusqu'au 14 de ce mois, à la salle des conférences de l'Art Association, 1379 ouest, rue Sherbrooke. Les divers exposants restent fidèles à leurs tendances; quelques-uns renouvellent leur manière; ainsi, M. Goodridge Roberts, qui se complaisait aux couleurs sombres, éclaire sa palette pour nous montrer des fleurs et des fruits. M. John Lyman nous promène dans un été ensoleillé. M. de Tonnancour campe une de ces silhouettes élancées qui lui sont chères, dans un portrait dont le vert olive est la couleur dominante; ailleurs il oppose des tons francs de bleu et de rouge. Mme Louise Gadbois retourne aux fruits qu'elle peint si minutieusement.

MM. Allan Harrison et Louis Muhlstock dessinent des visages fort expressifs; leurs oeuvres retiendront probablement des spectateurs qu'éloignerait le reste de l'exposition. De nombreux membres du groupe ne peignent en effet, pour emprunter les mots de l'un d'eux, M. Lucien Morin, que des "objets illusoires". Quelques-uns même tel M. F. Leduc lorsqu'il nous présente une toile intitulée "Dernière campagne de Napoléon", ne nous offrent aucun objet discernable, aucune forme isolable. M. P.-E. Borduas a renoncé un instant à ces expériences pour nous peindre une femme à demi masquée. MM. J.-P. Riopelle, Mousseau et d'autres y restent encore. Situons très loin d'eux Mme Marian Scott, dont les abstractions sont composées avec rigueur, et qui sait suggérer le décor d'une rue.

M. Fauteux expose pour la première fois; ses dessins à la plume promettent des hommes à travers un monde étrange, mais où il reste quelques points de repère. Nous n'avons pas cité tous les artistes; l'exposition offre au spectateur assez de points de comparaison pour qu'il s'explique les motifs de son choix. Tous les artistes sont représentés, depuis ceux qui étudient la figure humaine pour en traduire les sentiments jusqu'à ceux qui renoncent à saisir et à rendre la moindre forme.

François Gagnon

Gazette - Feb. 1946



INDIAN WAR CANOE, by the late Emily Carr, is a good example of this British Columbia artist's earlier manner in handling the watercolor medium. There are some gay notes of color in this painting of a craft beached near an Indian village. This work has been loaned by the Dominion Gallery, 1448 St. Catherine street west, to the show of paintings and drawings by Miss Carr at the Art Association of Montreal.

### Emily Carr Paintings At Art Association

Oils, Watercolors, and Charcoals Occupy Four Galleries of Local Institution

Oils, watercolors, oil sketches and charcoal drawings by the late Emily Carr, the British Columbia artist, which have been shown in Toronto and Ottawa are now on view in the galleries of the Art Association of Montreal. The works, which occupy four of the upper galleries, are likely to draw a large attendance for her paintings are not unknown here—two exhibitions were held last year in another gallery and the products of her brush were also shown at the Art Association in 1927 and in 1943. The present show is diversified and goes back to 1910, so that those who cannot grasp and enjoy the import of her last phase can find plenty to interest them in her earlier manners when her interpretations were more literal and the color more cheerful. How she viewed wood interiors then and what she did with them later can also be compared.

There are, too, examples of her work done in France, but, besides her paintings of trees and forests, the show is rich in the subjects by which for a long time she was best known—Indian villages and the prominent part played by totem poles. There are plenty of them in "Totem Forest" and only one in "Cape Mudge" where a family is grouped near a building. They figure also in "Indian Village, Alert Bay" and likewise in "Indian House Interior" where a family is assembled and dogs feed at a dish. Mention a few, "House Front, Gwai-Harbor," with figures before it, makes a good subject, and totem poles are not lacking in "Kispiox Village." Indian war canoes are not overlooked as paintable material, there being versions in both oils and watercolor. There is a good sense of space in "Logger's Cuts"—stumps and the odd ignored tree, and houses, trees and a blue mountain are the pictorial elements of "Pemberton Meadows." "Fishing Stages" showing shacks on wooden piles reflected in the water and a massive mountain in the background is bold and vigorous. Among the oil sketches on paper there is space and atmosphere in "Stumps and Sky" and in "Overhead" where clouds are massed above a range of hills. The oil entitled "Scorned as Timber, Beloved of the Sky" is spacious and decorative, and the treatment of some of the trees in the group of charcoal drawings and in the brush drawings will appeal to many.

Lawren Harris, writing in the catalogue, says: "In all of these paintings we may note that the simplifications, the planes and plastic curves and masses were not imposed on nature but were a creative discovery arising out of both the visual aspect of the scene and its spirit. The whole assembly and organization of the planes, curves and masses and deep mysterious dark of the woods, the upright columns of the tree trunks and the design of the skies were dictated by the mood and informing life of nature plus the impelling need to make the all-over form of the picture an harmonious unit, a dynamic organism. . . ."





M. John Lyman expose au salon de la Société d'Art contemporain ce paysage du nord, vu par un jour de grande chaleur où les montagnes s'entourent de légères vapeurs. Au premier plan, des fleurs des champs se détachent au-dessus d'un tapis brun. Le soleil traverse tout de sa lumière. Le salon reste ouvert jusqu'au 14 du mois, à l'Art Association.

The Monitor  
March 7, 1946

## Women's Art Exhibition Now On View

The annual exhibition of the Women's Art Society opened Friday at the Art Association of Montreal, Sherbrooke street west. The exhibition represents a variety of subjects with flower pictures predominating. Among the most attractive is an oil by Lillian Hingston of "Red and White Chrysanthemums" in a copper container. Carefully painted, it is a well arranged example of her sympathetic feeling for flowers: "White Tulips" are delicately executed and dramatically shown against a black background. Winifred D. Lewis has a carefully handled woodland scene in "Birches", well placed and outlined against dark woods beyond.

C. Louise Ashby shows imagination in her "Gateway to the Sea." Frances B. Sweeney's bold dashing style is at its best in her picture of "Petunias": "Old Houses in Westmount" contains historical interest as does "Street in Caughnawaga." "Sketch from a Studio Window" by Beryl Butler indicates her knowledge of perspective: outstanding is her gay picture of "Peonies." Eleanor Earle is also interested in flowers. Her picture shows a love of design, and it is done with a lightness of touch. Edith Glen shows an interesting portrait of "N/S Lt. Christine McLaughlin": "Flowers From My Garden" is a charming arrangement of design and color.

Kathleen C. Liebich in her sketch of Francois Deziel shows an insight into the character of the sitter: "The Pink Lady" done by the same artist, is bright and cheerful: "Autumn Flowers" is rich with golden tints. Margaret C. Thompson's "Fog Off Monhegan Island, Maine" shows imagination and sensitiveness. "Out in the Fields" by the brush of Helen Wickenden is full of life and movement; and she seems to have caught the spirit of "Old Presbytery, Caughnawaga."

Lorna Babbage has a sparkling fresh reproduction of "Trees and Reflections, Westmount Park." Jean Ford in "Foggy Days" exhibits her drawing ability and a keen sense of color. Anna Lilley's offering is a summer woodland scene called "The Birch Path." Mable Dingle in "Little Island, Algonquin Park" displays her strong decorative sense.

The pictures will be on view every day until Tuesday, March 12.

## Pictures of War Star From Britain Mar. 9 1946

A selection of pictures and drawings done by British War Artists has come out to tour Canada and has just been put on view for a ten-day exhibition at the Art Association. They are the work of about two dozen painters, several of whom did work of the same kind in the last war. Eric Kennington, for example, has two fine portraits. Sir Muirhead Bone has a view of Portsmouth Harbour in its modern shape of steel piers and bridges, and a drawing of the deck of a battered ship, and Paul Nash has a most impressive water color of bombers flying above the clouds in moonlight, as well as a large oil picture of a mass of aeroplane wreckage.

There is much work just as good by younger artists, much of it done close to the front lines in many parts of the world. Edward Ardizzone's drawings show infantry and airmen at the front, and Anthony Gross has drawn Russian soldiers on the march and Arabs in North Africa. Russian soldiers also are seen in drawings by Feliks Topolski. Edward Bawden's pictures include scenes in Abyssinia and a large water color of sunken ships in the harbor at Bengasi, as well as some portraits of soldiers. Less near the front are R. V. Pitchfork's view of Plymouth Sound full of ships, and the drawings by Eric Ravillious of a convoy at anchor, of a big pigeon loft and others.

Damage done in England is shown by a number of the artists. John Piper has views of the ruins of the House of Commons and of buildings in Bath. Richard Eurich shows some the destruction done at Portsmouth. A picture of the blackout in a town street is by Ruskin Spear, and a striking one of a fire in a paper warehouse by Anthony Gross. Leslie Cole and other have drawn workers in armament factories; Graham Sutherland has scenes in mines and steelworks; and Evelyn Dunbar has painted country scenes with land girls at work. There is one piece of sculpture, a fine bust of Air Chief Marshall Lord Portal, by Jacob Epstein.

Gazette Mar. 8 1946 261

## Art Society Presents Prizes

The Study Group of the Women's Art Society of Montreal held two competitions this year. The prizes donated by Mrs. D. E. L. McCormack were won by Mrs. Cyril Cunningham for her painting of Sherbrooke street, looking east from Guy, and Miss Frances B. Sweeney for her picture Across the Water, Rosemere. The self-portrait competition prize presented by Mrs. George Drysdale Drummond was won by Miss Beryl Butler. Mrs. S. B. Earle, the president, presented the prizes on both occasions.

Gazette March 28 1946

The president and council of the Art Association of Montreal are entertaining this evening at half-past eight o'clock, at a preview for members and exhibitors of the 63rd annual spring exhibition. The exhibition will be open to the public from tomorrow until April 28.

## British War Artists Show at Art Gallery Gazette Mar. 16/46 Comprehensive Exhibition of Work Reveals Activities At Home and Abroad

Paintings and drawings by British war artists, here by courtesy of the National Gallery of Canada, Ottawa, make an interesting showing in the Lecture Hall of the Art Association of Montreal. Many of the works have been made familiar through the small volumes issued by the British Government. The offerings cover many phases of endeavor. There are good examples of the free, sketchy method of Feliks Topoloski—"Warships Going Out to Sea", with a crowd in the foreground, and "West of Moscow", with troops on the march, which is striking in arrangement. There is a group of watercolors by Eric Ravillious, reported missing on a flight from Iceland, which carry such titles as "Bombing the Channel Ports", "Runway Prospective", "Convoy of Merchant Ships at Anchor", and a painting of a mobile pigeon loft. Anthony Gross, besides works dealing with Bedouins, shows water being played on a fire in a paper warehouse. Edward Bawden has portraits of Sgt. Samson of a Bechuana Co. in Lebanon, and of L.-Cpl. Mikifa of the same force, works in which the pen plays an important part, and wrecked shipping in Bengasi harbor. Eric Kennington has two striking and firmly handled pastels—Squad. Ldr. W. Kolaczowski and a portrait of a Fighter Pilot of the R.N.A.E. serving with the R.A.F. Barnett Freedman is precise and detailed in "Gun Turret, H.M.S. Repulse", and R. V. Pitchfork ably handles watercolor in "Early Morning, Mount Batten" and "Sunderland taking off at Plymouth". Paul Nash has the impressive "Dead Sea" which depicts an expanse of wrecked and shattered German planes, and also shows a Hampden flying above the clouds in moonlight. Sir Muirhead Bone, who did such effective work with pencil and brush in the first Great War, shows his habitual skill in "Low Tide on the Plymouth Hard", and "The Mate of S.S. High-

lander looking at Damage", both works of considerable detail. John Piper is individual and dramatic in color in "Lansdown Place East" and "Lansdown Crescent, Bath" after a visit by Nazi bombers. He also effectively employs blues, reds and yellows in the wrecked "Council Chamber, House of Commons." Henry Moore devotes his skill to depicting scenes in mines, and Graham Sutherland shows striking arrangement in "Tin Mine, Miner Emerging". Richard Eurich records the Revenge sailing out of Portsmouth after air raids and also "A Ship's Boat at Sea". Frank Dobson is interested in Royal Canadian Ordnance Corps engaged in electric arc welding and Evelyn Dunbar deals with girls at work on the land. In factory scenes Leslie Cole offers "Landing Craft Mechanized" and also "Stirlings in Production". Ruskin Spear in "Black-Out" shows crowds, buses and buildings almost obscured. Snow, huts, figures and a hint of dawn are the pictorial elements of the chilly impression of "8 a.m. Parade, R.A.F." by Alan Sorrell, and a silvered balloon and figures near a building by Henry Carr is entitled "In the Temple Gardens". Patrick Carpenter works in low tones in "Ammunition Column Moving Out", and Edward Ardizzone shows simplicity and good arrangement in "Off to the Shelters," with women and children on the move; "On the Road to Tripoli, a Detour," in which army trucks figure; and crouching figures in "Troops Ducking to avoid an Air Burst".

In one of the upstairs galleries there is a memorial exhibition of paintings by the late J. Lowrey, recently shown at The Arts Club, in which his love for the Laurentian country at all seasons is revealed in a sympathetic and convincing manner.

## Salon of Photography For Art Association

International Exhibition of Pictorial Photography Set for May

The Montreal Camera Club with the co-operation of the Art Association of Montreal will present the Fifth Montreal International Salon

of Photography in the galleries from May 4 to May 26, inclusive.

In the past four years the Salon has grown in importance and has attracted entries from all over the world. Many professionals of worldwide fame have had their pictures shown in the Salon.

The jury of selection will be Raymond Caron, A.R.P.S., A.P.S.A. of Westmount; Miss Barbara Green, A.R.P.S., A.P.S.A. of Brooklyn, N.Y., and J. Gordon Heitshu of Quebec.

Local entrants who have not received their entry forms can procure same at any photographic store or by writing to Frank H. Hopkins, jr., 4295 Montrose avenue, Westmount.



At Art Gallery

Star March 29/46  
Spring Exhibition Is  
In Sixty-Third Year

THE Art Association of Montreal opened its sixty-third annual Spring Exhibition with the customary reception on Thursday night. This exhibition has been truly described as the annual festival of the artists of Montreal and as important and vital as the festivals of music and drama. Comparatively few senior artists have sent in works this year, but many newer and younger people are represented and several who have been during the last few years away on war service. They have not however sent in war pictures, which are to be seen in the British collection in one of the lower galleries.

Exhibitors have again this year had two juries to choose from for the judging of their pictures, one conservative and one modern; and there are a number of intermediate works which may be called modern conservative or conservative modern. Separate galleries have been allotted to the different styles of art.

THE "Jessie Dow" Prizes, given annually, are awarded this year to Franklin Arbuckle for his oil picture of a Spring landscape, a striking picture, and to John Collins for his water colour of traffic on Sherbrooke Street. Two other prizes given by the Art Association for work of modernists are awarded to Mabel Lockerby for her oil picture "Old Towers" and to Fritz Brandtner for a water colour landscape.

Some of the more notable landscapes are Robert W. Pilot's Autumn pictures, three by Lorne H. Bouchard, Hugh G. Jones' English scene, a winter picture by Leslie Coppold, a suggestion of southern warmth by D. I. McLeod, a slightly formal picture by Miss Guillemette de Lorimier, a Quebec house in winter by Thomas H. Garside, with others by Hal Ross, Ferrigard, Adrien Hebert, Gordon E. Pfeiffer, H. T. Langston, and Alfred Whitehead. Eric Riordon shows a sailing ship at sea as well as a landscape, and coast pictures and harbour scenes are sent by Miss Marion Bond and Jas McCorkindale.

Landscape are also exhibited by Leslie G. Tibbles, Peter C. Sheppard, Tom Hall, A. Y. Jackson, Joseph Giunta, Fleurimond Constantineau, Miss Aileen A. Cherry, Leo Ayotte, Miss Rita Mount, Charles Wakefield, Torquil Reed, Rafal Malczewski, Emile Lemieux, Miss Marjorie Anderson, Mrs. Henriette Britton, Ronald Kerr, C. S. Hilder, and Miss Nora F. E. Collyer.

RICHARD JACK'S "The Vision" is a striking portrait study with very interesting lighting and he also shows another portrait and one of his admirable interior pictures. Portraits which are good pictures are A. Sherriff Scott's "Corporal Reford," the studies by Mrs. Lorna Lomer McCaulay, L. P. Panneton and Miss Ida M. Huddell, and the pastels of Jimmy Damiani and Mrs. Stella Mackie. T. R. MacDonald, Mrs. Mary K. Riordon, Geo. C. Adams, A. Goldberg, Oscar De Lall, Mrs. Aline Myles Banting, Mrs. Hattie Lightstone, Miss Raymond Gravel, C. M. Mendel, and Mrs. Christian McKiel are other exhibitors of portraits and portrait studies.

Pictures of flowers and still life are unusually rare in this exhibition. Some of the outstanding ones are Mrs. Ethelwyn Holland's "Hydrangeas," a flower painting by Miss Simone Denechaud, Arthur Earnshaw's water lily, and still life studies by Miss Frances Anne Johnston.

THE collection of water colours is not large but contains some work that is as good as in former exhibitions. Two prize winners have been mentioned already. Some of the best of the others are Henry J. Simpkins' blacksmith's shop, Mrs. Kathleen Carswell's sea shore scenes, Kent de Conde's barnyard, Leslie Coppold's bridge, Claire Fauteux' "Canadian flowers," three by H. Leslie Smith, Adam Cunningham's "Ebb Tide," A. G. Fleming's fishing boats, an English scene by Bruce John Humphries' view of Quebec and three by Marc Aurele Fortin. Water colours are also shown by Marcel Gerin-Lajoie, Walter C. Grayson, J. S. Walsh, Geraldine Major, Gerald F. Jeffries, Mrs. Mona Barry, St. George Burgoyne, Mrs. Mary Harris Filer, T. Linsey Crossley, Miss Ruth Marion Dingle, Mrs. Jean S. Eyden, M. Domingue-Landriau, Georges Delrue, Herman Blaser, Mrs. Peggy Anderson, Doernbach, Miss G. Paige, Pinneo, Miss Ethel P. McNaughton, F.O.W. W. Telfer, Mrs. Jessie R. Ursenbach, Mrs. Lisa Shoub, and Jean Paul Riopelle.

Miss Juliette Lavoye shows the only miniature portrait in the exhibition; Walter Lohse shows a heraldic design. Other contributors of paintings in various media are: John Little, A. Godfrey Lalonde, Mrs. Anne Greenstein, Mrs. Henriette Fauteux, Pere Wilfrid Corbell, Mrs. Marcel Barbeau, Thomas W. Armstrong, Maud M. Jemmett, Roy Greenaway, Francesco Jacurto, Robert E. Loughheed, Mrs. Jeanne Rheume, Tom Simard, John Fenwick Ross, Miss Anne Savage, G. Edward Tremble, Mrs. Vivian Walker, Neil Little, Jean Langlois, I. Malamud, Louis Archambault, Ignace Grossman, Willy Hoverman, David R. Pollock, Miss Betty Sutherland, Miss Doris Robertson, Gaston Mallet, Miss Agnes

Lefort, Norman Hayes, Miss Louise Gaddis, Irwin L. Crosthwait, Henri Beau, Paul Aro, W. J. Goresko, Mrs. Emma Frankenberg, Pierre Garneau, Alfred Pinsky, Miss F. Pemberton Smith, Mrs. Constance C. Wallis, Miss Rose Wiselberg, Fernand Bonin, William W. Armstrong, Gordon Webb, Viateur Lapierre, J. O. Grey, Miss Marion Aronson, M. Reinblatt, Louis Muhstock, Miss Denise Lavallee, Miss Barbara Howard, Emile Bergeron, F. O. Call, Mrs. Hesill Boulbee, William J. Grant, Mrs. Eleanor Williamson, Albert Rousseau, Jean Paul Mousseau, Maurice Paquette, Mrs. Katherine B. Macklem, Maurice LeBel, Mrs. Hulda Hill, F. Gedeon, Francois Deziel, Sam Borenstein, Miss Rita Brilansky, Kenneth H. Holmden, Emile Lemieux, James B. Shearer, Miss Jessie Rombach, Mrs. P. Mackenzie Ritchie, Mrs. Ruth Schofield, J. Douglas Lawley, Miss Irene Legendre, Mrs. Ghita Caiserman, Umberto Bruni, E. Allen Burton, Harry B. Dickens, Mrs. Sybil Dobell, Geo. Henry Duquet, Mrs. M. A. Eastlake, Mrs. Jean E. Ford, Mrs. Betty Galbraith-Cornell.

A very small group of prints and drawings in black and white contains specimens of manuscript by Miss Avis Fyshe, an interesting lithograph by Miss Sylvia Ellazbeth L. Cann, drawings by Louis Muhstock, Miss Sylvia Lefkowitz, John J. Barry, Roger Fauteux, Miss Denise Lavallee, Miss Joan Gillies, Sam Borenstein, Severe Masse, Mrs. Ruth Schofield, and Miss Ethel P. McNaughton, and prints by W. J. Wood, Maurice LeBel, and Mrs. Frances Davidson Tait.

SCULPTURE takes very little space among the exhibits but there are some excellent pieces. Some of the best of the busts are by Orson Wheeler, Harold S. Pfeiffer, Miss Therese Dionne, Miss Rachel Trepanier and Miss Byllee Lang. A primitive figure of gothic type by Miss Sylvia Daoust, and a mask by David Simcoe are of interest; Mrs. Marie Zoe Greene has two symbolic, non-representational models, and other works are by Robert Bolduc, John Byers, D. Coulourides, Mrs. E. L. de Montigny-Giguere, Maurice Domenjos, Mrs. Gwendolyn Norris Fuller, Sybil Kennedy, Bezalet Malchi, Mrs. Marjorie S. Winslow, and Bela Zoltvany.

Architecture is not represented in this year's exhibition.

Art Exhibition  
Opens Tonight  
Star 28/3/  
268 Paintings Accepted  
For Spring Showing 46

The 63rd annual spring exhibition of the Art Association of Montreal will open this evening, showing 268 oil or water color paintings accepted by the two juries from a selection of 825 paintings sent in by artists who wanted to have their work "hung."

The exhibition is divided into two sections—the academic or conservative and the modernistic school of paintings. Two juries were named to make the selections.

There were 577 paintings submitted to the academic jury, which comprised Robert W. Pilot, R.C.A., Paul B. Earle, R.C.A., Adrien Hebert, R.C.A., with Mostyn Lewis representing the Art Association. They accepted 189 of the paintings submitted.

For the modernistic exhibition the 248 paintings sent in were submitted to a jury comprising Marion Scott, Fritz Brandtner, P. Borduas, with Dr. R. McCall representing the Art Association. They accepted 79 of them.

With all the accepted paintings hung, judging for the awards was made this morning. There are two awards given by Miss Jessie Dow, one of \$150 for the most meritorious oil painting in the spring exhibition painted by a Canadian artist exclusive of portraits, and \$100 for the most meritorious water color. The Art Association is providing the prizes for the modernistic paintings, both oil and water color.

This afternoon Dr. C. F. Martin, president of the Montreal Art Association, announced the following results:

Academic Section: Best oil paintings, Arbuckle; best water color, John Collins.

Modernistic Section: Best oil painting, Mabel Lockerby; best water color, Fritz Brandtner.

NEARLY 300 WORKS  
AT SPRING EXHIBIT

Private View Opens 63rd  
Annual Event at Art  
Association

FOUR AWARDS MADE

Franklin Arbuckle and John  
Collins Win Jessie Dow  
Prizes; Associations to Mabel  
Lockerby, Brandtner

Just short of 300 works, there being no architectural entries, form the 63rd Spring Exhibition of the Art Association of Montreal which with a private view to members and contributors opened in the Sherbrooke street galleries last night. Among the varied items there are examples which will appeal to differing tastes, and this applies also to the showing of painters who elected to submit their works to Jury No. 2 which passed on entries in more modernistic vein. Five galleries are comfortably filled and the overflow lines walls above the main stairway.

Cards affixed alongside the successful paintings announced four prize awards. For the Jessie Dow Prize, that for oils, went to Franklin Arbuckle, R.C.A., with "Spring," and for watercolors to John Collins, with "January Thaw." The Art Association prizes for works in the "modernistic" group went to Mabel Lockerby, with "Old Towers," and to Fritz Brandtner, with "Sixteen Island Lake," in oils and water-colors respectively.

Central and west rooms display paintings of an academic kind and here Richard Jack, R.A., R.C.A., reveals his versatility with a sympathetic portrait of Mrs. G. V. Whitehead, a capital interior of rooms marked by his habitual skill in the treatment of the furniture, hangings and incidental objects, and "The Vision," a woman seen against a stained glass window. Hugh G. Jones, R.C.A., sends sunlit trees, building with tower in a landscape that stretches into the distance, called "An English Church Yard." Adrien Hebert, R.C.A., invests with sunlight the road, buildings and the church in "L'Edifice du Bic," and has a good impression of winter in "Place Jacques Cartier," with sleighs, street car, the Nelson column and the distant dome of Bonsecours Market, as seen from the old Court House. Robert W. Pilot, R.C.A., has three works of the Laurentian country—"Autumn, St. Sauveur," with cattle grazing, maples in autumn leaf and wooded mountains in fall finery; "Tumbling Water," a stream gushing white between rocks beneath a rising bank with trees in gay foliage, and "Laurentian Lake," with wooded shore and hill mirrored in the water, a work in which pinks and purples play a prominent part. Thomas Garside, A.R.C.A., has three good examples which maintain his exacting standard—"Laurentian Landscape," showing typical houses, horse and sleigh at a trough with distant hills beyond; "French Canadian House, Cote de Liesse Road," marked by good values in the general buff and grey tones is a convincing interpretation of winter, and "Autumn," with moving stream, reflections, wooded shore and rich color in the sunlit trees.

Eric Riordon in "The Far Hills" has a spacious, sunlit winter landscape and has gone to the sea for "Running Free," a schooner in a fresh breeze. The sea has interested Rita Mount, A.R.C.A., in "Abandoned, Cap des Rosiers," her other item being "Village Road, Riviere aux Renards." Franklin Arbuckle, R.C.A., shows snow melting off ploughed land, a team, trees and distant hilly country in "Spring Willows," and Lorne H. Bouchard, A.R.C.A., is occupied with ice and open water in his three contributions which are well arranged and strongly painted. "Hauling in the Nets," a harbor scene with shipping, comes from James McCorkindale, and Leslie Coppold, in his individual manner does in oils a snow-covered well, and a covered bridge in watercolor, "Logging near Lachute," with figure and soundly painted horses by Robert E. Loughheed. Jean Langlois shows a market place in winter, A. Y. Jackson, O.S.A., revels in brilliant color in the tapestry-like arrangement called "Wild Woods," Emile Lemieux sees a church and figures on a bright winter day in "Quebec Matinal," and snow is falling in "Frosty Morning"—a man, red sleigh and carriage shed by P. C. Sheppard, A.R.C.A.

Among the portraits are two by Adam Sherriff Scott, R.C.A., a woman in red coat and blue hat and veil, designated "Sketch Portrait," and a sketch of Col. John Reford in uniform. Francesco Jacurto, A.R.C.A., had a broad, spirited portrait of Edith Willis Henderson; Oscar De Lall sends "Sandra," a girl in a red coat, and "Frances" in which the gleam on the material of the dress is effectively handled. Mrs. Sybil Dobell has two deftly treated portraits of individuality—Mrs. Robert H. Craig, Jr., and Mrs. Benedicta Innes Ker with a cigaret and wine glass nearby.

Louis Muhstock well suggests the age of the room in "Basement with Tailor's Dummy," and Rafal Malczewski is impressive in his treatment of the village and mountain done at Rio de Janeiro.

There is much meritorious work in the watercolor section. A winter scene with hills, houses and barns is from the brush of Henry Simpkins, A.R.C.A., H. Leslie Smith, has a good impression of the Basilica under snow as seen from Cathcart street, and Kent de Conde manages quiet tones effectively in "Old Barn" and "The Barn Yard." G. Paige Pinneo, handles with decision and pattern "Amaryllis in the Window"—a plant in a pot with the roofs of buildings seen from above, and John Collins has two excellent subjects—"January Thaw," a street scene with autobus, autos, pedestrians, and gleaming pavement, and "Early Snow" with buildings, an auto, fence and shrubs which are brushed in with his usual force and good sense of values.

Others exhibiting are, Geo. C. Adams, Miss Marjorie Anderson, Louis Archambault, T. W. Armstrong, W. W. Armstrong, Paul Aro, Miss M. Aronson, L. Ayotte, Mrs. Aline M. Banting, A.O.C.A., Marcel Barbeau, Mrs. M. Barry, Henri Beau, Emile Bergeron, Herman Blaser, Miss Marion Bond, Fernand Bonin, Sam Borenstein, Mrs. Hesill Boulbee, Fritz Brandtner, Miss Rita Brilansky, Mrs. Henrietta Britton, Umberto Bruni, St. George Burgoyne, E. Allen Burton, Mrs. Ghita Caiserman, F. O. Call, Mrs. Kathleen W. B. Carswell, Miss Aileen A. Cherry, Miss Nora F. E. Collyer, Fleurimond Constantineau, Father Wilfrid Corbell, C.S.V., T. Linsey Crossley, Irwin L. Crosthwait, Mrs. Adam Cunningham, Jimmy Damiani, Miss Guillemette de Lorimier, Georges Delrue, Miss Simone Denechaud, Francois Deziel, Harry B. Dickens, Miss Ruth Marion Dingle, Mrs. Peggy Anderson, Marion Doernbach, M. Domingue Landriau, Geo. Henry Duquet, Arthur Earnshaw, Mrs. M. A. Eastlake, Mrs. Jean S. Eyden, Claire Fauteux, Mrs. Henriette Fauteux, Mary Harris, Filer, A. G. Fleming, Mrs. Jean E. Ford, Marc-Aurele Fortin, A.R.C.A., Mrs. Emma Frankenberg, Louise Gaddis, Mrs. Betty Galbraith-Cornell, Pierre Garneau, F. Gedeon, Marcel Gerin-Lajoie, Joseph Giunta, A. Goldberg, W. J. Goresko, William J. Grant, Raymond Gravel, Walter C. Grayson, Roy Greenaway, Mrs. Anne Grossman, J. O. Grey, Ignace Grossman, Tom Hall, Norman Hayes, Hulda Howard, C. S. Hilder, Mrs. Hulda Hill, Mrs. Ethelwyn Holland, Kenneth H. Holmden, Willy Hoverman, Ida M. Huddell, John Humphries, Gerald F. Jeffries, Maud M. Jemmett, Frances-Anne Johnston, Ronald Kerr, Godfrey A. Lalonde, H. T. Langston, Viateur Lapierre, Denise Lavallee, Juliette Lavoye, Douglas J. Lawley, Maurice LeBel, Agnes Lefort, Irene Legendre, Mrs. Hattie Lightstone, John Little, Neil Little, Mabel Lockerby, Walter Lohse, Mrs. Stella Mackie, Mrs. Katherine B. Macklem, Geraldine Major, I. Malamud, Gaston Mallet, Margo Martel, Mrs. Christian McKiel, D. I. McLeod, Ethel P. McNaughton, C. M. Mendel, Jean-Paul Mousseau, L. P. Panneton, Maurice Paquette, Hal Ross, Ferrigard, A.R.C.A., Gordon E. Pfeiffer, Alfred Pinsky, David R. Pollock, Torquil Reed, M. Reinblatt, Jeanne Rheume, Jean-Paul

Riopelle, Mrs. Mary K. Riordon, Mrs. Percival Mackenzie Ritchie, Miss Doris Robertson, Miss Jessie Rombach, John Fenwick Ross, Albert Rousseau, Miss Anne Savage, Mrs. Ruth Schofield, James B. Shearer, Mrs. Lisa Shoub, Tom Simard, Miss F. Pemberton Smith, Bruce Stoecker, Miss Betty Sutherland, F.O. W. W. Telfer, R.A.F., G. Edward Tremble, M.D., Leslie G. Tibbles, Mrs. Jessie R. Ursenbach, Charles Wakefield, Mrs. Vivian Walker, Mrs. Constance C. Wallis, J. S. Walsh, Gordon Webber, Alfred Whitehead, Mrs. Helen S. Wickenden, Mrs. Eleanor Williamson, Miss Rose Wiselberg.

Etchings, Drawings and Designs: John J. Barry, Sam Borenstein, Elizabeth L. Cann, Roger Fauteux, Avis S. Fyshe, Joan Gillies, Denise Lavallee, Maurice LeBel, Sylvia Lefkowitz, Severe Masse, Ethel P. McNaughton, Louis Muhstock, Mrs. Ruth Schofield, Mrs. Frances Davidson Tait, W. J. Wood.

Sculpture: Robert Bolduc, John Byers, D. Coulourides, Sylvia Daoust, Mrs. E. L. de Montigny-Giguere, Therese Dionne, Maurice Domenjos, Mrs. Gwendolyn Norris Fuller, Mrs. Marie Z. Greene Sybil Kennedy, Byllee Lang, Bezalet Malchi, Harold S. Pfeiffer, David Simcoe, Rachel Trepanier, Orson Wheeler, A.R.C.A., Mrs. Marjorie S. Winslow, Bela Zoltvany.

French Prints  
Are Exhibited

Star April 10/46  
Work by about two dozen contemporary French engravers makes a very interesting exhibition at the Art Association of Montreal, where it is now being shown on the walls of the lecture room. There are more than a hundred prints made by many methods, and it is rather surprising to find that the old method of line engraving has been revived and is used in a number of the best prints in this collection.

Some of the best of the line engravings are by Louis Joseph Soulas, who has some rather hard and literal, but very clear, views of war damaged buildings at Orleans and some attractive scenes of open country; there are also good effects of sky and landscape in his woodcuts. Albert Decaris uses heavier lines and strong contrasts to excellent effect in his line prints of a view of Toledo, of an arch at Rome and in a pathetic woman's figure representing "France, 1941." Jacques Boulaire has a very good and simple engraving of a group of girls and some street scenes which are also of interest. Roger Viellard, with some very much simplified landscapes, has used line engraving for several rather elaborate satirical drawings.

Good etchings are shown by Andre Jacquemin, notably one of a dead tree in stormy surroundings. Robert Cami gets much effect with a variety of line and true values in his etchings of landscapes; Jacques Beurdeley has interesting stippled etchings, and Francis Montanier, who uses several methods is most successful in his etchings of a view of Dieppe and a sketch of a boy. Some good dry point work is by Michel Ciry.

Among the most striking of the lithographs are an Alpine scene, with fine imaginary mountains, by Hermine David, and some very black and rather heavy prints of bull-fighters by Antoni Clave. Germaine de Coster gets remarkable effects of atmosphere in her free and simple woodcuts.

Paintings Acquired  
By Art Association

Three paintings for the permanent collection of the Art Association of Montreal were acquired during the week from among the works on view at the 63rd annual Spring Exhibition. The painters honored are Robert W. Pilot, R.C.A., and Adrien Hebert, R.C.A., both of Montreal, and Leslie G. Tibbles, of Ottawa.

The work by Pilot is "Autumn, St. Sauveur, P.Q., in which trees in fall livery bring gay color to the high, wooded hills above rolling country in which cattle graze. This artist's other contribution to the show are "Tumbling Waters, P.Q." and "Laurentian Lake, October."

The painting by Hebert is a characteristic scene in the older section of Montreal—"Place Jacques Cartier." This work of the winter season depicts the square as seen from opposite the old Court House, introduces sleighs, a street car and pedestrians and shows the Nelson Monument, the end of the Chateau de Ramezay, the distant dome of Bonsecours Market, grain elevators and the building on Notre Dame street which was once the saloon known as the Silver Dollar Palace.

"Black Lake, Gatineau Park," is the oil by Tibbles who displays breadth and vigor in the painting of a screen of trees in autumn leaf edging the shore and, beyond, water which mirrors a distant hill. It is reported that this is the first occasion on which Tibbles, who has contributed to shows at Ottawa, has submitted his work to a Montreal exhibition. His other item is entitled "Early Spring, Wrightville."

Star 29/3/46  
Exhibition Opening

An exhibition of French engravings of the 20th Century will open tomorrow afternoon at the Art Association, Sherbrooke street west, from half-past four to seven o'clock, for members only.

It is expected that the Consul for France will open the exhibition, to which the public will be admitted from the following day.

The preview for members of the Art Association of Montreal and exhibitors at the 63rd Spring Exhibition will take place tomorrow evening. Guests will be received by the president, Dr. C. F. Martin, and members of the exhibition committee. Star 27/3/46



Gazette du Québec - Avril 6, 1946



**EARLY SNOW**, by John Collins, is a good impression of buildings, fence, automobile and bushes after a flurry, all done with this Montreal artist's characteristic breadth and freedom. The color is clean and the values in the boughs of the trees in the background against a grey sky are subtle and convincing. This painting and "January Thaw"—the latter work winning for Collins the Jessie Dow Prize for water-color—are in the Spring Exhibition of the Art Association of Montreal and both bear the crimson star which indicates purchase.

### Collection of Prints By French Engravers

Etchings, Drypoints, Wood-Engravings and Lithographs  
At Art Association Show

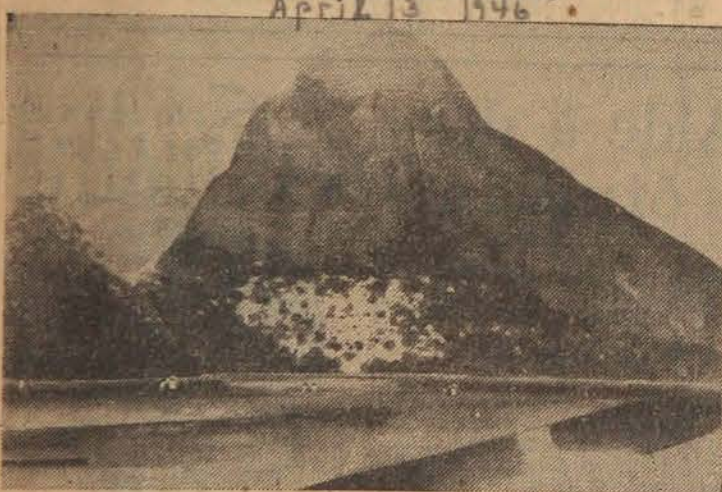
An interesting collection of work by modern French engravers is on view in the Lecture Hall of the Art Association of Montreal, the presentation being under the auspices of La Direction Generale de Relation Culturelle L'Association Francaise d'Action Artistique with the cooperation of Mme. Maurice Le Garrec. It was organized by Leon Masson who shows a group of prints.

There is no lack of individuality in subject and technique. Camille Berg etches "The Barricade in de Lagny Street", "Fog Over Paris" and "Eiffel Tower", while in her

line engraving called "The Little Snack Bar", with diners at a table, she suggests a trip to England by a notice on the wall which reads "Steak pie, 2 vegetables, 6d." The expressive line with which Jacques Bourdeley so well suggests the trembling leaves of poplars is apparent in "Trees and a Mill", "The Poplar Drive", with incidental buildings, and the same sense of atmosphere invests "Lisine Church", "The Chevet of the Church", all etchings, and "Autumn", a lithograph. Buildings, streets and figures interest Jacques Bouillaire in "Rue Alezard", with figures seated outside a cafe, and "Rue Chevalier Paul", two Toulon subjects in line engraving, and the drypoint is skillfully employed in "The Cross at Bospins (Eure)", the cross flanked by two trees at the edge of a road that leads into a spacious distance. Robert Cami is effective but literal in treating the furnishings and conveniences of "A Provincial Bedroom" and of "A

Country Bedroom", line engravings, and is a bit more free in his etching "Winter in Dordogne" with its farmhouse, weather-beaten tree and a bit of ploughed land. Michel Ciry lithographs some rather grim looking nuns, etches with confidence and dignity a self-portrait called "The Young Man in Furs", and with drypoint sets down sunlight and shadow and a seated Cure in "The Presbytery Garden". Lithographs come from Antoni Clave, a Spaniard identified with the French School, who with heavy line and strong contrast deals with the Arena and toreadors. Germaine de Coster, who employs the woodcut with color of discreet tones, is admirably summary in "The Cat", "The Bear" and "The Point of Ile St. Louis, Paris", the last named having the qualities of a simple, vigorous sketch of buildings and water in sepia. Hermine David imparts atmosphere to her lithographs "In the Vesubie Valley" and "Utelle Maritime Alps", and Albert Decaris displays a bold, decisive line in his large line engravings "Toledo, St. Martin", "Rome, Constantinople Arch", "Paris, Pont Neuf" and the dramatic "France, 1941," showing a woman standing against the wall of a building with distant fields under a stormy sky. Pierre Dubreuil etches with striking contrast "The Vale", with cattle and rising land with trees, and Jean Frelaut in his group of etchings in small compass sets down miles of country in a print called "In the Distance". "The Religious Procession" is also an interesting record of a native custom. Andre Jacquemin employs etching for his expressive landscapes and is effective in "The Dead Tree" and "The End of a Day in April" in which a road, haystack and trees with nests in the high branches well interpret hour and season. Leon Masson shows marked imagination in such proofs as "A Face in a Dream", "Of Such Stuff Dreams", and "The Heavenly Portals", all etchings, is clearer and more direct in the etching "Good Friday" and "A Renaissance Portrait", and also shows four states of "The Two Sisters", the whole group and the versatility displayed inviting close study. Francis Montanier uses drypoint in the small but convincing "Black Trees", and is convincingly direct and crisp in his etching "Pepee and the Rabbit"—a seated girl with her pet in the background. Louis-Joseph Soulas in "The Path to the Farmhouses" with its buildings and grain in the foreground, a line engraving, reveals the skilled hand and has a good woodcut called "A Tree and a Mill". All the artists touched on have other effective prints worthy of more than a passing glance, the other contributors listed being Adolphe Beaufre, Jean-Gabriel Daragnes, Demetrius Galanis, Edouard Goerg, Grau-Sala, Remy Hetreanu, Andre Lebois, Suzanne Tourte and Roger Veillard.

### Vue de la capitale brésilienne



Le peintre polonais **RAFAL MALCZEWSKI** avait exposé des aquarelles inspirées de notre pays à la galerie Parizeau. Voici la vision qu'il rapporte de RIO-DE-JANEIRO, et qui s'offre aux visiteurs du salon du printemps, ouvert jusqu'au 28 de ce mois, à l'Art Association.

### Conférence sur la belle photographie

Mme Barbara Green, de la Société américaine de Photographie, fera partie du jury du cinquième salon international

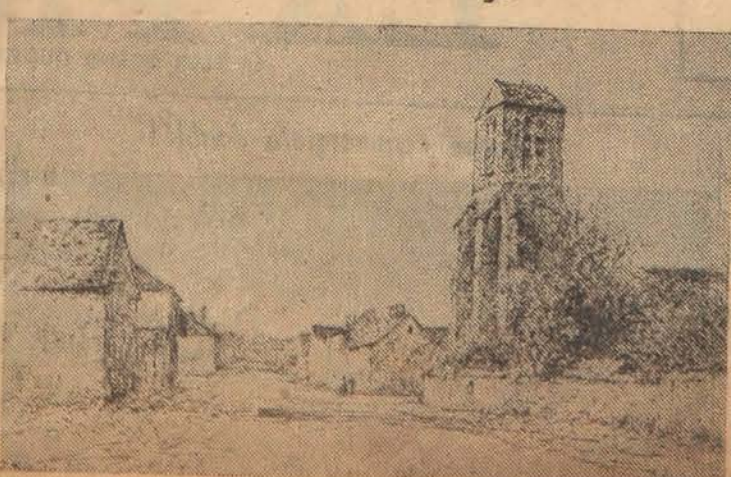


Mme Barbara Green, de la Société américaine de Photographie, fera partie du jury du cinquième salon international

tenu sous les auspices du Montreal Camera Club et de l'Art Association, salon dont l'ouverture est fixée au 4 mai. A 8 h. 30 lundi soir, elle donnera une conférence intitulée "Images nouvelles", à l'Art Association, 1379 ouest, rue Sherbrooke.

Mme Green, rédactrice du "Camera Magazine", a publié une quarantaine d'articles dans les revues photographiques américaines. Juge de plusieurs concours internationaux, elle expose depuis 15 ans à travers le monde. Depuis 1943, elle est directrice du salon de photographie de New-York.

### La promenade au village



Voici l'église de Lisine et la grande rue d'un village français, gravées à l'eau-forte, par Jacques Bourdeley. C'est une des œuvres probes et consciencieuses que l'on peut admirer à l'exposition des graveurs français, à l'Art Association, 1379 ouest, rue Sherbrooke, riche en paysages, en scènes pittoresques ou fantastiques de toute sorte.



**SPEAKS HERE MONDAY:** Mrs. Barbara Green, A.R.P.S., A.P.S.A., one of the jury of selection for the fifth Montreal International Salon of Photography, under the auspices of the Montreal Camera Club, which will be held in May, who will speak on New Prints for Old at the Art Association of Montreal on Monday evening at 8.30 o'clock. Mrs. Green, associate editor of The Camera Magazine and a contributor to photographic periodicals in the United States, has exhibited her pictures in Salons all over the world for the last 15 years, has acted as a judge on many international exhibitions and has served as a director of the New York Salon of Photography since 1943. Her home is in Brooklyn.

### Quelques paysages féminins originaux

Mars 2, 1946

La Women's Art Society tient son exposition annuelle, qui dure jusqu'au 10 du mois, à l'Art Association, 1379 ouest, rue Sherbrooke. Elle est plus variée que les précédentes, d'après lesquelles il ne faut pas la juger. Ainsi les paysages de Mme Inez Murray sont animés d'une couleur, d'un mouvement plus originaux que ce qu'on était habitué à voir aux expositions de ce genre; ils reflètent de la lumière, alors que trop souvent on nous présentait des objets consciencieusement reproduits, mais sans vie.

Mme Marcelle Houllé reste fidèle à l'objet, mais retient l'attention par le soin avec lequel elle fait miroiter une potiche et un plateau de cuivre, elle nuance les teintes roses de ses glafeuls. Mme G.-N. Fuller brosse un portrait de jeune fille, un fouillis d'arbres, d'un pinceau vigoureux.

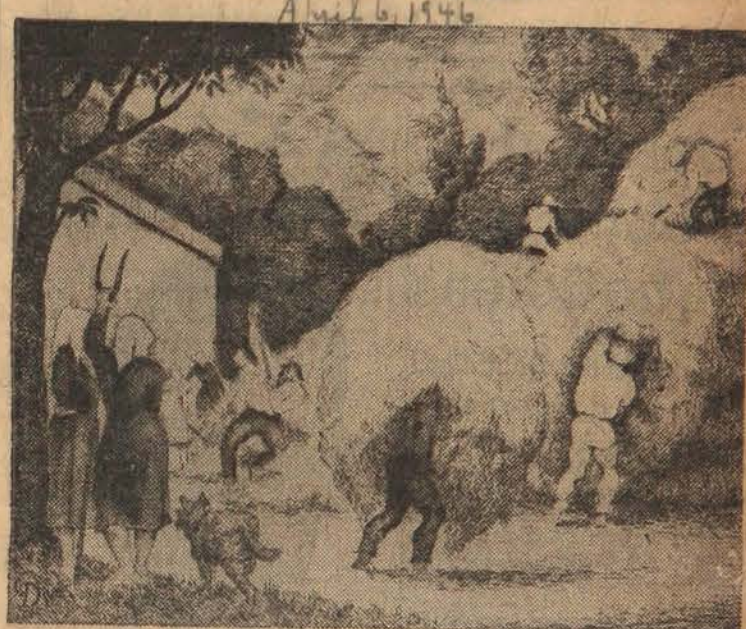
Mme Wickenden peint des scènes villageoises où le nombre et la fantaisie des détails ne nuisent pas à la composition. D'autres artistes conservent les sujets et la manière des expositions précédentes; mais les toiles citées montrent que la Women's Art Society est ouverte à tous les talents, et ne reste pas dans la routine.

Signalons qu'une autre association du même genre, le Montreal Amateur Art Club, tiendra sa quatrième exposition annuelle au Victoria Hall, à Westmount, du 4 au 9.

François Gagnon

### Au grand soleil d'août

Avril 6, 1946



Les Bretons font les foins comme nos habitants, à la fin de l'été. C'est le moment qu'a choisi M. Pierre Dubreuil pour les représenter, mais en cachant leur visage tant il les suppose absorbés par le travail. Au salon des graveurs français de l'Art Association, qui finit le 10 du mois, on goûtera d'autres scènes champêtres.

### La finesse et la force

Ces qualités se trouvent  
unies dans l'oeuvre des  
graveurs français.

Les amateurs de la gravure, c'est-à-dire d'un art qui exige la sûreté de main et le soin minutieux des procédés, seront certainement heureux de l'exposition des graveurs français et espagnols, que nous présente M. Léon Masson au musée de l'Art Association jusqu'au 10 de ce mois. Elle est très riche.

Les eaux-fortes de M. Masson, ses bois pour illustrer "les Paradis artificiels" de Baudelaire, nous transportent au monde de la fantaisie débordante. Mais si les visages que grave l'artiste appartiennent à des êtres étranges, ils n'en gardent pas moins un caractère humain, ainsi celles des "Deux Soeurs". Son confrère M. Vieillard, dans une toute autre style, sait aussi multiplier les détails sans tomber dans la confusion, par exemple dans "l'Echafaudage" et "l'Economie dirigée", gravures au burin où le trait est d'une magnifique netteté.

Un paysage classique  
d'Hermine David

M. Edouard Goerg nous promène lui aussi dans des paysages d'hallucination, plus sombres que ceux de M. Masson. Ceux qui préfèrent des visions d'ordre et de sérénité s'arrêteront à "l'Arc de Constantin" de M. Albert Decaris, ou au paysage classique des "Vendanges" de Mme Hermine David. Mme Camille Berg note avec beaucoup de vie les gens du peuple qui se pressent à "la barricade de la rue de Lagny" ou dans un bar.

Nos lecteurs connaissent ces paysages de la rive sud où seuls quelques arbres et maisons rompent la monotonie du terrain; ils se les rappelleront en regardant "la Grenouillère" de Louis-Joseph Soulas, et verront ce qu'un bon artiste peut tirer du sujet le moins prometteur. La rue Chevalier-Paul de Toulon, gravée au brin par Jacques Bouillaire, les fera penser au Sault-au-Matelot de Québec.

Les jeunes filles de M. Grau-Sala

Mme Germaine de Coster nous montre quelques mois que de loin on prendrait pour des lavis à l'encre de Chine ou des aquarelles. M. Grau-Sala, Espagnol, qui sauf erreur a illustré des traductions d'oeuvres de son pays parues récemment à Paris, nous rend en lithographie des jeunes filles très gracieuses, dont la figure ressort au milieu d'arabesques qui les complètent harmonieusement. M. Francis Montanier, lui, grave des personnes plus robustes d'aspect, comme aussi Mlle Suzanne Tourte, dans le "Duo" par exemple. Un autre Espagnol, M. Antoni Clavé, joue admirablement de quelques blancs pour mettre juste la lumière nécessaire dans ses lithographies; un artiste moins sûr écraserait tous sous le noir; lui sait faire ressortir des formes emportées par le mouvement, ou d'une attitude noble, par exemple "Le grand toreador".

Un caractère général: le souci du travail achevé

Nous n'avons pas cité tous ceux qui exposent, même des artistes connus comme Daragnes ou Galanis; pas un qui ne se distingue de ses confrères par l'esprit ou la technique. Ce que tous ont de commun, c'est le souci du travail extrêmement soigné; qu'ils notent la réalité, la simplifient ou recréent un monde, tous témoignent d'un art achevé.

La préface du catalogue rappelle d'une façon très vivante les diverses techniques de la gravure; les notices consacrées aux artistes sont aussi pleines de renseignements.



Un sujet qui ne lasse jamais



Mme IRENE LEGENDRE attirera beaucoup de visiteurs du salon, à l'Art Association, en leur suggérant tous les sentiments qu'inspirent une mère et son enfant. Les peintres admireront l'aisance avec laquelle elle le fait sans tomber dans le poncif, et joue de quelques tons de brun.

# Le salon du printemps se montre accueillant

Le salon du printemps, qui s'est ouvert jeudi soir et se prolonge jusqu'au 28 avril, ressemble aux précédents par l'abondance des matières. La division de la section de peinture en moderne et académique ne simplifie pas beaucoup la tâche du chroniqueur. Celui-ci négligera donc des artistes connus ou qu'il a déjà nommés pour en citer d'autres; s'il rappelle des premiers, ce sera pour marquer qu'ils ont changé de manière.

Relevons dans la section de sculpture une élégante tête de femme de M. Maurice Domenoz, une autre aux traits finement dessinés de Mlle Byllee Loy. Des sculptures abstraites font leur apparition, à côté des portraits habituels. Mlle Sylvia Daoust montre une pièce de statuaire religieuse.

Mlle Raymonde Gravel s'efforce de suggérer les reflets de la peau, la mousseline sur laquelle joue la lumière, en représentant une femme. Mme Aileen Cherry agit les jeunes, les verts, les bleus très clairs dans un paysage fort mouvementé. Deux toiles signées A.-Y. Jackson et Robert Pilot étonneront les habitués de ces artistes, connus depuis longtemps; on ne leur savait pas ces rouges flamme surgissant de partout.

Mme Irène Legendre peint en tons brun clair une mère et son enfant, retient d'un paysage quelques ondulations très douces autour d'une église villageoise, qu'elle surmonte de nuages curieusement stylisés. Mlle Lavallée montre une jeune fille attablée dans une toile où tous les objets se découpent comme dans un vitrail: des tons francs de jaune, de vert, de rouge frappent l'oeil du spectateur.

Mme Anne Savage détache la chevelure brune d'une jeune fille contre des feuillages verts; Mlle Guillemette de Lorimier fait reluire des terres sablonneuses au soleil. M. Leslie Coppold trace toujours les contours des objets comme un graveur, cette fois il nous montre un puits et la maison voisine, coiffés de neiges qui semblent taillées au ciseau.

M. Muhlstöck a souvent été nommé dans les comptes rendus, mais on ne résiste pas au plaisir de citer 2 dessins de lui, parce qu'ils sont d'une ampleur, d'un mouvement, d'une force d'expression admirables.

Parmi les natures mortes, signalons celles de Mme Simone Dénéchaud, de M. Georges-Henry Duquet, de Mlle Frances-Anne Johnston, pour en choisir 3 de facture assez différente.

Les peintres pourront relever de nombreux changements de détail dans la manière de leurs confrères; le public ne remarquera probablement aucune révolution, rien qui lui permette de distinguer le salon

des précédents. Il ne pourra du moins accuser les juges de sévérité. Ils ont admis le contingent habituel d'artistes qui ont trouvé depuis longtemps la formule dont ils ne s'écartent plus, et aussi d'autres qui désirent tant la liberté qu'ils ne peuvent plus s'astreindre à aucune forme, même abstraite, même éloignée de la reproduction de la nature. Peut-être les peintres, si divers, pour attirer les publics aussi divers qui les comprennent ou les aiment, finiront-ils par renoncer aux salons généraux comme celui-ci, où le grand nombre de toiles jette le spectateur dans la confusion, et se contentera-t-on d'expositions particulières.



Voici comment M. Maurice Domenoz, sculpteur sur bois de Montréal, se représente la "Canadienne".

lières. L'analyse des impressions sera alors plus facile.

Le prix Jessie Dow a été décerné à M. John Collins pour l'aquarelle "Dégel de janvier"; les autres prix de la section de peinture ont été attribués à Mme Mabel Lockerby, pour "Vieilles tours"; à M. Franklin Arbuckle, pour "Le Printemps"; à M. Fritz Brandtner, pour le "Lac des Seize-Iles".

François Gagnon

La Presse March 24, 1946 (2)

## L'élégance du portrait

March 24, 1946



La peinture de notre époque cherche souvent à heurter la sensibilité du spectateur plutôt qu'à la charmer. Pourtant il reste des peintres qui ne dédaignent pas l'émotion sans violence. Ainsi Mme SYBIL DOBELL, qui expose ce portrait de femme aux cheveux châtain légèrement nuancés de roux, en robe bleue, dans une atmosphère vaporeuse, au salon du printemps, ouvert hier soir, à l'Art Association.

## Les traits simples



C'est Mlle Byllee Lang, des Bermudes, qui envoie au salon du printemps cette tête de femme en plâtre. Les amateurs qui visiteront l'exposition d'ici le 28 avril remarqueront le modelé de la chevelure, autant que la simplicité des lignes du visage.

La Presse Mar

# Salon du printemps

Conditions proposées aux artistes qui désirent y montrer leurs oeuvres.

Le 63e salon du printemps de l'Art Association de Montréal sera ouvert au public du 29 mars au 28 avril. Le vernissage aura lieu à 8 h. 30 le soir du 28 mars; les membres de l'association, les exposants et leurs amis y sont invités.

Chaque artiste peut présenter 3 oeuvres, que le jury a tout pouvoir d'accepter ou de refuser. La décision du jury est finale; aucune oeuvre ne peut être retirée de l'exposition, une fois acceptée du jury. Les élèves sont admis à exposer, mais à condition qu'il ne s'agisse pas d'oeuvres exécutées au cours ni sous la direction d'un professeur.

Deux jurys pour les sections de peinture et de dessin

Le salon se partage en 4 classes: a) peinture, aquarelle, pastel; b) dessin, gravure; c) architecture; d) sculpture. Les oeuvres des classes a) et b) doivent être encadrées. Les peintures doivent mesurer au moins 16 pouces sur 20, sans cadre; les aquarelles doivent être de ces dimensions aussi, mais support compris. Deux jurys décideront des oeuvres à exposer dans les classes a) et b); les artistes sont priés de choisir le jury qu'ils préfèrent. Le premier se compose de MM. Paul-B. Earle, Adrien Hébert et Robert-W. Pilot, tous de l'Académie royale canadienne, et d'un représentant de l'Art Association; le second de MM. Paul Borduas et Fritz Brandtner, de Mme Marian Scott, et d'un représentant de l'Art Association. Un prix de \$100 sera décerné à l'auteur de la meilleure peinture et de la meilleure aquarelle de chaque section de la classe a).

Le juge de la classe d'architecture est M. John Bland, du Royal Institute of British Architects; celui de la classe de sculpture, M. Henri Hébert, de l'Académie royale canadienne.

Dernier jour pour les envois: 13 mars

Aucun envoi ne sera accepté après le 13 mars. Les frais de port sont à la charge de l'exposant. L'Art Association accepte les envois aux risques et périls de l'artiste. Ceux qui veulent exposer pourront se procurer les formules et renseignements nécessaires en s'adressant à la secrétaire de l'association, Mme R.-A. Glaser, 1379 ouest, rue Sherbrooke, Montréal 25.

## Le Salon du printemps

C'est à 8 h. 30 jeudi soir prochain, 28, qu'aura lieu le vernissage du salon du printemps. A cette occasion le président et le conseil de l'Art Association recevront les exposants et les membres de l'association au musée, 1379 ouest, rue Sherbrooke. Le salon restera ouvert au public jusqu'au 28 avril. Comme l'an dernier, la section de peinture se divise en 2 autres: moderne et académique.





**AUTUMN**, by Thomas Garside, A.R.C.A., which is on view at the Spring Exhibition of the Art Association of Montreal, reveals this Montreal painter's skill in dealing with the season of gay foliage, the multicolored leafage of the distant wooded hill having marked contrast in the dark spruces which edge the waterway in which they are mirrored. This work of good values and effective arrangement shows the vigorous brushwork that comes of growing confidence.

### Closing Date Nears of Spring Exhibition

Week From Sunday Marks  
End; International Salon of  
Photography Next

For those who have not viewed the exhibits at the 63rd Annual Spring Exhibition of the Art Association of Montreal the time is getting short. Today and Sunday offer opportunities, but the galleries remain closed all day Monday and the show comes to an end on April 28. Considerable interest has been shown in the display and the attendance has been steady. Coincident with the opening on March 28 picture lovers, by notices affixed adjacent to the frames of the selected works, were apprised of the winners of the Jessie Dow Prize—John Collins, of Montreal, for watercolor with "January Thaw," and Franklin Arbuckle, R.C.A., of Montreal, for oil with a work called "Spring," while the awards of the Art Association of Montreal went to Fritz Brandtner, of Montreal, for his watercolor entitled "Sixteen Island Lake," and to Miss Mabel Lockerby, of Montreal, for her oil "Old Towers." The Art Association also added to its permanent collection with the acquisition of "Place Jaques-Cartier," an oil by Adrien Hebert, R.C.A., of Montreal; "Autumn, St. Sauveur, P.Q.," an oil by Robert W. Pilot, R.C.A., of Montreal, and "Black Lake, Gatineau Park," a work in the same medium by Leslie G. Tibbles, of Ottawa. The number of purchases by local citizens has been encouragingly larger than in recent years.

In the Lecture Hall the annual exhibition of work by students of the Art Association's School of Art and Design remains open.

The next major attraction will be the 5th Montreal International Salon of Photography, sponsored

by the Montreal Camera Club, which opens on May 4 and lasts until May 26. Reports are that, with the war over and a return to more normal conditions, the representation from foreign lands will be larger than during past years. The task of selection has fallen to the jury composed of Raymond Caron, A.R.P.S., A.P.S.A., of Montreal, Miss Barbara Green, A.R.P.S., A.P.S.A., of Brooklyn, N.Y., and J. Gordon Heitshu, of Quebec.

## ART ASSOCIATION OF MONTREAL

Musée des Beaux Arts,  
1379, rue Sherbrooke ouest.

### EXPOSITION D'ART ANGLAIS

Peinture, Sculpture, Gravure, etc.

Oeuvres de la collection de  
International Business Machines Co.

**OUVERTURE, VENDREDI 10 MAI**

jusqu'au 26 mai prochain.

Annuel Exposition du Salon International de photographie, et  
exposition de dessins d'enfants, de 4 à 10 ans.

La Patrie Dimanche mai 12 1946

MONDAY, SEPTEMBER 9, 1946

### Death Mourned



**WILLIAM CORNELIUS C. VAN HORNE**, grandson of Sir William Van Horne, whose funeral service was held today in St. Andrews, N.B., following his death Friday night at Weir, Que., in his 40th year.

## STAR Rail Pioneer's Kin Is Buried

Funeral Service Held  
For W. C. C. Van Horne

A funeral service for William Cornelius C. Van Horne, grandson of the late Sir William C. Van Horne, one of the builders of the C. P. R., was held today at St. Andrews, N.B., with Rev. M. O'Brien officiating. Mr. Van Horne died at Weir, Que., on Friday night after a short illness. He was in his 40th year.

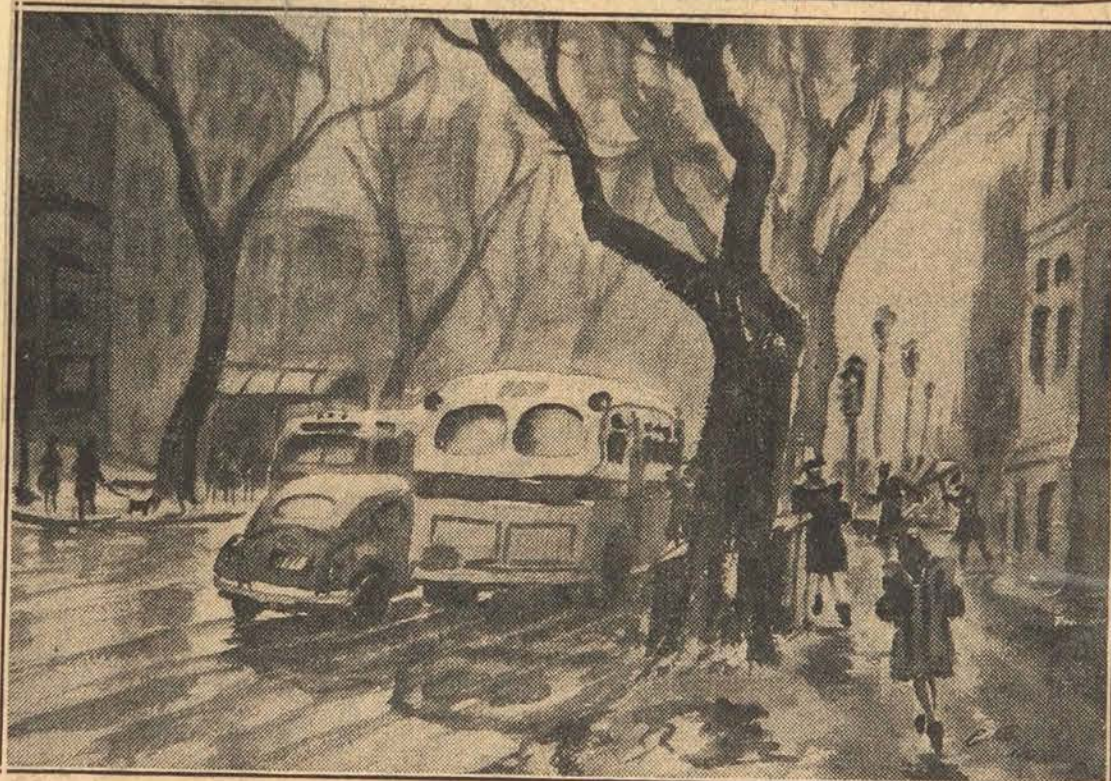
Born at St. Andrews, N.B., in 1907, he was the son of the late Richard Benedict Van Horne and of Edith Molson, daughter of the late Dr. William A. Molson, now Mrs. Randolph Bruce, widow of the late Hon. Randolph Bruce, a former lieutenant governor of British Columbia.

Educated at private schools, Selwyn House and Lower Canada College, he was an enthusiastic supporter of the Boy Scout movement and was himself a King's Scout. Greatly interested in motor boat racing, motor cycling and yachting, he won many trophies and was a member of the Royal St. Lawrence Yacht Club. During the war he was at Halifax with the Sea Cadets.

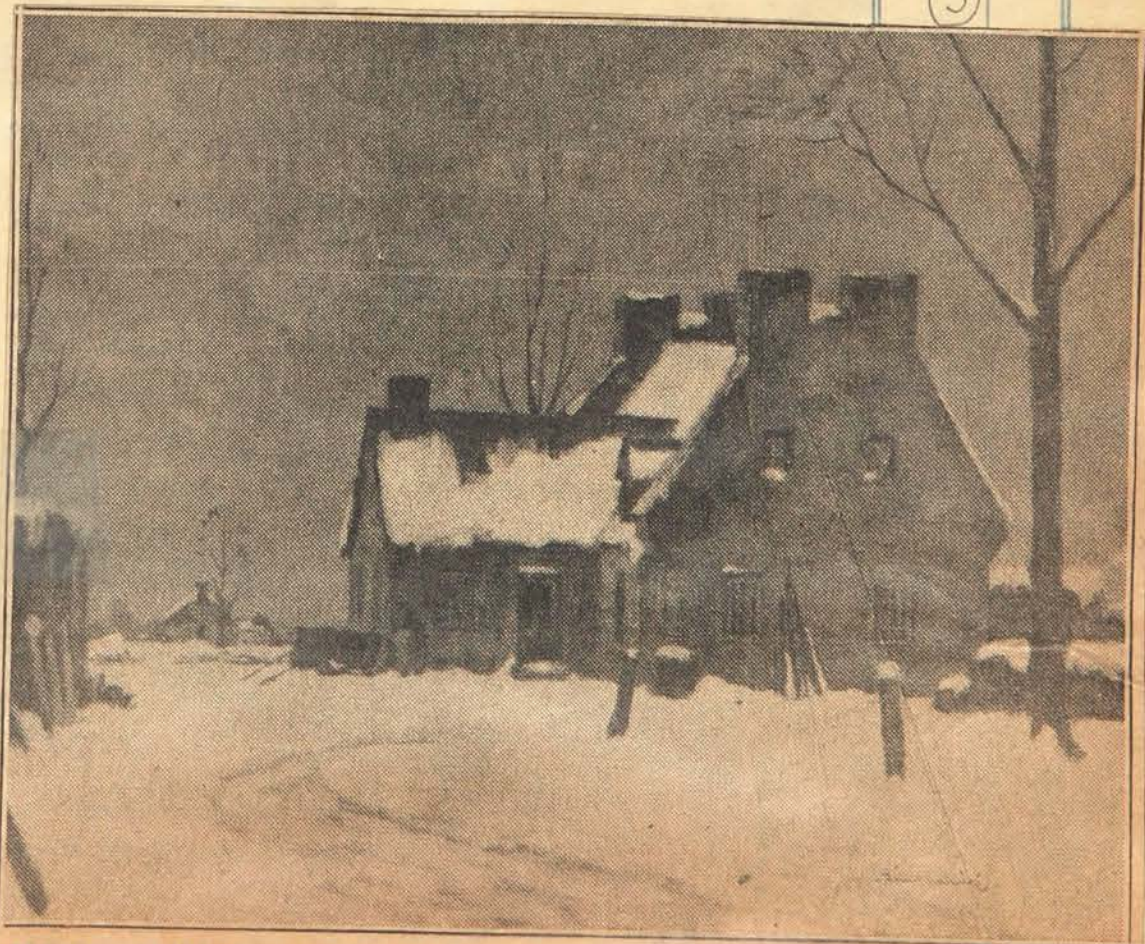
Interested in various business ventures, he organized the Auburn Motor Sales Company of Canada and served as its president for some time. He was a former president of Skyways Limited. The family home is at 1139 Sherbrooke street west.

Besides his mother, Mr. Van Horne is survived by his wife, the former Margaret M. Hannon, of Toronto, and a daughter, Edith Ann.

Gazette MONTREAL, FRIDAY, MARCH 29, 1946.



**PRIZE AWARDS AT SPRING EXHIBITION:** "January Thaw," reproduced above, won for The Gazette cartoonist John Collins the Jessie Dow Prize for watercolor at the 63rd annual Spring Exhibition of the Art Association of Montreal which opened last night. This broadly handled street scene, with its bus, cars and pedestrians, well suggests the season. The prize for oils went to Franklin Arbuckle, R.C.A., for his canvas called "Spring." The Art Association prizes in the section for works of more "modernistic" tendencies went to Mabel Lockerby, for her oil "Old Towers" and to Fritz Brandtner for his watercolor entitled "Sixteen Island Lake."



**FRENCH CANADIAN HOUSE, COTE DE LIESSE ROAD**, by Thomas Garside, A.R.C.A., is a harmonious work in a general scheme of buff and grey, effective in composition and convincing in the values of the snow seen under an overcast sky. The impression of solidity in the old structure is well conveyed and the distant buildings and tree are confidently set down. This painting, with two others from the same brush, is at the 63rd Annual Spring Exhibition of the Art Association of Montreal.

Gazette  
May 4  
1946



# AWARDS ARE GIVEN FOR ART AND DESIGN

Gazette April 15/46  
Dr. W. P. Percival Presides at Annual Event of Art Association

Awards and scholarships were presented to students of the School of Art and Design by W. P. Percival, director of Protestant education for the Province of Quebec, before a large gathering of students, parents and members of the Art Association of Montreal in the school building, Saturday afternoon.

The meeting also marked the opening of the students' exhibition in the Lecture Hall.

Arthur Lismer, A.R.C.A., principal, outlined the work of the School of Art and Design and indicated the growth and character of the educational efforts of the Art Association.

The following awards were given for outstanding work in the winter session of 1945-46 now closing.

Day courses: 1st Year Elementary: For highest standing in all subjects, Robert Wood Scholarship, Elizabeth Inwood; 2nd, general standing, Art Association Scholarship, Judith Moore.

Design, 1st in design and high standing, Rose Kurt Sabbath Scholarship to Rodney Heft; Illustration, Principal's Prize for special work, Joan Watson; Painting, 1st, Elizabeth Inwood; Book Decoration, Special Prize, International Business Machines Co. Ltd., Robert Silverman; Modelling, Art Association Scholarship, Dolores Scerrey; Drawing, Art Association Scholarship, Judith Moore and Audrey MacDermot.

Honorable mention: Alexa MacLeod, Barbara Miller, Florence Oddie, Fern Stanton, Violet Bransch, Janine Piche, Barbara Heward, Mrs. C. Leclerc.

Day Courses - Advanced Year: 1st, top standing, 1st in design - International Business Machines Co., Gordon Kneen; 1st in painting, William Brynner Scholarship, Sima Gaffer.

Painting - Special prize (Martha Martin), David Pollock; Painting and Drawing - Rose Kurt Sabbath Scholarship, Michelle Remillard; Painting and Design - 3rd year - Art Association Scholarship, Mary Fergie; Drawing from life - Art Association Scholarship, 1st, Alfred Pinsky; Modelling - 1st in modelling - Art Association Scholarship, Hilda Popovich.

Honorable Mention: Moe Reinblatt, Ruth Dingle, Rosemary Heseltine, Andre Pouliot, Jacqueline Panneton, Estelle Hecht, Ronald Smith, R. T. Lambert, Olive Ledain, Geneva Jackson, Jack Gray, A. Schneider and Anne Henderson.

Evening Courses: Commercial Arts - 1st Advanced, International Business Machines Company prize and scholarship - Kenneth Macpherson; Honorable Mention - Gordon Kneen, Claude Dagenais, Florence Oddie.

Commercial Art, Elementary - Art Association Scholarship - Richard Moore; Honorable Mention - Mervin Yellin, Robert Wilson and Audrey MacDermot.

Drawing from life - Robert Reford Scholarship - Arthur Cook; Art Association Scholarship - Mary Filler; Honorable Mention - Peter Duet, Hilda Popovich, Mary Phelan, Stuart Wilson.

Elementary Drawing - Art Association Scholarship - Florence Oddie; Honorable Mention - Raymonde Bousset, Felix Girard, Lorraine Tasker.

Design - Elementary - 1st, Kenneth Macpherson Scholarship, Simone Dyson; advanced - 1st, International Business Machines, Stuart Wilson; honorable mention - Mrs. T. B. Borgford, Anthony Starkaukas, A. Gerard, Sybil Covicy.

Modelling - Art Association Scholarships - Ethel Macnaughton; honorable mention, Fern Stanton, Sybil Covicy, David Simcoe, S. Portner.

## Prizes Are Given To Art Students

Scholarships, prizes and other awards were distributed on Saturday afternoon to students of the classes of the Art Association of Montreal at a large gathering over which Dr. Arthur Lismer, director of the art classes, presided. Dr. Lismer mentioned in his opening remarks that about nine hundred students, of all ages, now attend the various classes at the Art Gallery. The distribution of the awards was made by Dr. W. P. Percival, Director of Protestant Education for the Province of Quebec.

The awards were:

DAY COURSES: 1st year elementary: Robert Reford Scholarship, Highest standing in all subjects, Elizabeth Inwood; Art Association Scholarship, General standing, Judith Moore. Design, Rose Kurt Sabbath Scholarship, Rodney Heft; Illustration, Principal's prize for special work, Joan Watson; Painting, Elizabeth Inwood; Book Decoration, International Business Machines Co. prize, Robert Silverman; Art Association Scholarships; Modelling, Dolores Scerrey; Drawing, Judith Moore and Audrey MacDermot; Honourable mention, Alexa MacLeod, Barbara Heward, Barbara Miller, Mrs. C. Leclerc, Florence Oddie, Fern Stanton, Violet Bransch, Janine Piche.

DAY COURSES, Advanced year: International Business Machines Scholarship, Top standing, Gordon Kneen; William Brynner Scholarship, 1st in painting, Sima Gaffer; Martha Martin special prize for painting, David Pollock; Rose Kurt Sabbath Scholarship for painting and drawing, Michelle Remillard; Art Association Scholarships: Painting and design, Mary Fergie; Drawing from life, Alfred Pinsky; Modelling, Hilda Popovich; Honourable mention, Moe Reinblatt, Ruth Dingle, Rosemary Heseltine, Andre Pouliot, Jacqueline Panneton, Estelle Hecht, Ronald Smith, R. T. Lambert, Olive Ledain, Geneva Jackson, Jack Gray, A. Schneider, Anne Henderson.

EVENING COURSES, International Business Machines Co. Scholarship, Commercial art, Kenneth Macpherson; Honourable mention, Gordon Kneen, Claude Dagenais, Florence Oddie. Art Association Scholarship, Commercial art, Richard Moore; Hon. mention, Mervin Yellin, Robert Wilson, Audrey MacDermot, Robert Reford Scholarship, Drawing from life, Arthur Cook; Art Association Scholarship, Mary Filler; Hon. mention, Peter Duet, Hilda Popovich, Mary Phelan, Stuart Wilson. Elementary drawing, Art Assoc. Scholarship, Florence Oddie; Hon. mention, Raymonde Bousset, Felix Girard, Lorraine Tasker. Design: Elementary, Kenneth Macpherson Scholarship, Simone Dyson; Advanced, International Business Machines Scholarship, Stuart Wilson; Hon. mention, Mrs. T. B. Borgford, Anthony Starkaukas, A. Gerard, Sybil Covicy. Modelling, Art Assoc. Scholarship, Ethel Mac-

## Art School Closing Set This Afternoon

Gazette April 15/46  
Interesting Work by Veterans At Exhibition; Dr. W. P. Percival to Present Awards

This afternoon will mark the closing session of the School of Art and Design of the Art Association of Montreal when the awards and scholarships will be announced and presented by Dr. W. P. Percival, director of Protestant Education of the Province of Quebec. This event is coincident with the inauguration of the annual exhibition of students' work in the Lecture Hall.

There is plenty of interest in the exhibits and the range of variety is wide—painting, drawing, modelling, illumination, design, commercial art, and while accomplishment is uneven it is clear that handling brush, crayon, charcoal and pen by war veterans, both men and women, who study in the rehabilitation classes, is having a beneficial effect. Here some of those late of Army, Navy and Air Force have shown industry in dealing with aspects of the services in which they saw service, while in other cases subjects foreign to such wartime activities have inspired the workers. Among the exhibitors there are a few who in earlier years found relaxation in plying the brush and the urge to take it up again has come to them. Among the oils there are some effective paintings of heads and Army, Navy and Air Force subjects have been set down with a knowledge that comes of experience. There are drawings of the figure and ideas are not lacking in some of the items in the commercial art section. Throughout it is clear that the students have been accorded latitude—painting what they like in the manner that appeals to their fancy without insistence on what many would be the drudgery of strict academic principles. The veterans in the main are non-professional and the works, done in their individual manners, do suggest that solace and enjoyment has resulted from their efforts.

The school principal, Arthur Lismer, A.R.C.A., besides lecturing,

has instructed in life drawing and painting, his assistant in painting, until a few months ago, being Goodridge Roberts. Design has been in charge of Gordon Webber, Alan Harrison and Charles Fainmel have directed the commercial art class, and Lucien Morin and William Armstrong have been responsible for drawing.

## La photo recrée la poésie de la nature

Le cinquième salon international de photographie du Montreal Camera Club est ouvert au public jusqu'au 27 du mois, à l'Art Association, 1379

ouest, rue Sherbrooke. Cette année le jury se composait de Mme Barbara Green, New-York; de MM. Raymond Caron et Gordon Heitshu, Montréal et Québec. Il avait à choisir entre un plus grand nombre de photos qu'auparavant; mais l'exposition garde le caractère des précédentes. On remarque peut-être un plus grand nombre de natures mortes de fleurs.

La mer et ses rivages restent des sujets qui permettent à certains photographes de fixer sur le papier de belles compositions, ainsi "Sur le nez d'une dune" de Mme Jean Elwell, "La côte de Monterey" de M. John-T. Snyder.

D'autres savent tirer parti de la brume pour nous faire penser à la lithographie, ainsi M. Eugène Curtis, M. Newell Green, le Dr Joseph Bricker. M. Patel obtient aussi de beaux effets voilés au fond du passage sur lequel il nous présente un batelier hindou. Le Dr L.-J. Côté, le Dr Frederick Tees gardent leur prédilection pour la neige, qu'ils nous montrent d'ailleurs sous une très belle lumière.

Parmi les belles photographies de monuments, retenons "Saint-Pauls, Eastchester", de M. A.-A. Bieber. Ceux qui aiment les beaux nuages délicatement dessinés goûteront le "Prélude à l'aube" de M. Geo.-T. Bechtolt.

La photo en couleur ne compte que 2 envois, dont "l'Abondance" de Mlle Mary-Lowber Tiers, qui fait valoir de beaux fruits. D'autres exposants fixent avec minutie les traits ridés de vieillards, les grâces enfantines ou les têtes presque pensive de chiens de race. Pas plus que le salon précédent, celui-ci ne compte beaucoup de photos réalisés avec des préparations spéciales. On n'en est que plus heureux d'admirer la sûreté avec laquelle quelques artistes utilisent la lumière, pour nous rendre des paysages bien composés et riches en nuances.

François Gagnon

## Photographes de toute nationalité

Le cinquième salon international de photographie, sous les auspices du Montreal Camera Club, ouvrira samedi au musée de l'Art Association, 1379 ouest, rue Sherbrooke, et se prolongera jusqu'au 27 du mois. Jamais il n'a aussi bien justifié son nom; on y verra, outre les oeuvres canadiennes et américaines, des envois d'Australie, Nouvelle-Zélande, Inde, Union Sud-Africaine, Brésil, Grande-Bretagne, Norvège, Hollande, Belgique, Portugal. Sur 850 envois, le jury en a retenu 220.



G. Papineau-Couture

Mercredi soir prochain, 8 mai, à 8 h. 30, Me Gui Papineau-Couture, ancien président du Montreal Camera Club, prononcera une conférence sur "la photographie et le home". Les auditeurs seront admis à voir l'exposition, fermée les autres soirs.

naughton; Hon. mention, Fern Stanton, Sybil Covicy, David Simcoe, S. Postner.

JUNIOR SCHOLARSHIPS, from a fund given by Mrs. Johnson in memory of Dr. F. M. Johnson, were awarded to: Junior I. Constance Preston, (top), Louise Beauregard, Roger Belanger, Russell Edge, Patsey Mulroy, Sylvia Skelly, Mary Byers; Junior II, Louise Cass, Barbara Douglas, Viola Kansanoja, Mimi Langlois, Marcel Leroux, Frances Mercier, Marian Mill; Junior III, Continuation scholarships: Alexa MacLeod, Dolores Scerrey.

The exhibition of students' work remains open till April 22nd.

Star - April 15, 1946

## Many See Children's Pageant of History

Children from the Saturday morning art class of the Art Association of Montreal put on a display of their artistic talents last night in the association auditorium before a crowded audience of parents and friends, when they presented a pageant, A Child's History of Art.

A series of tableaux illustrating the spread of culture and art in episodes taken from prehistoric and Egyptian times right up to the eighteenth century in England was the main feature of the evening. It was presented in the auditorium, on the walls of which paintings and murals done by the children in the classes were exhibited. Much applause was received, especially for the Renaissance tableau, in which a group of Italian nobles were depicted visiting a famous artist.

Much credit for the production of the pageant was given Arthur Lismer, under whose direction the children's class is operated. Directors of the tableaux were John Byers, Betty Jacques, Bill Armstrong, Audrey Taylor, Clare Shuster, Joan Phillips, Margaret Maxwell and Robert Bolduc. Narrators were Margery Bird and Marie Manson. A film of the children's classes was also shown at the conclusion of the pageant.

Gazette May 18, 1946



THE BLUE SHAWL by Sir William Nicholson, the English artist noted as a painter of portraits, still life and landscapes. This canvas, with 26 other oils, prints and sculpture from Great Britain, is being shown in the galleries of the Art Association of Montreal through the courtesy of International Business Machines Corporation from whose permanent collection they have been drawn.

## Prix à l'Art Association

C'est à 3 h. 30 cet après-midi que M. W.-P. Percival, directeur de l'enseignement protestant de la province de Québec, distribuera les prix de l'école de l'Art Association, 1379 ouest, rue Sherbrooke. Les travaux des élèves seront exposés jusqu'au 22 du mois dans la salle de conférences.





MOTHER LOVE, photograph by Mrs. Dorothy Lineer, San Francisco.

## Photographic Salon At Art Association

Fifth Offering Under Montreal  
Camera Club Auspices Main-  
tains High Standard

With a private view the fifth Montreal International Salon of Photography, under the auspices of the Montreal Camera Club, opened last night in the galleries of the Art Association of Montreal. Nearly 250 prints are on view, the ending of the war having widened the sources of the contributions. There is a generous showing of work by camera artists in the United States, Canada is worthily represented and entries have been received from Portugal, India, Belgium, Australia, New Zealand, South Africa, England, Scotland and Brazil. The standard of past shows has been well maintained and there is throughout plenty to interest the ordinary spectator on purely pictorial grounds and much to intrigue those who are active practitioners of photography.

Honor prints are by the following: P. H. Oelman, A.P.S.A., Cincinnati, with "Aurora" and "Babette", two of a trio of graceful nudes; Mrs. Olga Emma Irish, Staten Island, N.Y., with "Immaculata" on the Virgin and Child theme; A. J. Patel, F.R.P.S., Bombay, India, with "Vicky", a woman's head of delicate values; H. J. Ensenberger, Bloomington, Ill., with "Prunus Triloba", a spray of graceful blossoms in a glass vase near a bowl containing a partly submerged rose; Hugh W. Frith, F.R.P.S., Vancouver, with "The Tragic Flute", played by a man in a cowl; Mrs. Jean Elwell, Detroit, with "The Will of Heaven", a man toiling up a steep hillside with a load on his back; Mrs.

Dorothy A. Lineer, San Francisco, with "Lad", the head of a collic.

Travel is suggested in the items of Charles K. Arnold, A.R.P.S., Pittsburgh, in "Cross Westminster Bridge", with its pedestrians and the Houses of Parliament seen in a mist, and "Damascus Gate, Jerusalem", in which the shadows make effective pattern. Miss Grace M. Ballentine, Upper Montclair, N.J., has something delicate and different in "Under-Sea Traffic", fish swimming at different levels. Fred Bauer, Memphis, Tenn., captures a variety of cloud forms in "Thunderhead", and more clement weather is evident in "Ruelle Ensoleillée", with its figure and sunlit buildings, by Ed. J. Bostyn, of Brussels. Two gulls make good pattern in "Skyward" by Maj. M. J. Burelbach, Chattanooga, Tenn., and Dom Chiesa, San Francisco, reveals the beauties of strawberries, Cosmos, a water lily and tulips, all excellent straightforward prints. Eugene J. Curtis, New Rochelle, N.Y., sends "Peasoup—Coming Up", not a restaurant scene but a good atmospheric print of bridge and water being gradually obscured by fog. Snow-laden evergreens, poplars and a house are the pictorial elements of "Vista" by Leon Craig Forgie, Rochester, N.Y., and among the entries of Newell Green, A.R.P.S., A.P.S.A., Hartford, Conn., is "Dancing Shadows"—young pines on snow-covered hillside. A good winter study of an elm, road and scattered buildings on the edge of a city is "A Tree Grows in Indianapolis", by Donald Jameson, of Indianapolis, while summer is the setting of "Adirondack Birches", by Stephen Johnson, A.R.P.S., A.P.S.A., of Northampton, Mass. A comely lad in overalls and checked shirt who holds a straw hat is a fine performance by Vernon G. Leach, A.P.S.A., Chicago, who shows buildings, traffic and gleaming pavements under rain in "Chicago At-

mospheric", Carl Mansfield, Bloomington, Ohio, makes a good thing of "Avoirdupois", a nude child on a scale, and Fernando Carneiro Mendes, Lisbon, Portugal, in "Cypripedium Insigne", presents beautiful orchids. Capital in arrangement is "Minaret" by William H. McCrum, Kansas City, and two character studies are offered by Stuyvesant Peabody, R.R.P.S., F.P.S.A., Chicago, in "Attentive Service", a waiter with pencil poised as a formally dressed woman consults the menu, and a portrait of Larrie Adler, with harmonica, who was in Montreal recently. The attractive pattern of a picket fence is evident in "The Open Gate" by Paul K. Pratte, A.R.P.S., A.P.S.A., St. Louis, Mo., and Edward S. Rea, San Francisco, sees the graceful symmetry of onions in the print entitled "Tear Jerkers". Good contrasts are attained by Dr. William F. Small, Newburgh, N.Y., in "The New Silo", and John T. Snyder, Pelham Manor, N.Y., effectively handles an old tree and its shadow in a snowy landscape called "Cold Sunshine". James H. Thomas, A.R.P.S., A.P.S.A., Oneonta, N.Y., in "Between Squalls" makes the most of house and barns and shadowed snow under a spacious, threatening sky.

In the group of Canadian contributors Dr. Joseph S. Bricker, Vancouver, suggests space and atmosphere in "Skyline Trail Rider" and there is an attractive trio of prints by Mrs. Blossom Caron, Montreal—"Fresh Air", a girl and a dog on grass-dotted sand; "When Work Is Done", with its fringe of trees and horse and wagon mirrored in a stream, and "Plans For Tomorrow", which features two youngsters, one with a fishing pole, lolling in a field, plotting activities to come, all works of sound qualities. The winter season appeals to Dr. L. J. Cote, Ottawa, who in "Sunday Morn", has a man walking through the snow to church; shows engaging forms and shadows in snow-covered steps in "Snow Swept" and also depicts frozen flood water from which trees rise. Philip J. Croft, Toronto, in "September Morn", shows boys and girls walking to school in early sunlight. G. A. Driscoll, A.R.P.S., finds two effective subjects in Gaspe, and R. S. Echlin, Montreal, offers single chrysanthemums and a good winter scene called "Old Farm House, Cote St. Luc". Contributions by Miss Evelyn Frith, F.R.P.S., Vancouver, include "Young Maestro" and "The Squire", while E. H. Hausman, Toronto, has a good character study in "Sairey Gamp", "The Profile", a dark-haired girl with tilted, light-flushed face is a work of engaging contrasts by Frank H. Hopkins, Jr., Westmount, and "Tools of War", is by F. C. Houghton, Montreal. John J. Lawson, Toronto, sends "Moonlit Mill", and Paul Leblanc, of Bedford, Que., entitles his entry "Serenite". A. G. Nakash, F.R.P.S., Montreal, sends portraits of Arthur B. Wood and Monsieur Proulx as well as "Mary", a blonde child and "Pedro" of Mexican flavor. "Portals of Peace" is by Dr. L. J. Notkin, Montreal; B. H. Preston, Montreal, sends "The Ski Master", and "The Lost Chord" is by Arthur Y. Smith, Ottawa. W. H. Squire, Victoria, B.C., in "On the Prowl" has a dressy swell scouting for conquests. "The Hidden Stream," showing the curving watercourse covered with undulating snow in sunlight and shadow is a sympathetic interpretation of winter by Dr. Frederick J. Tees, A.R.P.S., Montreal. By J. W. Campbell, Town of Mount Royal, is "Long Distance Call"—two phone wires on which swallows roost.

The judges were Raymond Caron, A.R.P.S., A.P.S.A., Montreal, Mrs. Barbara Green, A.R.P.S., A.P.S.A., Brooklyn, N.Y., and J. Gordon Heitshu, Quebec, and two show prints. Raymond Caron in "On The Farm" records a bit of a shingled-roofed house outside the door of which a man with a fork stands. "Pastoral" makes effective use of trees, cattle and a stream, and there is plenty of human interest in "Bonnie Learns Her Prayers"—a little girl in gesture of worship endeavoring to set an example to her puppy. "The Blizzard", with skiers in blinding snow, makes effective use of the long horizontal branch of a snow-covered tree. By Gordon Heitshu is "Forest Sentinel", a big rock, pine, bush and fast water; "Prince of the Forest", a young deer; "Royal Pair", a pair of heavy glasses and a portrait of his son.



THE LOST CHORD, photograph by Arthur Y. Smith of Ottawa.

## Star May 7/46 Photographers At Art Gallery

The name International Salon, which the Montreal Camera Club has given to its exhibition for the last four years, is more than ever justified in the fifth exhibition, which is now being shown at the Art Association. With the close of war contributions have been sent from five continents, and eleven countries are represented; more than half of the exhibits are from the United States, with Canada only a fair second in point of numbers.

Since only about a quarter of the prints sent in have been accepted by the jury, the standard of this year's photography is high, and there is plenty of variety in the subjects. Effects of atmosphere, with soft gradations of light and definition, which are made possible by modern methods and materials, are shown by many exhibitors. Fog and mist over water are shown by G. T. Bechtolt, with ships and boats by O. E. Romig, H. D. Clark and Dr. J. S. Bricker, and with a high bridge by E. L. Curtis. Similar atmospheric effects among trees appear in Mrs. Dorothy Pratte's autumn scene, and the roadside pictures of E. S. Rea and C. F. Luce, Jr. There are many good sky effects, one of which is by J. R. Hogan; E. C. Adams has a good study of smoke and J. J. Lawson one of darkness in a street.

Interesting effects of sunlight are to be seen in the prints of E. J. Bostyn, G. Wilson and J. M. Moreno, with contrasts of shadow in those of W. H. McCrum and Dr. L. J. Notkin. Striking patterns have been found by A. Watson in a line of boats, by O. E. Romig in the lights of a city, by Mrs. J. Hickethier in a curving amphitheatre, and by L. C. Forgie in a range of roof-tops.

A number of fine portraits give suggestions of character as well as mere external features. Some good ones are by I. L. Polakoff, H. W. Frith and K. V. Arntzen; Mrs. O. E. Irish's mother and child is more formal; others of interest are by S. Peabody, H. L. Thompson, N. G. Linaye and A. J. Patel. Successful figure studies are shown by P. H. Oelman and E. C. Crossett with some of children by C. Mansfield. Outstanding animal photographs are those by Mrs. D. A. Lineer of dogs and rabbits, and by Miss G. M. Ballentine of fish. Some of the more notable of a number of good flower studies are those by H. L. Ensenberger and E. M. Sourla. Sailing ships have made fine subjects for Miss E. P. Custis and H. W. Frith; amusing pictures are made by G. T. Bechtolt of toy animals and by J. W. Campbell of birds on telegraph wires.

## Photographie et habitation

Vues d'un membre du Mont-  
real Camera Club sur  
l'art populaire.

Mercredi soir, Me Gui Papineau-Couture, C.R., a donné une conférence intitulée: "La photographie et le home", à l'occasion du cinquième salon international du Montreal Camera Club, ouvert jusqu'au 27 du mois.

Me Couture remercie les organisateurs du Salon, M. et Mme Raymond Caron; le président du comité, M. Markham; le sous-secrétaire de la province, M. Jean Bruchési. Il explique que la photographie est maintenant reconnue comme art distinct, jusque dans les conventions internationales touchant le droit d'auteur. C'est un art distinct dans ses moyens, puisque la lentille du photographe saisit d'un coup ce que l'oeil humain ne perçoit que successivement; elle capte aussi des nuances qui échappent à l'oeil.

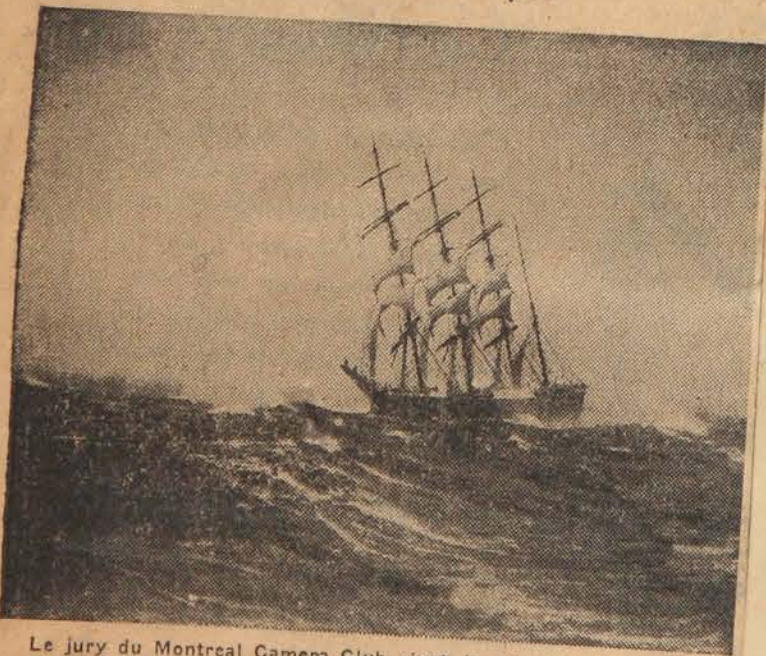
### Ce qu'exige l'art du photographe

Comme tous les arts, la photographie exige l'application et la patience, l'artiste doit étudier son appareil, les couleurs et leurs équivalences monochromes, la lumière, les papiers et pellicules photographiques; il doit apprendre à prévoir le résultat. Mais il lui faut aussi, comme aux autres artistes, outre des qualités techniques, le don d'émouvoir.

La photographie a sur d'autres arts l'avantage que ses instruments sont d'un coût modique et qu'elle peut s'exercer presque en tout pays, en toute saison. On pourrait donc l'employer à former le goût du public. Son coût restreint la met à la portée de familles auxquelles leurs faibles ressources interdisent l'achat de tableaux.

Me Couture voudrait populariser l'art au moyen de la photographie, en mettant dans tous les foyers des vues de nos campagnes, de nos monuments, de nos animaux. Il conclut sa conférence par quelques considérations sur la représentation du corps humain.

## Chassé par la tempête



Le jury du Montreal Camera Club vient de primer une oeuvre de M. HUGH-W. FRITH, artiste de Vancouver. En voici une autre du même, qui figure aussi au cinquième salon international de photographie, tenu comme les précédents à l'Art Association. Elle représente le quatre mâts "Pamir", pris l'hiver dernier comme il fuyait devant la tempête, sous voilure réduite, au large du cap Flattery.

May 6, 1946



British Works Shown  
At Art Association  
Gazette May 11/46  
Paintings, Sculpture, Prints  
Are Loaned by International  
Business Machines Corp.

Examples of British art—paintings, prints and sculptures—made available by Thomas J. Watson, president of International Business Machines Corporation, occupy two galleries of the Art Association of Montreal. The works were chosen in London under the personal direction of Sir Charles Tennyson and Lady Tennyson to help further the project of the Central Institute of Art and Design on behalf of British artists.

Mr. Watson, in emphasizing the importance of art as a cultural tie between countries, says: "The most important thing in the world at this time and the most important thing for us as individuals to promote, is the holding together closely of the ties between the United States, Canada and the British Empire. To me it is the only hope for the world. It is through the eyes of artists that we are enabled to see and to appreciate the respective cultures of the nations of the world."

The exhibition stresses current trends in painting and sculpture in the British Isles, the three exceptions being portraits of Lord John Townshend and Lady Townshend, by Sir Joshua Reynolds and George Romney respectively, and a small woodland scene by Constable. Def-

initely of today is "The Mask", by Augustus John, showing an elaborately dressed thin-faced man holding the disguise in his hands, while the president of the Royal Academy, Sir Alfred Munnings, paints in typical vein "Spring Meeting", with horses and jockeys in the paddock preparing for a race. "Old Essex in November", by Sir George Clausen—thatched house, trees and a man working in a garden, is solid and characteristic. Good in arrangement is "The Blue Shawl" by Sir William Nicholson, and by Wilson Steer is "Southampton Harbor", a bit of pier, sea and shipping under a cloudy sky which is summary and atmospheric. Philip Connard in "Meditation", showing a girl on a sofa looking at a bowl of flowers, makes good harmony of the yellow dress, green sofa and the red carpet. Fresh color marks "Newquay Sands" by Charles Conder, the arranging of the many figures, sweep of water and the cliffs being effectively done. The same concern for subtle tonal harmonies is not so apparent in the crowded street and booths of "Puck Fair—Killorglin" by Charles Cundall. Rich in color is "Artist's Wife and Daughter" by Anthony Devas, and like sincere and conservative approach is evident in "Off Duty", a soldier in a red coat enjoying his beer, by Edward Le Bas. Detail occupies Stanley Spencer in "Oxfordshire Landscape" and a more robust technique is employed by Matthew Smith in "Lady with Roses". Decoratively handled is "The Death of Lazarus" by Dame Ethel Walker, and there is a Primitive-like precision to buildings, figures and street in "L'Arret de

Villainville" by Tristram Hillier. There is vigor in the brushwork of "The Open Window, Cassis", with its table, flowers, red scarf and hilly country, by Duncan Grant, and dramatically lighted are the figures in "Drumcliffe Races" by Jack B. Yeats. "Twyn y Waun", a mining village, by Cedric Morris is in his usual manner and "A Bend of the Tyne", by William MacTaggart, verges on the sketchy and is not engaging in color. Henry Lamb has a characteristic good, sound work in "Felicia"—a blonde little girl in a yellow chair, and arrangement and color are effective in "Flowers in a White Urn" by E. Beatrice Bland. "The Nursery", mother, a babe and maid, is a good pastel by William Dring.

A stronger modernistic trend is evident in "Middle Hill, Solva", by Frances Hodgkins; "Sussex Pastoral" by Edward Wadsworth; "Monaster Shore", by Paul Nash, and "Still Life and Cornish Landscape" by Ben Nicholson.

The sculpture includes "Deirdre", a capital nude bust length of a woman by Jacob Epstein, a bronze; "The Chinese Philosopher", a bronze by Dora Gordine; "Sculptor's Daughter", in marble, by Sir William Reid-Dick; "Horse", oriental in suggestion, carved in a rich red and orange veined marble by Major Alan L. Durst; "Girl Dressing", carving in stone by Frank Dobson, and "Mother and Child", in the same medium, by Henry Moore.

There is a gallery filled with prints—etchings, engravings, woodcuts and lithographs, many of them by artists whose work is not encountered here. Sir Muirhead Bone, whose prints and drawings have often come into these galleries, is represented by drypoint and lithograph, the latter medium being employed by Ethel Gabain, and also by Leslie Cole in "Blind Woman", an excellent study, and a girl undressing which is in color. Other names, in passing, include Henry Rushbury, Frances Dodd, Paul Drury, W. P. Robins, Eric Taylor and W. Fairclough.

ART ASSOCIATION OF MONTREAL

MUSEUM OF FINE ARTS

1379 Sherbrooke St. W.

EXHIBITION OF  
BRITISH ART

Paintings, Sculpture, Engravings, Etc.

Loaned by the International  
Business Machines Co., Limited,  
From Their Collection.

OPENING FRIDAY, MAY 10th

The Exhibition will be on view until May 26th.

Also on view International Salon of Photography and  
an Exhibition of Children's Drawings—ages 4 to 10.

Gazette May - 8th. 1946

Three Painters 1946  
At Art Gallery May 23

An exhibition which opens this week at the Art Association of Montreal brings together the work of three painters, past or present residents of the city, and is interesting not only for the quality of the pictures but for the differences of outlook and method of the painters.

The late Samuel Robertson was born in Montreal and died in the Laurentians, but his work is less well known in his own country than in New York, where he lived for some years. He was a student in the school of the Art Association and a contemporary of Maurice Cullen and Clarence Gagnon. The little pictures and sketches in this exhibition are mostly green landscapes, with quiet tones but rich color, and admirable studies of hills and trees in New England and Eastern Canada.

Miss Claire Fauteux, also a native of Montreal and a former student of the Art Association, was working in Paris when the German invasion came. She was imprisoned, first by the Vichy French in Besancon and later by the Germans in Paris, and the studies, in oil and water color, in this exhibition, were made in the course of this imprisonment. They give vivid ideas, which have touches of humor in spite of the conditions, of people and things in occupied France. One striking picture, for which there is also a good sketch, shows a group of women peeling potatoes, wrapped in the blue greatcoats of French soldiers. Some of the others give views of broken buildings and other war damages, and are equally successful as records and as pictures.

The third painter, D. Holesch, is a Hungarian who, after painting in China, Japan, the Dutch East Indies and Australia, has lately come to North America. His pictures and sketches are of people and places, many of them in the Far East and Australia. With much good drawing and effective composition, they mostly have a certain sadness of coloring, and some are painted with quite modern freedom. In several of them there is a notable suggestion of movement and all, landscapes, portraits and groups of figures are of interest.

Star May 25 1946  
Loan Exhibition  
Of British Art

A collection of works by British artists, which is now being shown at the Art Association of Montreal, is the property of the International Business Machines Corporation, by whom it is being lent for exhibition in cities of this continent, as part of a goodwill program. A collection of American art is being circulated at the same time in Great Britain.

Three English old masters are represented, Sir Joshua Reynolds and Romney by quite typical portraits, and Constable by a little landscape sketch. The rest of the twenty-eight painters whose work is shown are contemporaries and all but two still living. The portrait studies by Sir William Nicholson, Augustus John and Philip Connard, and two race courses scenes, one English by Munnings and a very different Irish one by Jack Yeats, are characteristic of their painters. The same is true of the sea shore sketches by Wilson Steer and Charles Conder and the landscape by Stanley Spencer. There are also some modern and less conventional pictures, among them being works by Duncan Grant, Dame Ethel Walker and Paul Nash, with others who are less known at present in Canada.

The six pieces of sculpture are a typical half length in bronze by Epstein and a bronze head by Dora Gordine, a marble head of a baby by Reid-Dick, and carvings in marble and stone by Major Alan Durst, Henry Moors and Frank Dobson.

The prints, in another gallery, are even more characteristic and interesting than the pictures. They are mostly etchings, with a few wood engravings and lithographs. Among them are good examples of the work of Muirhead Bone, Henry Rushbury, Charlotte Cain, Norman James and Francis Dodd, with etchings by Paul Drury, Emil Gabain, Graham Clivord, C. Deakins and J. W. Bramham, and wood engravings by B. M. Christy and others.

Paintings By Three  
At Art Association

Works by Claire Fauteux,  
D. Holesch and late Samuel  
Robertson Shown

Paintings by Miss Claire Fauteux, of Montreal, D. Holesch and by the late Samuel Robertson are on view in the Lecture Hall of the Art Association of Montreal, the greatest interest being excited by the work of the first named, well known here, as her offerings deal with scenes of wartime in France where for seven months she was imprisoned at Besancon Camp with other British subjects, and later remained in Paris as a prisoner of the Germans until France was liberated. Except for a few oils, the bulk of the sketches done in camp were executed in watercolor. Many of the scenes deal with the humdrum of incarceration—peeling potatoes, a game of cards, washing dishes, going for coal, carrying water, a sketch of the open latrines under snow, the double-decker beds, Sisters returning from church, a portrait of an internee, a general view of Concentration Camp Besancon and "Room 96, Bis, My Bed". There are also sketches done in Paris—"Porte St. Denis" with sandbags, and a group waiting for food to mention a few. All these records are simply set down without any attempt to stress the dramatic note and are being used to illustrate a book she is having published in October called "Fantastic Interlude."

D. Holesch, of Hungarian descent and born in Czechoslovakia, has painted in the Far East and exhibited in Peking, Manila, Soerabaya and Australia. His offerings are varied—buildings in Central Park, New York; a nude woman dressing, cabaret dancers, a man with a concertina, two women gathering potatoes, a motorcycle race, a couple seated on a park bench, girls at the races, a yacht being cleaned, a horse being shod, fishermen at shore asks and, of the Far East, Chinese monks, Korean monks, street stall and figures outside Peking and a street scene in Shanghai. There are no portraits of women in oils and no in terracotta. Holesch, who came to New York at the end of last year, is at present living in Montreal.

The paintings of Samuel Robertson, who attended classes at the Art Association of Montreal, under William Brymner, R.C.A., where he won a scholarship, are small in size, the exception being the painting of a church aglow in winter sunlight. His subjects are rural—cows in pastures, quiet streams, clumps of bush in autumn leaf, fields in which elms figure and some views of the river and city as seen, apparently, from St. Helen's Island. The artist had an eye for attractive subjects, had regard for drawing and values and invested his scenes with a sense of peace.

Tomorrow will mark the close of the International Salon of Photography, sponsored by the Montreal Camera Club, and of the collection of British paintings and prints belonging to the International Business Machines Corporation.

ART May 23, 1946 THE



THE MASK, by Augustus John the noted British painter, is a work in the collection of the International Business Machines Corporation the exhibition of which in the galleries of the Art Association of Montreal closes tomorrow.

Plans Made  
For Visitor

Star June 3, 1946  
Lady Baden-Powell  
To Be Feted

INVITATIONS have been issued by the Montreal Association of Girl Guides for a reception to be held at the Art Association, Sherbrooke street west, on Friday afternoon, June 14, in honor of the Lady Baden-Powell, G.B.E., World Chief Guide. All officers of the Boy Scouts and Girl Guides and members of local association are invited. Lady Baden-Powell, who is on a tour, arrives in town on June 13 from Ottawa and will stay at the Ritz-Carlton while in the city. She will address a mass assembly of all Girl Guides and Brownies of the Montreal Division in Westmount Park on the evening of Thursday, June 13. Mrs. R. E. Stavert, a member of the Dominion executive, will entertain the Commissioners afterwards.

On Friday prior to the reception at the Art Association, Mrs. Ross Macdonald, Provincial Commissioner for Quebec, and Mrs. John Bishop, Divisional Commissioner for Montreal, are giving a joint luncheon in the country in honor of the distinguished visitor.

On Friday night, June 14, a rally will be held in Lechene.

Gazette Aug. 17, 1946

To assure Montreal of an adequate Art Gallery the capital funds of the Art Association must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Art Association of Montreal the sum of \_\_\_\_\_ dollars."



# NINE to FIVE

with ANNE LANGLEY

Montreal artist Claire Fauteaux, who was interned during the war at the French concentration camp of Besancon, has an exhibition of pictures painted during her imprisonment on view at the Art Gallery here this week. About 30 water colors and oils, depicting every day scenes of primitive prison life, are included in the display.

Miss Fauteaux was working as an artist in the Paris office of the Canadian archives at the time of the German occupation and managed to escape detection until November, 1941, when she was rounded up and sent to Besancon on a day's notice.

She left an unfinished breakfast on the kitchen table of her apartment and found it untouched under several layers of dust upon her release the following summer.

The Besancon camp was housed in a draughty, 17th-century army barracks and women of every nationality, colour and circumstance were herded together within its stone walls. About 20 women slept, lived and cooked in each room and Miss Fauteaux's sketches vividly convey the cramped communal existence of these internees.

Her draft of prisoners arrived at the camp in bitterly cold weather, without clothing, and were issued blue military overcoats used by French soldiers in the last war. Garbed in these grotesque outfits, the women in Miss Fauteaux's drawings are shown peeling potatoes, carrying water pails and coal buckets, cooking over a dilapidated stove, and playing cards.

A sketch of the artist's own truckle bed, with a metal food locker hanging above it on the laundry-festooned wall, is included in the exhibition as is a dismal view of the camp's open latrines. When contagious fever broke out at Besancon, Miss Fauteaux and other internees were moved to a

camp at Vital, where they were lodged in a once-famous spa hotel.

Following her release, which was obtained through efforts of the Canadian government, she returned to Paris and remained there until the liberation. Several unusual water colours of the street fighting in August, 1944, are shown in the collection.

Miss Fauteaux, who arrived home last summer, will publish a book on her experiences entitled "Fantastic Interlude," in October. She is at present teaching a few pupils here.

## • dear mr. EDITOR

MISS LANGLEY'S REPORT PLEASES

We read the column "Nine to Five with Ann Langley" in yesterday's Herald, May 29, and found it easy and interesting to read; also true to fact, except that Miss Fauteaux was given 20 minutes (instead of a day) to get ready when told she had to come immediately with the police officers who came early in the morning to take her with others rounded up at the time. Our friends enjoyed reading the article, which occasioned comment and eulogy for Miss Langley to whom those interested in Mrs. Fauteaux are indebted.

HENRIETTE PACAUD.

(Editor's note — The incident referred to was Miss Fauteaux' arrest by the Gestapo in 1940, when she was taken summarily from her Paris apartment to the Besancon concentration camp.)

## APPRECIATION

I was pleased to read in yesterday's Herald an article by (Miss-Mrs.?) Ann Langley on an exhibition of paintings at the Art Galleries.

So often reporters try to be "arty," so it was a treat to have a plain statement of fact which made me want to go and look at the sketches myself.

Do some more of this sort of thing.

FRANK WISE

## Art Gallery Shut Monday

Monday, the King's birthday, will be observed by the Art Association of Montreal. The building will be closed all day.

Gazette June 8, 1946



Ce tableau du major CHARLES COMFORT figurait l'automne dernier parmi d'autres oeuvres de peintres canadiens, à l'Art Association de Montréal. Il représente des artilleurs du 21<sup>ème</sup> régiment de campagne, au combat, au nord de San-Leonardo, près d'Ortona, Italie. Elle est maintenant à l'exposition des peintres de guerre canadiens, ouverte depuis le 14 du mois à la Galerie nationale d'Ottawa. — (Photo armée canadienne.)

To assure Montreal of an adequate Art Gallery the capital funds of the Art Association must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:—

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Gazette 3/8/46

## Artistic Interchange

Star - June 7th 1946.

# A Canadian Painter in Brazil

By Marc Berkowitz  
In The Brazil Herald

I DON'T know whether it is due to the personal inclinations of the Canadian Ambassador in Brazil, Jean Desy, or to a policy of the Canadian Government, but the cultural relations between Brazil and Canada have always been given the importance they deserve. Somehow I think it must be the influence of the Ambassador himself, because there are some countries with much larger embassies in Brazil, and even with special cultural attaches, who have done so much less in this field. It is my belief that mutual understanding brings the countries and their peoples much nearer to each other than just common interests, because true understanding is everlasting. To create this understanding it is necessary that we know as much as possible about the other country, its customs and especially its culture. An intense artistic interchange is one of the best ways to bring this knowledge to the greatest possible number of people. In the last years we had a great many Canadian artists visiting Brazil, and the Brazilian Government co-operated by instituting scholarships

to Canadians and by sending talented Brazilians to Canada. The Canadian painter Jacques de Tonnancour arrived here in August 1945, on a scholarship of the Brazilian Government.

TONNANCOUR, belonging to one of the oldest families of Canada, was born in Montreal. After leaving school he went to the Ecole des Beaux-Arts in the same city, but after four years he couldn't stand it any longer. The methods of teaching were old fashioned and academic, and he simply couldn't stand the dusty atmosphere. Now everything there has improved, because Pelland, Canada's foremost modern painter, has become one of the professors, and his beneficent influence resulted in a great many changes.

Tonnancour has a truly French conception of art. He is definitely opposed to art as a way of expressing political opinions, to tell stories, and specially to art as slave of some propaganda. In Tonnancour's opinion the greatest modern painters are Picasso and Matisse.

Tonnancour hasn't yet seen much of modern Brazilian painting, but what he has seen proved

that the artistic movement here, of course speaking of painting, is very interesting. He hopes that before leaving Brazil he will have a chance of getting in closer touch with its painters.

AT THE Canadian Embassy, Tonnancour showed me about 15 of his paintings. Landscapes and figures. I liked the figures very much. The lines are simple and strong, also the colors. They all have a sort of heraldic dignity and grace which reminded me of certain French painters of the 16th century but at the same time they are completely modern in everything else.

Before returning to Canada, Jacques de Tonnancour will exhibit his paintings both in Rio de Janeiro and in Sao Paulo, and then the public will have an opportunity to see and judge the work of this Canadian artist, and through him it will glimpse something of the Canadian culture, which gradually is becoming independent and original. Though based on the culture of England and France, its strong vitality has made it into something really important in its own right.

Gazette June 8, 1946



SPRING MEETING by Sir Alfred J. Munnings, P.R.A., is a lively scene by this English artist whose hunting and racing subjects have made his name. This canvas, which depicts the activity before a race, has its highest color notes in the differing tones of the jockeys' silks. The painting is in the collection of International Business Machines Corporation in the galleries of the Art Association of Montreal.

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LE DEVOIR, MONTREAL, SAMEDI 21 SEPTEMBRE 1946

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Gazette Oct. 9, 1946

## \$100,000 Given For Hospital

### Nortons Contribute To Sherbrooke Drive

SHERBROOKE, Que., Oct. 9 — (C.P.)—The Special Names Committee for the Sherbrooke Hospital campaign yesterday announced donation of \$100,000 by Harry A. Norton and his sister, Miss Helen Norton, of Ayer's Cliff.

Mr. Norton, who is joint honorary chairman of the drive for funds for construction of a new hospital in Sherbrooke's north ward and Miss Norton have made generous contributions to past campaigns in the townships and together built and equipped the extension to the Wales Home at Richmond which is known as the "Norton Memorial Wing."

They have also made numerous gifts to the Sherbrooke Hospital, contributing over \$60,000 to this institution during the past five years.





**POTATO PEELING**, by Claire Fauteux, throws a sidelight on some varied experiences of this Montreal artist while a prisoner at Besancon Concentration Camp in France for seven months during the recent war. The women engaged in this chore find it a chilly occupation since some of them are garbed in what appear to be military overcoats of a blue hue. The figure at the right looks reasonably comfortable with red tunic and red mitts, while the heads of some others have only light kerchiefs for protection. After her spell at the Besancon Camp, Miss Fauteux remained in Paris as a prisoner of British Germans until France was liberated. This work, among many others dealing with the lives of British subjects as prisoners, is in the exhibition of Miss Fauteux's work in oil and water color being held in the Lecture Hall of the Art Association of Montreal. The show is due to close this weekend. Sketches done by Miss Fauteux while in camp and as a prisoner in Paris are being used to illustrate a book which she is having published in October under the title of "Fantastic Interlude."

## Galleries Are Rehung At Art Association

Works in Permanent Collection Restored to Walls After Variety of Exhibitions

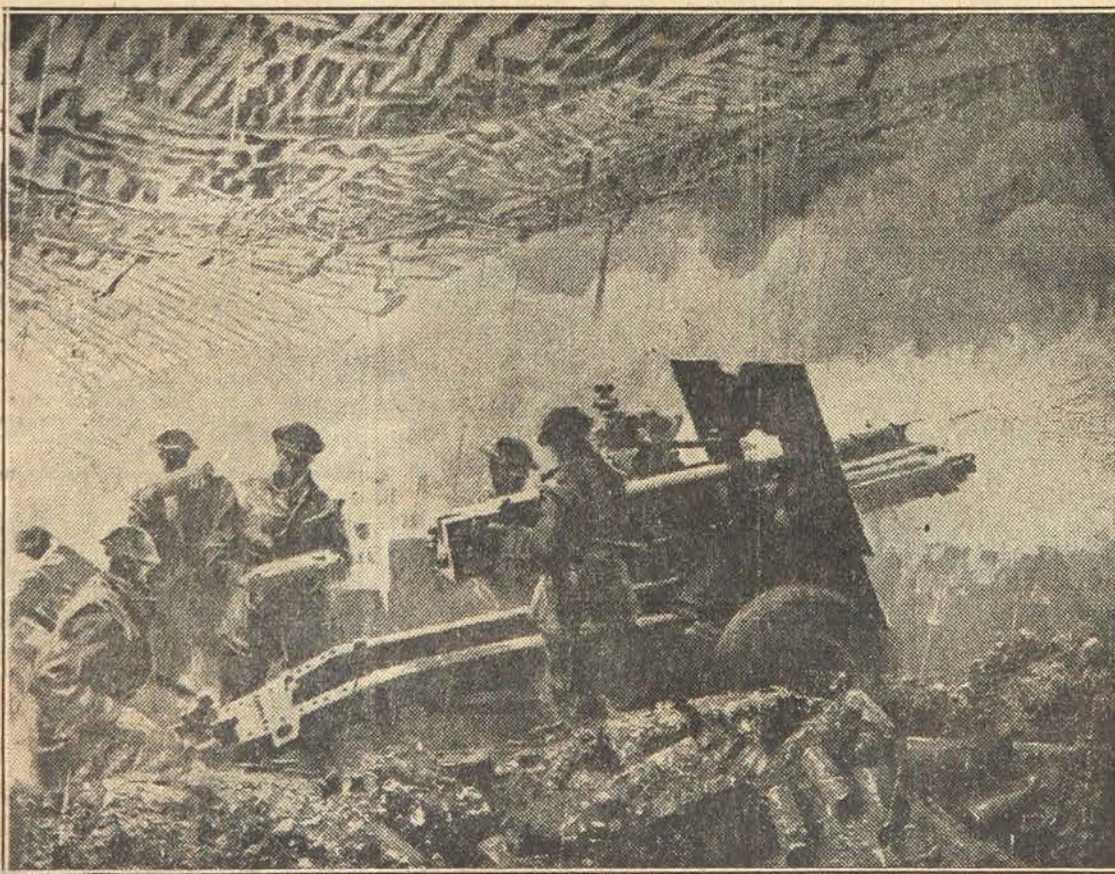
After the series of autumn and spring exhibitions the galleries of the Art Association of Montreal have been rehung with items from the permanent collection and visitors to the city will be able to gain a very fair idea of the performances of Canadian artists. As usual the East Gallery holds examples of the French School of varying periods with a relatively good representation of the Impressionists, some incidental cleaning and toning of the frames increasing the effectiveness of the works. In the Central Gallery there are examples of the English, Dutch, Spanish and Italian Schools, while the West Gallery houses works by Canadian painters, the works hung including some recent acquisitions—the autumn Laurentian scene by R. W. Pilot, R.C.A., and the winter scene of Jacques Cartier Square, as viewed from the old Court House, by Adrien Hebert, R.C.A., which were purchased from the last Spring Exhibition of the Association. Another impressive canvas is "On the Road to Murray Bay", by F. W. Hutchison, R.C.A., N.A., a spacious work showing a wayside cross, houses and a road that traverses hilly country beneath a cloudy sky that overhead has broken to sun-patch the rising landscape. In this gallery, too, is a new addition—a small winter scene by the late Maurice Cullen, R.C.A., which features a cab-rank, a few trees and snow and distant building illuminated by street lamps. In the square gallery, leading to the rear staircase, is a group of varied works by the late J. W. Morrice, R.C.A., which indicates travel —

France, the West Indies, Morocco and, of course, his native Canada. Here, in addition to the canvases, there are some frames of his admirable, spontaneous sketches that reveal his marked gift as a colorist. Shown here also is the effective sketch of a Mosque with resting figure, long a possession of the Association before it owned the larger version of this work, and the capital sketch of this artist's old friend, the late William Brymner, C.M.G., R.C.A., so long head of the art school of the Association and a past president of the Royal Canadian Academy of Arts, a small work that for many years hung in Brymner's Bleury street studio and later in his home. Across the hall in one of the long galleries there is a display of watercolors, pastels, charcoals, etchings and woodcuts by Canadian artists, which are varied and interesting, while the Lecture Hall, on the ground floor, following the close of the exhibition of works by Miss Claire Fauteux, D. Holesch and the late Samuel Robertson, will display further examples of paintings by Canadians.

come from France, Holland and Belgium. Among these valuable works, most of them unearthed in Bavaria, were the famous Ghent altar piece, "The Adoration of the Lamb", by the Van Eycks; Vermeer's "Artist and his Model," Michaelangelo's "Madonna" stolen from Bruges; Titian's "Danae"; an altar piece from Italy, which was a present to Goering from Mussolini, and Breughel's "The Blind Leading the Blind."

A gallery talk will be held this afternoon at four o'clock, at the Art Association of Montreal, when Cmdr. Beament, V.D., R.C.N., Canadian Naval War Artist, will speak on the exhibition of Canadian War Art. The public is invited to attend. **Gazette Oct. 11 /46**

**Gazette Oct. 12/46**



**CANADIAN GUNS FIRING NEAR ORTONA**, painted by Maj. C. F. Comfort, shows the 2nd. Flt. Regt., R.C.A., in action north of San Leonardo. This painting is included in the exhibition of Canadian War Art on view in the galleries of the Art Association of Montreal. (Canadian Army Photo)

## Exhibitions Planned By Art Association

**Gazette—Aug. 31st, 1946**  
Handicrafts and Canadian War Artists' Work to Follow Photography Show

Exhibitions for the fall and winter season are being planned by the Art Association of Montreal and two have been definitely set for October—a Handicrafts show and an exhibition of work by Canadian War Artists. For November it is hoped that an exhibition of sculpture will be held, while for December, besides a show of amateur photography, there will be a collection of some 80 portraits in oils, watercolors and black and white by the New York artist Mrs. Enit Kaufman—the latter a show that has been travelling to many United States cities since its inaugural in Washington.

While selected works from the Association's permanent collection has held the walls of the galleries since early summer, one of the upper rooms has a show of works by members of the Photographic Society of America, which includes the odd item that has been shown here before. There is plenty to interest the camera devotees. Elwood Armstrong in "Cave Mates" shows two tigers, while G. Ball has the head of a handsome cat, entitled "Sankia". "Pup Appeal" is the title of a print of two attractive spaniel puppies by Jack Wright, and S. B. Johnson in "Flight North" shows geese on the wing, Harry A. Langer

shows imagination in "It Happened one Night", with two figures, twisted out of pipe cleaners, prancing on the keys of a piano. Flowers figure in "Dogwood", by Jan D. Dodds, and "The Sign of Spring"—narcissi, by E. K. Chow. A good thing is made by John Makar of "Labor Draft", showing an attractive little girl busy with a shovel in a snowy landscape, while of the same season are "Mountain Road", houses and barns edging a thoroughfare, by S. Watson; "Icy Cavougnare", a mountaineer in high, snowy country, by Peter Copland; "Out our Way", houses in winter, by H. L. Gibson; "Drifts and Shadows", a satisfying composition of snow-laden trees and drifted snow, by Gustav Anderson, and "Rabbit Tracks" by Rudolph B. Weisner. The shadows of two tufts of grass on sand, called "Sand Pattern" is an interesting offering by Michael J. Roll. "Here they Come", shows a little girl grasping a flag seated on the curb awaiting a parade, and a barber and a small boy are the main actors in "Little Snip", by Walter S. Meyers. The sea has not been overlooked. There are convincing values in "Harbor Fog" by Philip B. Mansfield, and O. A. Bieber shows "In the Cove". Nearly 100 prints are on view.

## Art Association To Open Tuesday

**Monitor—Sept. 28/46**

The Museum of Fine Arts, on Sherbrooke St. West, is directed by the Council of the Art Association of Montreal. It has been a centre of culture and education for the City of Montreal for over 80 years. Beyond the stately portico and classical pillars there are treasures of painting and sculpture and a beautiful museum with a collection of objects of art and history, second to none in beauty and selection in Canada.

Changing exhibitions of the Contemporary Art of all nations and numerous exhibitions of Canadian Art are held each month. There are three free days each week, Wednesday, Saturday and Sunday. But more than this, the Art Association, through its Educational Department, contributes to the education and entertainment of the public. There are children's classes, from 6 to 14 years—and for special pre-school age children during the week, where young children receive their first experience in creative expression under the guidance of teachers of wide reputation and skill in teaching the young idea to create with enthusiasm and energy.

There is an Art school,—The School of Art and Design,—where Day and Evening courses in Painting, Drawing, Design, Commercial Art, Illustration and modelling are given. Lecture courses in Art History and Appreciation, and classes for teachers and workers in social organizations in the teaching of new techniques and practices in child art part of its extensive programme of study.

There are classes for beginners and non-professional adults who wish to develop latent skills in painting and drawing, as a leisure time activity.

The School opens on Tuesday, and there is a large enrolment. Registration is proceeding rapidly as in all Art Schools in Canada.

More than 500 students will enroll in the various classes this season. A staff of distinguished artists and able teachers direct the many classes. No academic or other qualifications are needed, to enroll.

To maintain such an organization as the Art Association of Montreal—there is a membership of about 1700, whose annual fees aid in the work of education, exhibitions and organization and to keep the galleries open free on certain days of the week.

There are family and individual memberships. A season of special privileges in entertainment, lectures, study groups, and classes for members is assured to Montreal citizens and children. A phone message or a card will bring you full information.

During October—the official pictorial record of Canada at war, as interpreted by Canadian artists, will be shown.

**Gazette May 4, 1946**

## Mr. Burton Retires

Montrealers will learn with much regret of the retirement of Mr. Harry Burton, whose store, Burton's Limited, in the Dominion Square Building on St. Catherine street west, has been through several decades a haven for booklovers.

Mr. Burton presided in his store as a most gracious host, making every effort to know those who browsed among his books and to enter into their interests. A man of wide reading and of discriminating taste, many benefited from his advice and from his conversation, which showed his unusual range of reference, his stimulating and original views, and his sympathy with good thought and purpose.

His book store was all that such an institution should be; a place stocked with the best of reading; and with an atmosphere in which business efficiency was combined with a leisurely quietness. The extent of Mr. Burton's contribution to widening reading interests in this community will never be as fully known as it deserves, but there are many Montrealers who will testify to the vitality of his influence.

The store, with its present name of Burton's Limited, will continue under the management of Mr. J. E. M. Howe, in meeting the reading needs of the future, Burton's Limited will have a fine tradition of distinction and service.



The President and Council of the Art Association of Montreal have extended invitations to the Officers Commanding and officers of units of the Navy, Air Force and Army and their wives to be present at the preview of an Exhibition of Canadian War Art tomorrow evening at half-past eight o'clock when the Hon. Douglas Abbott, P.C., K.C., M.P., Minister of National Defence, will officiate at the opening.

## War Art Exhibition Opening Here Friday

Gazette: Sept 28, 1946  
National Defence Minister to Officiate—Art Association Classes Begin Tuesday

On Friday evening in the galleries of the Art Association of Montreal a preview of Canadian War Art will be held for members and invited guests, the exhibition to be opened by the Hon. D. C. Abbott, Minister of National Defence. The collection, which comes to Montreal through the courtesy of the National Gallery of Canada, was inaugurated in Ottawa earlier in the year by the Governor General. This official record, which stresses Canada's part in the second World War, is the work of Canadian artists.

On Tuesday the School of Art and Design of the Art Association will open with a large enrollment in the many and varied courses. More than 50 Veterans will be commencing their studies in Fine, Industrial and Commercial art.

Jacques de Tonnancourt, Goodridge Roberts and Eldon Grier are on the staff of drawing and painting; Gordon Webber instructs in design; John Byers in modelling; and in commercial art Charles Fainmel and Carl Dair are the instructors. William Armstrong and Lucien Morin are instructing in the

junior, non-professional and elementary classes. The principal is Arthur Lismer, A.R.C.A. Courses in fresco painting, in techniques of painting, and graphic arts for advanced students are innovations on the program of instruction this year.

## Preview Is Star Oct. 1, 1946 Arranged

THE season of entertainments provided by the Art Association of Montreal will begin on Friday evening, October 4, at half-past eight o'clock when the members will have a preview of an important exhibition of the work of Canadian war artists. The exhibition which will include more than 200 pictures will be opened by the Hon. D. C. Abbott, Minister of National Defence.

During the season the committee of the Art Association intends to arrange opening evenings from time to time for its members, when exhibitions, films or similar entertainments will be provided.

## Témoins de la guerre

Une grande exposition réunit les peintres des armées canadiennes.

Pendant la guerre, les Montréalais ont vu plusieurs expositions des peintres de l'armée, de la marine et de l'aviation canadiennes. Demain soir, sous la présidence du ministre de la Défense nationale, l'hon. Douglas Abbott, s'ouvrira à l'Art Association, 1379 ouest, rue Sherbrooke, une autre exposition du genre, qui vaillamment ne leur ont pas laissé le loisir de fouiller les traits des visages.

Les témoins officiels nous promettent dans tous les pays où ont combattu nos soldats, à travers les garnisons du Canada et d'Angleterre, ils peignent en général en quelque coups de pinceau nets et forts; mais les conditions dans lesquelles ils travaillaient ne leur ont pas laissé le loisir de fouiller les traits des visages.

### Paysages du capitaine Harris

Presque tous les tableaux ont un air de famille. Notons cependant le capitaine Lawren-P. Harris, qui conserve quelque chose de sa manière personnelle, et sait composer un tableau de quelques détails bien ordonnés. Citons de lui le "Combat de chasseurs près d'Ortona", où quelques fumées blanches en spirales marquent seules dans un ciel d'un bleu très pur le passage des avions le panorama de "Castellnuova della Daunia".

Comme aux expositions antérieures, le major Charles-F. Comfort présente de nombreuses toiles, aux tons bruns et jaunes; même lorsqu'il peint les débris en désordre d'un champ de bataille, il y met un certain ordre. Le capitaine Orville-N. méd. malin. L'Art Association y a reproduit des scènes de la campagne de Normandie.

## Abbott Opens Exhibit Of Canadian War Art

Over 200 Works Done at Home and Overseas on View Here

With a private view for members and invited guests the exhibition of Canadian War Art was opened at the Art Association of Montreal last night. This show, which comes here through the courtesy of the National Gallery of Canada, Ottawa, where it was inaugurated early this year by the Governor General, totals 214 works and occupies six galleries.

Hon. Douglas C. Abbott, Minister of National Defence, officiated. This is the largest exhibition dealing with the war and there have been several, including some from the United States and from Britain, to come to the Art Association, and it will be of particular interest to those who have served in the forces and understand the fine technical points of the operations depicted. Generally speaking, it is reasonably free of horrors and those who were entrusted with the task of setting down a pictorial record have, in the main, done a straightforward job.

The government in 1942 authorized the employment of a group of Canadian artists to serve with the forces in Canada and wherever our men might be engaged on land, at sea or in the air, and the result indicates that judgment was shown in the selection of these recorders.

Dealing with the activities of the Royal Canadian Navy, there is a good group by Cmdr. Harold Beament, V.D., R.C.N. (R), who did considerable travelling, among his

items being "H.M.C.S. Uganda in Drydock, Esquimalt", "West Coast Lay-Up, Bedford Bay", with craft moored at the foot of wooded and snow-covered mountains, while H.M.C.S. Ontario is seen at sea under a blue sky with clouds. There is action in "Running Fight in the Channel, M.T.B.'s", and there is a mass of shipping in "D-Day Regatta". Khaki makes an engaging color harmony in "Disembarking Troops by L.C.T., Normandy Assault", and there is the aftermath of action in "Embarking Casualties on 'D-Day, H.M.C.S. Prince David'. The mood is much more poetic in "Convoy Under Northern Lights". Among the works by Lt. Cmdr. Anthony Law, D.S.C., R.C.N. (R), are "Canadian Tribals in action off Brest, August 1944", "Canadian Destroyer Patrol leaving Plymouth", good in arrangement, "M.T.B.'s Leaving for Night Patrol off Le Havre", and "Canadian Tribals on Northern Convoy", travel in a rough sea. Lt. (SB) F. Leonard Brooks, R.C.N. (R), has not overlooked activities in H.M.S. Puncher, in which he served, but also shows the crew of a minesweeper taking

a tangled float in the English Channel. He paints St. John's Harbor, Newfoundland, shows bombed German forts at Cherbourg, the boom defence equipment at Scapa Flow, and finds Battersea Church a good subject. Lt. (SB) F. Michael Forster, R.C.N. (R), is more imaginative and generally working in gouache does a series of the ruins of Brest and also U-boat pens at that place. Lt. (SB) Jack Nichols, R.C.N. (R), deals with activities in and off Normandy, being effective in the grouping of his figures, and Lt. (SB) T. C. Wood, R.C.N. (R), ranges from St. John's to a corvette in heavy weather and L.C.T.'s and L.C.T.'s in the Normandy assault. For the Canadian Army, Maj. Charles F. Comfort, in "Campopasco", paints an Italian hill town with troops in trucks in the foreground. His spirited "Canadian Field Guns near Ortona", well known by reproduction, is shown, while snipers are busy among the rubble and wrecked buildings in the work called "Via Dolorosa, Ortona". "Casa Berardi", is a distinctly hot spot with bursting shells and troops inching forward from craters. Maj. William A. Ogilvie, M.B.E., shows dead Germans and horses in "Escape Route, Falaise Gap", depicts the devastating effect of bombs and shell fire in "Dead

### Les figures du capitaine Hughes

Le capitaine Edward-J. Hughes a pris ses sujets à Kiska, aux Aléoutiennes, à l'occupation desquelles l'armée canadienne participa avec les Américains. Il découpe ses personnages en attitudes rigides, à la manière des peintres décorateurs.

Les lieutenants Forster et Nichols, ainsi que M. Harold Beament nous montrent des toiles où dominent le gris clair ou le bleu sombre, presque noir. Les lieutenants Eric Aldwinckle, Albert Cloutier, d'autres encore notent le détail des aéroplanes. Le lieutenant A. Bayefsky a regardé les ruines d'Allemagne, des scènes lugubres des camps de concentration: squelettes, détenus hâves et décharnés.

Des légendes expliquent certains tableaux au spectateur dépourvu de connaissances techniques. Celui qu'intéresse la peinture plutôt que le sujet s'attachera surtout aux toiles ramenées d'Italie, à cause de l'assez belle lumière que l'on retrouve dans les meilleures. L'exposition sera ouverte au public tout le mois, à compter de samedi. Le capitaine Orville-N. méd. malin. L'Art Association y a reproduit des scènes de la campagne de Normandie.

City, Caen, has good types of refugees in Sicily, and records a patrol reporting by wireless in Holland. Capt. Bruno J. Bobak deals with Sherman tanks taking up position under artificial moonlight, and went to the Maas River to do tanks firing at enemy installations. At Friesoythe, Germany, he records an attack by flame throwers of the Lake Superior Regiment, while two dead goats and a tank in a narrow street of shell-riddled buildings is a souvenir of Empel, Holland. Capt. D. A. Colville, who, loaned to the R.C.N., shows "L.C.A.'s South of France", and "H.M.C.S. Prince Henry in Corsica", has a dead soldier in a field where a cow grazes, in the oil called "Tragic Landscape". Wrecked planes are seen in "Nijmegen Salient, December 1944". He also has an impressive impression of the Nijmegen bridge, "Convoy in Yorkshire" depicts lorries travelling over rolling grassland. Capt. Orville N. Fisher records plenty of action in "Stormont, Dundas and Glengarry Highlanders advancing into Caen", depicts engineers clearing the roads through Caen, and, in "D-Day, The Assault" has troops under fire coming through water to the beach. Capt. Lawren P. Harris shows again "Battleground Before Ortona", and "Tank Advance, Italy", among his other offerings being "Reinforcements Moving Up in the Ortona Salient", "Advanced Landing Ground", and "Medium Gun Position", besides an engaging small watercolor called "Town of Castellnuova Della Daunia, Italy". Capt. Edward J. Hughes, who paints with extreme smoothness and high finish, deals with troops at Kiska. Capt. George D. Pepper shows a group of dead German paratroopers; German prisoners of war in a cage and the Regiment de Maisonneuve clearing Den Heuvel. Capt. G. Campbell Tinning has an impressive gouache called "The Gothic Line at Tomba di Pesaro, Italy", showing tilted rolling land with a range of mountains in the distance. Other items are tanks near Florence, tanks passing through Cesena and a Fascist monument in a shell-damaged square. Lt. Molly Lamb Bobak has C.W.A.C. officer cadets and N.C.O.'s waiting for the Montreal train at Ste. Annes; basic trainees learning to stand at ease and some service subjects in Holland. Lt. T. R. MacDonald in "Night Travellers", shows sleepy passengers in the dimmed-out interior of a railway coach; deals with ruins in "Square of the Fallen, Ravenna", and depicts the Church of San Lorenzo-in-Corregiano without a roof and two priests picking their way over heaps of rubble.

For the Royal Canadian Air Force, Flt.-Lt. Eric Aldwinckle in "Active Service", shows men working on planes, and in "Invasion Pattern, Normandy", deals with landscape, shipping and a plane seen from above. Flt.-Lt. A. Bayefsky masses skeletons in "Belsen Concentration Pit", and in charcoal deals with the effects of malnutrition in that camp. He also shows destruction at Kiel, Hamburg and Neuemunster. Flt.-Lt. Miller G. Brittain, D.F.C., records a lighter moment in "Airmen in a Village Pub, Yorkshire" with a waitress carrying a tray of very small beers. Flt.-Lt. Albert E. Cloutier depicts a rescue by helicopter in a snowy landscape with tents and wooded hills. There is sunlight in "Radar Unit, Brigg Harbor, Labrador". "Prang Bins, Dartmouth, N.S." shows the dispersal bays to protect aircraft, and a man at a piano and another with a fiddle suggest that Saturday night at Brigg Harbor wasn't always dull. Flt.-Lt. P. G. Cowley-Brown records in oil a wrecked Canso at R.C.A.F. station, Patricia Bay, B.C., and in "Servicing and Readiness Huts, R.C.A.F. Station, Tofino, B.C.", does not credit the hut builders with a very good job. Flt.-Lt. Charles Goldhamer, besides "Petrol Salvage, R.A.F. Station, Chivenor", and "Removing Casualties from Wellington", shows women packing and inspecting parachutes. He also has three capital portraits. Flt.-Lt. Paul A. Goranson deals with wrecked planes in "Boneyard, St. Andre, France", and in watercolor shows a navigator taking a bearing, an airman's mess in Italy, and "Sandra Lights, Eindhoven, Holland". Flt.-Lt. Robert Hyndman deals chiefly in portraits, some of his subjects being A/C J. E. Fauquier, A/V/M C. M. McEwen, W/C R. W. McNair, A/V/M N. R. Anderson and Sgt. M. E. Boreham, B.E.M., a comely young woman. Flt.-Lt. Carl F. Schaefer has a group of watercolors that he did in Yorkshire at Middleton St. George, in Northern Ireland and in Iceland. FO. Donald K. Anderson has two Belgian scenes showing the result of a surprise attack by the Luftwaffe on New Year's morning. FO. M. Reinblatt, has a portrait of LAC. N. Goldberg, "Crash in Mont Joli", "Weighing down the Tail" R.C.A.F. Station, Scoudouc, N.B., and a sports night in a hangar at Leeming, Yorks.

The President and Council of the Art Association of Montreal have extended invitations to the Officers Commanding and officers of all units of the Navy, Air Force and Army and their wives to be present at the preview of an Exhibition of Canadian War Art tomorrow evening at half-past eight o'clock at the Art Gallery when the Hon. Douglas Abbott, P.C., K.C., M.P., Minister of National Defence, will officiate at the opening.

## Battle Scenes By Canadians

Pictures by War Artists At the Art Association

THE work of Canada's War Artists, which is being sent on tour by the National Gallery, has now arrived in Montreal and its exhibition is to be opened tomorrow, Friday, evening at the Art Association of Montreal. The collection of more than three hundred pictures and drawings includes works in oil, water color and a variety of other media and represents some twenty-eight painters, the majority of whom were already in one of the forces and on active service before being chosen as official war artists.

THIS exhibition gives a good idea of the variety of activities carried on by Canadians in the many parts of the world in which they served. The history of the war is much more completely told by it than was done by the pictures of 1914-18. There are scenes of preparation, of actual fighting and of the resulting ruin and desolation and, at the same time, there are many delightful views of landscapes in Italy and other countries.

NAVAL pictures show fighting in the Atlantic in protection of convoys, and ships in harbour in Newfoundland, in the Pacific and in the Mediterranean. There are some very striking pictures of the invasion of Normandy, notably Commander Beament's view of a crowd of ships, big and little on the way across the Channel, with his other pictures of the landing, and those by Lieut.-Comm. Anthony Law. Naval life and work is well illustrated by the paintings and drawings of Lieut. Jack Nichols, Lieut. Michael Forster and Lieut. T. C. Wood.

FIGHTING in Italy has given many good subjects to the Army painters, and particularly to Major Charles Comfort and Captain Lawren Harris. A tank fight in clouds of yellow dust and some of the views of war ruins are not less good as pictures than as records, and some admirable water colours of places and ruins in Italy are by Captain Campbell Tinning. Captain Orville Fisher gives a soldier's view of the landing in Normandy, which is also shown from an airman's point of view by Flight-Lieut. Eric Aldwinckle. The army pictures cover a wide range, of life and fighting in Italy, France, Holland, Germany and even Tunisia.

AIR FORCE scenes seem to be even more complete than the others, and show all phases of the airman's life and work. There are camp pictures which introduce one to such things as a "compo box" and a "prang bin" and these, and those of fighting by day and night, come from Normandy and Germany, Iceland, Labrador and the Pacific coast.

The C.W.A.C. also has its own artist, Lieut. Molly Lamb Bobak, whose pictures show the life and work of the Corps in Canada, England and Holland.



Voici un tableau de la campagne autour d'ORTONA, en Italie, peint après les dures batailles qui désolèrent la région dans l'hiver 1943-1944, par le major CHARLES-F. COMFORT, artiste attaché à l'armée canadienne. La toile est une harmonie de tons bruns. De quelques objets affreusement mutilés par la guerre, le peintre tire une composition décorative, que l'on pourra voir à l'exposition des artistes militaires qui se tient à compter de demain jusqu'à la fin du mois à l'Art Association, 1379 ouest, rue Sherbrooke. — (Cliché LA PRESSE).



## ELWOOD B. HOSMER, ART PATRON, DIES

Gazette—Oct. 26/46  
Retired Businessman Was Member of Ill-fated Atlantic Flight Attempt

Elwood Bigelow Hosmer, prominent Montreal patron of the arts and businessman, died yesterday at his residence, 3530 Drummond street, in his 68th year. He had been in ill health for the past three years.

One of the leaders in the art world in Canada, Mr. Hosmer was appointed to the board of trustees of the National Gallery of Canada in 1933. He possessed an outstanding collection of 18th century English portraits, and 19th century



ELWOOD B. HOSMER

French paintings, including some of the finest examples of work of Eugene Boudin. A group of four paintings in his collection was said to constitute the finest examples of the work of Canaletto to be held in any private collection.

Born in Montreal on May 25, 1879, son of the late Charles Rudolphe Hosmer, and the late Clara J. Bigelow, Mr. Hosmer was also a patron and supporter of aviation. It was he who financed the ill-fated attempt to fly the Atlantic Ocean in 1927, his companions being Capt. Frank Courtney, Hugh Gilmour and Fred Pierce.

In regard to the experiment, the aircraft which was to fly from Lisbon to Newfoundland, via the Azores, crashed at sea and the quartette, of which Mr. Hosmer was a member, drifted helplessly for 12 hours until rescued by the SS. Minnewaska. The flying boat in which they were travelling was known as the Flying Whale.

Mr. Hosmer was a member of the following clubs: St. James, Mount Royal, Montreal, Mount Bruno, Montreal Hunt, Royal St. Lawrence Yacht Club, Royal Automobile, Royal Montreal Golf, Travellers (Paris); and Marlborough and Roy-

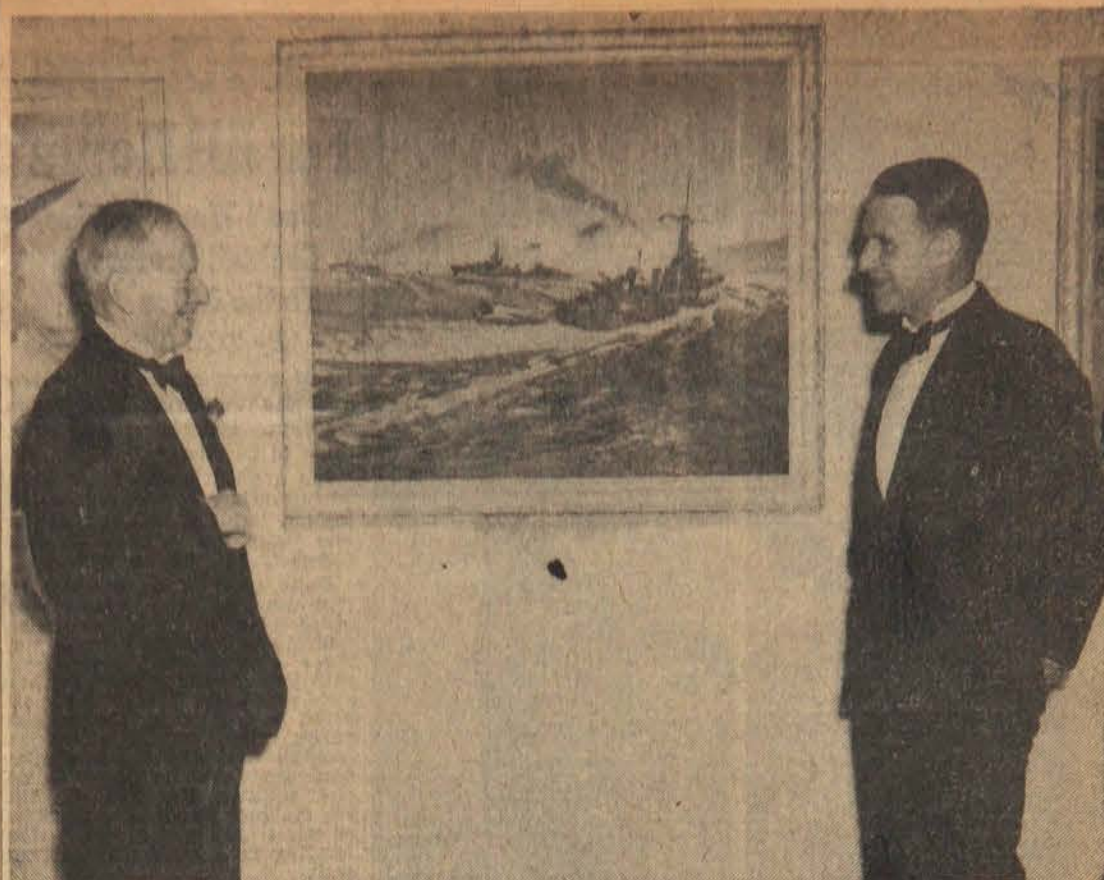
al Automobile (London, England). Surviving is a sister, Miss Olive Hosmer.

At one time Mr. Hosmer was a director of the Ogilvie Flour Mills, to which post he was elected on the death of his father. Although he had retired from business several years ago, he maintained an office in the Ritz-Carlton Hotel, of which he was a director. He was also a former director of the Canadian Investment Corporation.

Funeral services will be private.

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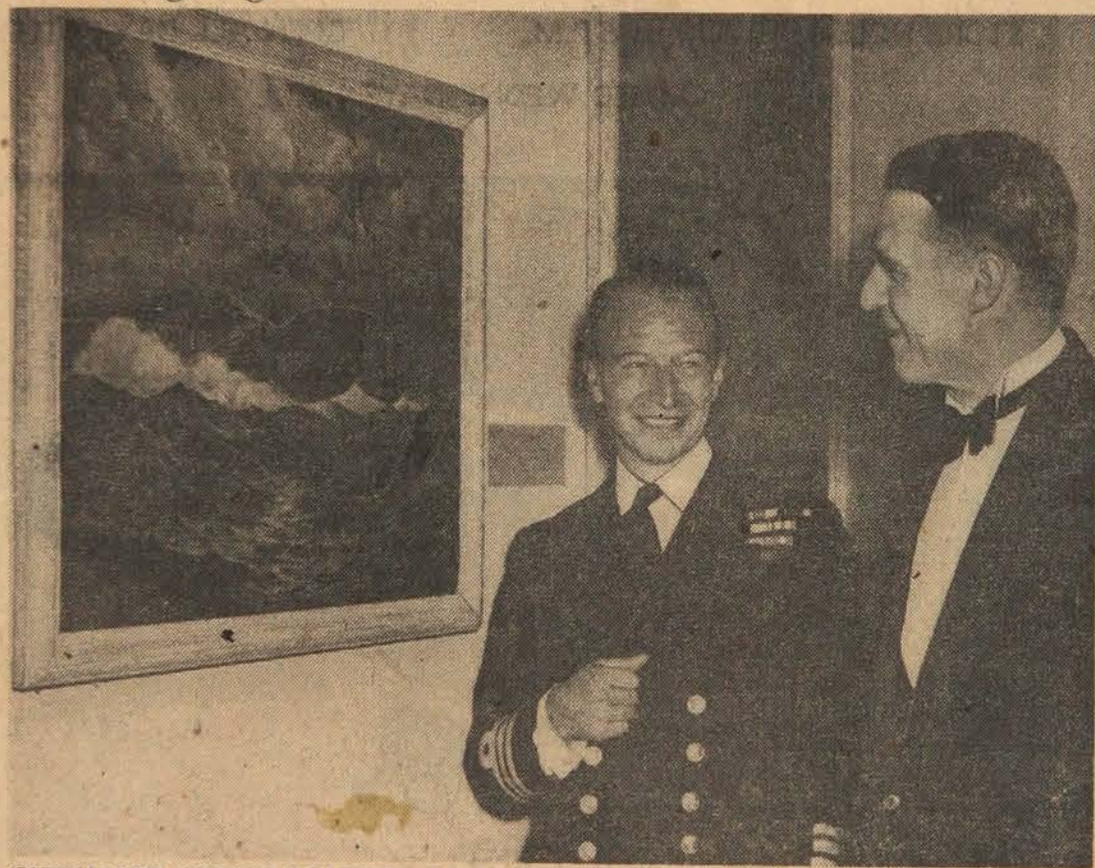


AT THE CANADIAN WAR ART SHOW are Hon. Douglas C. Abbott, Minister of National Defence (right) and Dr. C. F. Martin, president of the Art Association. The painting they are examining is "Canadian destroyer Patrol Leaving Plymouth" by Lt. Cmdr. Anthony Law, DSC. About 214 pictures in all are on view at the Art Association.

Standard—Graetz.

THE MONTREAL DAILY STAR, WEDNESDAY, OCTOBER 3, 1946

## "Running Fight"



COMMANDER HAROLD BEAMENT, V.D., R.C.N. (R), of Ottawa and Montreal, left, is discussing his famous painting "Running Fight in the Channel" with HON. D. C. ABBOTT, Minister of National Defence, at the exhibition of Canadian War Art, now being held in the Montreal Art Gallery under the auspices of the Art Association of Montreal. The exhibit features pictures of Canada's war effort as depicted by official war artists of the Navy, Army and Air Force. Commander Beament's picture shows Canadian motor torpedo boats wheeling away after having fired their torpedoes at an E-boat guarded German convoy.

## War Art Exhibit Opened by Abbott

The exhibition of Canadian War Art paintings, seen for the first time in Montreal, went on view at the Art Association last night. The showing, which was attended by members of the association and invited guests, was opened by Hon. Douglas C. Abbott, Minister of National Defence.

Altogether, 214 works are in the exhibition. As Dr. C. F. Martin, president of the Art Association, pointed out in an introductory message, they are not intended to be "great masterpieces of art", but a pictorial representation of the war seen through the eyes of Canadian painters.

The show was inaugurated in Ottawa earlier this year, with the Governor-General officiating. Parts of it will be shown in other cities of Canada, after which it will become part of the permanent collection of the National Gallery in Ottawa.

Representing the Navy are Cmdr. Harold Beament, V.D., R.C.N. (R); Lieut.-Cmdr. Anthony Law, DSC; Lieut. F. Leonard Brooks; Lieut. F. Michael Forster; Lieut. Jack Nichols; and Lieut. T. C. Wood.

They showed convoys, corvettes, and crews at work.

Canadian Army artists include Major Charles F. Comfort, who worked in Italy; Major William Ogilvie, MBE; Capt. Bruno J. Bobak; Capt. D. A. Colville; Capt. Orville N. Fisher; Capt. Lawrence Harris; Capt. George D. Pepper and Lieut. Molly Lamb Bobak, already well known for her paintings of CWAC personnel.

For the Royal Canadian Air Force are Lieut. Eric Aldwinckle, A. Bayefsky, Miller G. Brittain, Albert E. Cloutier, P. G. Cowley-Brown, Charles Goldhamer, Paul A. Goranson and Robert Hyndman, as well as several others.

Many of these were recruited from the ranks, and the rest enlisted as special artists.

## Concerts Return To Art Gallery

A new season, the seventh, of Sarah Fischer concerts at the Art Association of Montreal began on Monday evening, with an audience which showed how far these concerts have become an established institution.

Monday's program was given by a pianist and two singers. Chief of these was the Montreal composer, Miss Violet Archer, who played some of her own recent work. She began with the "Habitant Sketches", three little pieces, truly Canadian, which she played at one of these concerts a year or two ago. At the end of the program came a quite new sonatina, played for the first time. This is in three short movements of clever writing with a thoroughly modern freedom of tonality. The first movement and the last, a Fughetta, are its best parts, with ingenious themes and skillful treatment of them.

The singers were Simone Rainville, soprano, winner of this year's Archambault prize, who showed much promise and sang with taste, especially in songs by Debussy and Faure, and George Braigmetz, the possessor of a very fine baritone voice, who won a prize in connection with these concerts in the spring of this year; he sang songs by Brahms and Vaughan Williams. Edna Marie Hawkin was a most helpful accompanist to both singers.

THE MONTREAL DAILY STAR, MONDAY, NOVEMBER 4, 1946

## Franb Stevens Dies, Aged 74

Montreal Art Dealer Known Across Canada

Frank C. Stevens, widely known in the art business across Canada for nearly 50 years and owner of the Stevens Art Gallery, Drummond street, died today at his home, 1170 St. Mark street. He was in his 75th year.

A funeral service will be held in St. Anthony's Church at 8.45 a.m. on Thursday. Burial will take place in Cote des Neiges cemetery.

Born at Athens, Ont., Mr. Stevens was educated in that town and came to Montreal as a young man. He went into business with the firm of W. Scott, art dealers, shortly after arriving in this city. He went into business for himself seven years ago, opening up galleries under his own name on Drummond street.

A veteran in the business, Mr. Stevens was recognized across Canada and in other countries as an authority on various phases of art. His advice frequently was sought by persons here and elsewhere.

He is survived by his wife, the former Lottie Johnson; a son, Gerald Francis Stevens; two brothers, Marcus Stevens and Morris Stevens; and a sister, Mrs. Richard Murphy.

## Collection Donated

National Art Gallery Receives Massey's Paintings

Ottawa, October 30. — (C) — A significant contribution to the annals of Canadian culture is the presentation of the Massey collection of modern English painting to the National Art Gallery.

Viscount Alexander, Governor-General, and Viscountess Alexander tonight received 600 guests at the opening of the exhibition of the 75 famous paintings, collected by Rt. Hon. Vincent Massey, former Canadian high commissioner to the United Kingdom, during his 10 years of residence in London.

"This is one of the most valuable bequests the gallery has yet received," said H. O. McCurry, director. "The gift gives us the most outstanding collection of British paintings on the North American continent."

The collection will be on display here until the end of the year when it will be sent to cities throughout Canada wherever there are facilities to house the exhibit. Montreal probably will be first to receive it. Toronto, Winnipeg, and Vancouver also are included in the itinerary.



# Outstanding Gifts Received By Art Gallery

Star Nov. 1, 1946  
Dr. C. F. Martin Outlines Recent Contributions; Busy Season Planned

SEVERAL generous contributions have been made to the Art Association of Montreal (Museum of Fine Arts) in recent weeks. Among them is an anonymous donation of \$25,000 to the Endowment Fund, and a preliminary donation of \$2,000 for scholarships in the educational department, given by Miss B. Lauterman in memory of her sister, Miss Dinah Lauterman, sculptress. In addition, several donations of \$1,000 have been made to the maintenance fund.

Recent bequests include one of approximately \$7,000 from the estate of the late Miss Harriet J. MacDonnell, who was a sister of the late Dr. R. L. MacDonnell, and one of \$5,000 from the estate of the late Arthur Lyman.

Dr. C. F. Martin, president of the Association, told The Star today that there had been several other outstanding gifts received for the Museum of Fine Arts, including an extraordinary rare Persian silk cloth of the 11th century; an Hispano Moresque Marble Capital of the 8th century, and a viennese Portrait Plaque (Majolica) of the 15th century. These were all the gifts of Mr. and Mrs. F. Cleveland Morgan. Fine silver pieces of the 17th century were also received from Mrs. Duncan Hodgson.

## Coronation Painting

The famous Coronation Painting by F. O. Salisbury, which hung in the Royal Academy soon after King George VI was crowned, and which has been loaned to the Commonwealth of the Empire, will be placed on exhibition at the Art Gallery on Sherbrooke street on November 15 for a few weeks. The huge canvas, 18 feet, depicting the scene in Westminster Abbey, has been exhibited in Australia, and in the National Gallery at Ottawa, from where it will come to Montreal two weeks hence.

Next week the Canadian Society of Graphic Arts will hold an exhibition at the Art Gallery, while a series of important and interesting pieces of old Canadian silver, loaned from the collection of Louis Carrier, who possesses one of the largest and best collections in this country, will be exhibited throughout the winter, commencing next week. Another exhibition this month will be a collection of 65 color etchings and other prints of the works of George Rouault, famous modern French painter, who acquired fame in Paris for his color effects and draughtsmanship.

Coming exhibitions for December, Dr. Martin stated, included a collection of paintings by D. Y. Cameron, from private sources, the Montreal Amateur Photography Exhibition from November 30 to Dec. 15 and portraits of American celebrities by Mrs. Enit Kaufman.

## Lectures Planned

Attention was called by Dr. Martin to an interesting lecture on "Hogarth, Constable and Turner" which will be given by W. G. Constable, director of the Museum of Fine Arts, Boston, Mass., on November 18 at 5 p.m. and one on "Venetian, Bohemian and English Glass" to be given by Dr. F. St. George Spendlove, of the Royal Ontario Museum of Archaeology, Toronto, on December 9, also at 5 p.m.

The School of Art and Design, which is conducted by the Art Association of Montreal, has an enrollment of 900 pupils, and the studios

are filled all day and evenings by those desirous of studying painting, drawing and commercial art. One class of particular interest is comprised of about 100 businessmen, doctors, engineers and others, while there is one class of about 80 who are studying the History of Art in connection with the Extension courses at McGill University. About 250 children are being given various forms of instruction each week, according to age, and there are special lectures and classes, with gallery talks for members only every Friday afternoon at 4 o'clock.



WESTMOUNT STATION, by John Collins, shows this Montreal artist's understanding treatment of city scenes with traffic and pedestrians, works marked by effective design and convincing atmosphere. While in this broad, crisply handled watercolor the snow is sparse and scattered, the skier, stepping smartly to catch the north-bound train, knows there will be ample where he is bound for. The engine awaiting the signal for departure sends smoke and steam billowing into the sky above the station, outside which autos are grouped. This painting, in cool tones which well suggest raw weather, was shown at the Art Association of Montreal in 1941. Since that time, a painting of traffic and figures on Sherbrooke street won for Collins the Jessie Dow Prize at a Spring Exhibition of the Art Association.

## Good Camera Studies At Art Association

Contributions to All-Canadian Salon of Photography Occupy Two Galleries

Prints composing the fourth annual Montreal All-Canadian Salon of Photography occupy two of the upper galleries of the Art Association.

## Lecture Series On Art Scheduled

Under the general title "Art in Society", a series of 12 lectures, arranged and directed by the Federation of Canadian Artists, Quebec region, will be presented by the extension department of McGill University, beginning Wednesday, November 6. The lectures will be given in the Physics Building, starting at 8 p.m.

The first speaker will be Prof. J. W. Bridges, Ph.D., whose subject will be "What is Art, Anyway?" Other lectures in the course are: "The Runaway Husband" (Art for Art's Sake), by Robert Ayre, editor, Canadian Art, November 13; "The Art You Live In" (architecture), by Prof. Harold Spence-Sales, associate professor of architecture, McGill University, November 20; "Art and Science", by Prof. A. H. S. Gillson, vice-principal of Dawson College and chairman of the federation, November 27; "Art and the Things You Use" (industrial art), by Donald W. Buchanan, of the National Film Board, Ottawa, and editor, Canadian Art, December 4; "Art Makes Up Your Mind" (advertising and propaganda), by Charles Fainmel, art director of the Woodward Press and instructor in commercial design of the Art Association's School of Art and Design, and Henry Eveleigh, art director of Advertising Producers, Limited, December 11; "Art and Your Children" (Art in education), by Fritz Brandtner, painter and teacher, January 15; "Why is an Artist?" (the artist and his environment), by Harry Meyerovitch, architect, January 22; "The Artist at Work" (demonstration lectures)—painting, Fritz Brandtner, music and composition, Alexander Brott, composer and instructor, McGill Conservatorium, January 29; "The Artist at Work"—poetry, Patrick Anderson, poet, sculptor, speaker to be announced, February 5; "The Art of the Film," speaker from the National Film Board, Ottawa, with sound films, February 12; and "Canadian Art: Whither Bound?" speaker to be announced, February 19.

tion of Montreal and there are plenty of items that will interest the camera devotee. This show, sponsored by the Montreal Amateur Photographer's Club, follows the usual lines as regards subject matter, though there are more works in color than in the past. There are some good examples of portraiture, marines have not been overlooked, animal subjects make their appeal and landscape at differing seasons is much favored.

Impressive mountains patched with snow have attracted Jon Rasmussen, while by Echlin is the capitolly composed "January Drift". M. E. Chase is effective in the shadow pattern of "Snow Fence" and in the arrangement of "White Birches". Some noble trees mark "Ski Trail" by Cliff Wright, and F. E. Fuller in "Winter Fairyland" makes good use of snow-dusted branches in a stream. Birches edging water, with hilly country beyond, are the pictorial elements of "Tracery" seen by W. W. Nichols in summer. Albert Harris records a pile of pumpkins near a barn in "Autumn Fruitfulness", and Jean Elwell is successful in "One Sunny Afternoon", with a group of white ducks in a stream. Dr. L. J. Not-

kin has captured the atmosphere of the season in "Spring Mood", and "Trout Water", with the fisherman in turbulent water, is the contribution of R. Bower. A fine, cloudy sky marks "Near Waterloo, Quebec", by Paul C. Abell, a print in which he makes effective use of the gleaming twin spires of a church. Two swans and their family of five, called "Convoy", is a good print by Bord Stephens, and C. F. Wright in "Gee and Haw" shows two oxen's heads. Of the frigid season is "Lonely Brook", by B. Rubin, and in "Security" G. H. Doty shows a dark foal near a white mare.

Of the sea are E. O. Lawson's "Dance of the Anchor", "Foreshore, Cape Cod" by W. Campbell, and "Drying Nets" by W. W. Nichols. In "Home from the Sea", Oswald Markham shows beyond the silhouette of the ship's cordage the white spire of a church. "Fisherman's Wharf", with its buildings, barrels and incidental figures is a good subject by A. L. Wood.

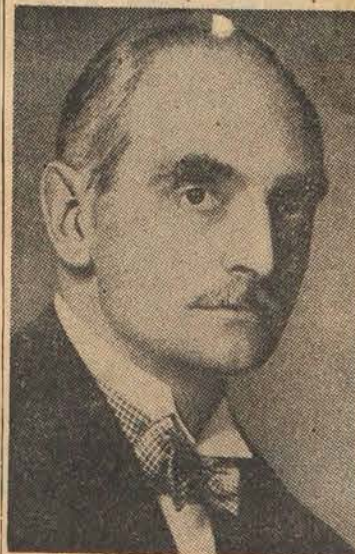
Jack Wright sends "Cockers", two engaging pups, and "Buddies", a cocker and a white kitten, while among the flower studies are "Mums", by Echlin, some pansies by M. E. Chase, and "Roses", by Frederick C. Houghton, who also sends an excellent study of sliced bread, "Flame in the Sky", clouds at sunset, and "Heat", firemen, fighting a blaze, both in color are contributed by Harold A. Weir, and in "Hard to Get", W. G. Turini makes a good arrangement of a hammer and nails. Glidden sends a capital print called "Night under Brooklyn Bridge".

"Peasant Lad", a Chinese youngster playing a flute, is a good character study by Sam K. Chow, like qualities being present in "Old Man", by C. Foisy. "There'll always be a Santa Claus", showing a child seated by a fireplace, is by Oswald Markham, and Kei Barton has selected an excellent type in "Coureur de Bois". Raymond Rich shows a group of prints rich in the qualities that abtually characterize his skilled work with the camera. There is character in the portrait of a young legress, entitled "Vera", and engaging arrangement in "Dancing shadow" which shows a tiny snow-usted spruce, seen from above, casting a shadow. In "L'Heure de ractique" a shapely young dancer training garb is seen resting on er toes. Examples by two of the judges te also displayed. Blossom Caron nds four sound works — "His lter Ego", showing a small laumbering beneath a marionette

Young Sunshine", a boy with clair and a sunlit face beneath a straw hat; a landscape with a row of trees edging water a-dance with reflections and a horse and caravelling the road; and "Night Duty Only", depicting a white lighthouse in a rural setting.

Louis R. Rachiele has a good winter scene in "Silent Vigil" which shows the Basilica and a bit of the Sun Life Building at night; "Re spite", with landing stage and skiff in gently moving water; "The Wal-tonites", in which two youngsters i the shadow of waterside trees ar trying their luck with rod and line and "The West Gate", where three sheep graze near the opened barrier edging a stretch of meadow land.

## Gazette Nov. 16: 1946 Art Gallery Speaker



W. G. CONSTABLE, D.C.L., F.S.A., curator of paintings at the Boston Museum of Fine Arts, who will give an illustrated free lecture at the Art Gallery of Montreal on Monday at 5 p.m. on "Hogarth and Wilson; Two 18th Century English Painters." Mr. Constable who is a relative of the famous painter of that name, is recognized as an outstanding authority on art, and was for years director of the Courtauld Institute of Art in London, and assistant director of The National Gallery in London.

## Concerts Return To Art Gallery

A new season, the seventh, of Sarah Fischer concerts at the Art Association of Montreal began on Monday evening, with an audience which showed how far these concerts have become an established institution.

Monday's program was given by a pianist and two singers. Chief of these was the Montreal composer, Miss Violet Archer, who played some of her own recent work. She began with the "Habitant Sketches", three little pieces, truly Canadian, which she played at one of these concerts a year or two ago. At the end of the program came a quite new sonatina, played for the first time. This is in three short movements of clever writing with a thoroughly modern freedom of tonality. The first movement and the last, a Fughetta, are its best parts, with ingenious themes and skillful treatment of them.

The singers were Simone Rainville, soprano, winner of this year's Archambault prize, who showed much promise and sang with taste, especially in songs by Debussy and Faure, and George Braignetz, the possessor of a very fine baritone voice, who won a prize in connection with these concerts in the spring of this year; he sang songs by Brahms and Vaughan Williams. Edna Marie Hawkin was a most helpful accompanist to both singers.

Gazette Nov. 9, 1946

## ART ASSOCIATION OF MONTREAL

MUSEUM OF FINE ARTS — 1379 SHERBROOKE ST. WEST

EXHIBITIONS Opening NOVEMBER 8th

Drawings by members of CANADIAN SOCIETY OF GRAPHIC ARTS  
Colour etchings and engravings by GEORGES ROUAULT, modern French artist

Story illustrations by LOMER MERCIER GOUIN, Montreal artist  
Gallery Talks on the exhibitions

Monday — November 18th — at 5 p.m.

Mr. W. G. Constable will lecture on

"HOGARTH — TURNER and CONSTABLE"

Open Daily 10 to 5 p.m.

Admission 25c Free Days, Wednesdays, Saturdays, Sundays.



## Gazette Dec. 21:46 American Celebrities Subjects of Portraits

Collection by Enit Kaufman  
Occupies Gallery of Art  
Association of Montreal

Portraits of American celebrities by Enit Kaufman, a continental artist who went to the United States in 1939, occupy one of the upper galleries of the Art Association of Montreal. Mrs. Kaufman who works in many media, with a seeming preference for watercolor which she handles capably, has the gift of capturing a portrait as is evidenced in the personages more widely known. From this angle the show is not without interest, and its tour in the United States before coming here cannot have harmed, in a publicity way, the success of the publication in book form of this collection. A more international flavor could have heightened interest here and even

as it is the appeal would have been greater if the collection had gone on view when many of the subjects of her brush, chalk, pencil, and pen were as prominently "in the news" as during the war. In the group the representation includes the State, armed services, science, industry, education, letters and the stage.

Among the portraits are the late President Roosevelt, before failing health deeply lined his face; President Harry S. Truman, pen in hand seated at a desk; Secretary of War Henry Stimson, William Allen White the famous editor, of Emporia; Chief Justice Harlan Fiske Stone, John Marin, the artist; Robert Frost the poet; Admiral William D. Leahy, General George Marshall; former Vice President Henry Wallace; Frances Perkins, former Secretary of Labor; Eleanor Roosevelt, Dorothy Thompson, Katharine Cornell, Helen Hayes, Marian Anderson, the singer; Wendell Willkie, Sam Rayburn, Henry Kaiser, the industrialist; Walt Disney, Raymond Swing, the radio commentator; Bernard Baruch, Senator Warren Austin and John L. Lewis to mention a few.

It is announced that the Governor General, Viscount Alexander of Tunis, will open the annual Spring Exhibition of the Art Association of Montreal in March.

On Christmas Day the Art Association building will be closed, this practice being followed on New Year's Day.

## Academy Elects 1946 Star Local Painters 25/11

The elections of the Royal Canadian Academy, held at Toronto where the Academy's annual exhibition has just been opened, promoted four Montreal painters. Three of these, Wilfred M. Barnes, Harold Beament and Arthur Lismer were moved up in rank from Associate to Academician, together with the Toronto architect, Ferdinand Marani. Oscar de Lall of Montreal was elected an Associate, and other new Associates were three Toronto painters, Peter Haworth, Joachim George Gauthier and Jack Hamilton Bush.

The landscapes of Wilfred Barnes are well known in Montreal exhibitions. Harold Beament, who is a Commander in the Canadian Navy, was one of the principal exhibitors in the recent show of war pictures by members of the armed forces. Arthur Lismer, who is equally well known here as painter and teacher, directs the educational work of the Art Association of Montreal. Oscar de Lall, who was born in Russia, studied in Montreal and his work in landscape and portraiture has been seen in many exhibitions.

December 6, 1946  
MONTREAL, FRIDAY,

## Lectures on Monday



F. ST. GEORGE SPENDLOVE, a director of the Royal Ontario Archaeological Museum, Toronto, who will lecture at 5 p.m. on Monday to the Art Association of Montreal, 1379 Sherbrooke street west. An outstanding authority on glass, his subject will be "Four Centuries of European Glass, Bohemian, Venetian and English".

**ART ASSOCIATION OF MONTRÉAL**  
MUSEUM OF FINE ARTS - 1379 SHERBROOKE ST. WEST  
**EXHIBITIONS Opening Nov. 8th.**  
Drawings by members of  
CANADIAN SOCIETY OF GRAPHIC ARTS  
Colour etchings and engravings by  
GEORGES ROAULT - modern French artist  
Story illustrations by  
LOMER MERCIER GOUIN—Montreal artist  
Gallery Talks on the exhibitions — Fridays at 4 P.M.  
Monday - November 18th - at 5 P.M.  
Mr. W. G. Constable will lecture on  
"HOGARTH - TURNER and CONSTABLE"  
Open Daily - 10 to 5 P.M. - Sundays 2-5 P.M.  
Admission 25c — Free Days: Wednesdays, Saturdays, Sundays



**CHRISTMAS SHOPPING**, by Adrien Hebert, R.C.A., is a good example of this Montreal painter's treatment of street subjects, the scene being the corner of St. Denis street on the south side of the St. Catherine street intersection. There is movement in the figures going to board the tram and in the passing horse and sleigh and the civic employee piloting the plow on the sidewalk. A hint of the convivial aspect of the season is supplied by the pedestrian who finds the traffic light standard the one solidly anchored thing on a spinning globe. This painting is at the Watson Art Galleries, 1434 Sherbrooke street west.

## Gazette Nov. 9/46 Three Shows on View At Art Association

Collection of Graphic Art,  
Rouault Etchings and Book  
Illustrations Hung

Three exhibitions are being held in the galleries of the Art Association of Montreal—the Canadian Society of Graphic Art travelling exhibition, which comes here from the National Gallery of Canada, Ottawa, color etchings and wood engravings by the French artist Georges Rouault and a group of story illustrations by Lomer M. Gouin of Montreal.

The Graphic Art collection contains a wide array of works in different mediums, the bulk being in black and white. Alistair Bell is direct and bold in "Under the Viaduct," while solid blacks make a striking item of "The Narrow Street" by A. Dumouchel, who employs a firm black line in his drawing of the Montcalm House, Quebec. J. S. Walsh of Montreal, who specializes in streets and buildings, shows the old houses in Sous-le-Cap street in Quebec; Beaver Hall Hill, Montreal, and a bit in Greenwich Village, New York. Louis Muhlstock has a study of a sleep-

ing boy; "Welder at U.S.L." and "Figure Study Seen from Above," the last named showing a stout woman in a blue slip.

There are mining scenes by Frederick B. Taylor, and M. Reinblatt deals with figures walking the paths on Mount Royal. One of the two color monotypes by Jack Humphrey shows a woman heading a group of citizens about to board a street car. Effective in blue and black is the linocut of the railroad bridge at Smiths Falls, Ont., in winter, by Fran Jones. High finish marks the drawing called "Wind-swept" by E. Linder with its decoratively treated trees edging a lake. Like qualities of precise detail are present in the drawing of a group near a soda fountain done by Fred Ross. Bernard Flynn contributes "Nocturne"—buildings and figures done in colored inks, and B. C. Benning has some simply handled pen drawing, one showing the edge of a lake, with overturned boat beneath tall trees being capitally composed. There is no lack of variety and there is something to appeal to widely differing tastes.

Grace is absent from the color etchings and wood engravings by Rouault. There is force in the design and strength in the color which is generally clean and bright, but coarse ugliness holds sway. In the group of religious subjects—a fondness for which has survived since

his early 20's when he painted a series in an academic vein—the effect might be likened to stained glass windows. In conception they are individual and in treatment characteristic of his powerful late manner. The same treatment is given a group of circus characters—clowns, riders, acrobats, jugglers and dancers—rich reds, blues and yellows being the dominant colors. The wood engravings deal with both the religious and the circus subjects. Rouault, now over 70, studied at the Ecole des Beaux-Arts Paris, with Gustave Moreau, who died in 1898. In revolt against the academic standards of the day Rouault, in the early 1900's, exhibited with the Fauves and became popularly identified with that movement.

The story illustrations of Lomer M. Gouin are on large scale for reproduction and display a facile fancy and adequate skill in arrangement of material. Where color is employed it is rich and harmonious, some green frogs about the base of an orchid being aptly composed, the pen drawings of figures, also for "L'Orchidée" being firmly set down. He has also applied his skill to pictorially embellish "La Petite Etoile" and "Histoire de Petit Arbre," with some plumed horses drawing a sleigh being a spirited drawing for the latter volume. "Le Renard des Sables" has humor in the treatment of the foxes, and "La Nuit Merveilleuse" is rich in animals—asses, cows, camels and elephants. "Le Contes du Léopard" inspired the colored drawing of a lizard on a book.

## Exhibition Here Soon Of English Paintings Gazette Dec. 28:1946 Massey Collection of Pictures Presented to National Gallery of Canada

Before the new year is very old the galleries of the Art Association of Montreal will be hung with the Massey Collection of English Paintings which has been presented by the Massey Foundation to the National Gallery of Canada at Ottawa. These pictures were acquired by the Rt. Hon. Vincent Massey, C. H., and Mrs. Massey during their years of residence in London, 1935-1946. The works, totalling 75, were shown at the Tate Gallery in London, and at the National Gallery in Ottawa where the exhibition was inaugurated by His Excellency the Governor General and Lady Alexander. In his introduction to the catalogue, John Rothenstein, Director of the Tate, wrote in part: "... It was our privilege at the Tate Gallery to be the first to display this collection publicly, and its excellent reception here, by a public already well acquainted with the work of the painters represented confirms my belief that its value and interest will be even greater in Canada where necessarily there is no general familiarity with the principal currents of the contemporary English school.

"As a result of the present gift, Canada is the only Dominion where modern English painting can be properly studied and enjoyed on the spot. The collection of the

Massey Foundation contains representative examples of the works of nearly all the English painters who have achieved a deserved reputation during approximately the last thirty years.

The painters represented are Vanessa Bell, William Coldstream, Charles Conder, Richard Ewings, Frederick Spencer Gore, Lawrence Gowing, Walter Greaves, Tristram Hillier, Ivon Hitchens, Frances Hodgkins, James Dickson Innes, Augustus John, David Jones, Eve Kirk, Edward Le Bas, Derwent Lees, Ambrose McEvoy, Lord Methuen, Cedric Lockwood Morris, Sir Alfred Munnings, John Nash, Paul Nash, Christopher Richard Wynne, Nevins, Algernon Newton, Sir William Nicholson, Sir William Orpen, Victor Pasmore, John Piper, Sir William Rothenstein, Walter Richard Sickert, Matthew Smith, Stanley Spencer, Sidney Starr, Philip Wilson Steer, Graham Sutherland, Edward Wadsworth, Dame Ethel Walker and Christopher Wood.

## Sarah Fischer Series

Violet Archer, composer-pianist, Simone Rainville, soprano, and George Braigmetz, baritone, will give the first of the Sarah Fischer Concerts which begin at the Art Association on Monday, November 4, at 8.45 p.m. This will be the seventh season of the series.



## Loisirs après les gros travaux

Novembre 11, 1946



Voici "les Débardeurs", pointe sèche de M. JAMES-C. STACKHOUSE, exposée, ainsi que les oeuvres de beaucoup d'autres dessinateurs, au salon de la Canadian Society of Graphic Arts, qui se tient ce mois-ci à l'Art Association, 1379 ouest, rue Sherbrooke. Un caractère de l'exposition, c'est la place accordée au travail, aux divertissements populaires. — (cliché LA PRESSE).

## Exposition Georges Rouault



Du fameux peintre français 34 eaux-fortes en couleurs et 22 gravures sur bois sont exposées pour jusqu'au 30 du mois à la Galerie des Arts. On y trouve au complet le cycle de La Passion, dont voici une oeuvre caractéristique, ainsi que celui de l'Etoile Filante.

## L'exposition Georges Rouault

Ceux qui n'auraient pas encore vu l'exposition des bois et eaux-fortes de Georges Rouault, l'artiste français si fortement influencé par Léon Bloy, seront heureux d'apprendre qu'elle dure encore deux semaines, à l'Art Association, 1379 ouest, rue Sherbrooke. Elle est très variée, va du sentiment religieux à la satire et à la caricature.

La Presse - 9 Novembre 1946 (6)

## Personnages et animaux fabuleux

Novembre 9, 1946



Voici une des illustrations en couleurs exécutées par M. LOMER MERCIER-GOUIN pour les "Contes du Léopard" de M. Jean Servier. Elles sont exposées jusqu'au 24 du mois à l'Art Association de Montréal. Elles répondent à la fantaisie du texte, qu'elles aient de vives couleurs. L'ouvrage doit s'imprimer à Paris. — (cliché LA PRESSE).

La Presse - November 9, 1946

D'un Orient fantaisiste  
au travail et à la peine

L'Art Association de Montréal invite le public à trois expositions représentant des mineurs. M. A. Dumouchel nous rend en quelques traits la maison Montcalm, à Québec. M. Eekman grave sur bois avec un soin minutieux les figures de mendiants, de filous.

On voit que M. Gouin s'est inspiré de l'art des miniaturistes persans et arabes; comme eux il s'ingénie à dessiner avec la plus grande netteté une profusion de détails. Animaux et personnages se groupent dans des compositions où l'artiste se livre à sa fantaisie, tout en conservant toujours un ordre qui permette au spectateur de se reconnaître.

Dans une salle voisine le visiteur pénètre dans l'univers de Georges Rouault, qui peuple ses gravures sur bois, en noir et en couleurs, de figures souffrantes ou grimaçantes, cernées de gros traits noirs. L'artiste ne recherche jamais l'agrément. Plusieurs bois représentent le Christ en croix; les membres, le visage, sont affreusement émaciés. Ailleurs l'artiste passe à la caricature, nous montre un homme en habit d'académicien à la figure barrée d'une moustache grotesque, ou des arlequins aux figures bouffies de mauvaise graisse. L'exposition Rouault est présentée sous les auspices de M. Pierre Béique.

Enfin la galerie nous offre le salon de la Canadian Society of Graphic Arts; fusains, dessins à la plume, lavis, burins. Nombre d'exposants ont choisi pour sujets des hommes au travail; ainsi M. Frédé-

rick-B. Taylor dans ses pastels gris représentant des mineurs. M. A. Dumouchel nous rend en quelques traits la maison Montcalm, à Québec. M. Eekman grave sur bois avec un soin minutieux les figures de mendiants, de filous.

M. Jack Hamer apporte à l'exposition quelques cartons de tapisserie. M. Louis Muirstock dessine avec la sûreté de trait qu'on lui connaît la figure d'un enfant endormi. M. Rody Kenny-Courtice détache un bouquet en fines lignes blanches sur fond noir.

Il y a quelques abstractions, mais la majorité des exposants ont préféré rappeler au spectateur des scènes de la vie quotidienne. Quelques-uns représentent les objets sans les situer dans une atmosphère très originale; d'autres au contraire savent rejeter le superflu pour nous retenir par quelques détails bien choisis. L'exposition, si elle ne satisfait pas ceux qui n'acceptent que la perfection ou la recherche de l'inédit, donne du moins une idée de la variété des moyens dont essaient maintenant les dessinateurs du pays.

François Gagnon

## Generous Family

(Sherbrooke Record)

It is again the pleasure of this paper to break a precedent and comment on the private charities of one Eastern Townships family, Harry A. Norton and his sister, Miss Helen Norton, of Ayer's Cliff, Sherbrooke Hospital Committee announces that Mr. and Miss Norton had contributed \$100,000 to the fund, or 20 per cent. of the total objective of \$500,000.

Mr. Norton and his sister have long been known in the Townships of Montreal for their leadership in worthwhile causes. This latest gift is further proof that they simply regard themselves as stewards for their money, a large portion of which they have always used for the good of others.

The Norton Memorial, new wing of the Wales Home which was built and equipped entirely at the expense of Mr. and Miss Norton, stands as a permanent record of their generosity. The Sherbrooke Hospital Committee announced that during the history of the hospital the Nortons have contributed upwards of \$60,000 to its upkeep.

Noted Doctor  
Is BereavedJan. 14/46  
Mrs. W. Chipman Dies  
After Lengthy Illness

Mrs. Chipman, the former Maud Mary Angus, wife of Dr. W. W. Chipman, Montreal physician and emeritus professor of obstetrics and gynaecology, McGill University, died early this morning in the Royal Victoria Hospital after a long illness.

Second eldest daughter of the late R. B. Angus, of Montreal, Mrs. Chipman was active in social and charitable work in the city in her earlier years. She was a member of the Church of St. Andrew and St. Paul.

Besides her husband, Mrs. Chipman is survived by two sisters, Mrs. R. MacD. Paterson, Mrs. Charles F. Martin, both of Montreal; two brothers, W. F. Angus, of Montreal, and James Angus, of Victoria, B.C.

The funeral will be private.

Oct 1946



(1)



by Jean Gogo

## THE ART GALLERY AS A COMMUNITY CENTRE

A CLEVER MAN once remarked that art galleries and museums, like icebergs, are seven-eighths submerged. By this he meant, of course, that the value of art centres lies not alone in what is observed at a fleeting glance or two but in what is discovered through close study. You would be surprised if you knew how many people in Canada are taking the trouble to look closely these days of peace and rehabilitation. And they like what they see, for it shows them that the Canadian museum of fine arts is now a Community Centre!

The Art Association of Montreal is one of the finest Community Centres in Canada. It is big but brotherly. Come as a stranger and you are welcomed as a friend . . . by the keeper of the door, by the educational adviser, the librarian, the custodian of the records, the teachers, the lecturers . . . and other members of the busy staff whom you may happen to meet. They are genuinely glad to encourage your interest. They want you to realize to the full that art and culture belong not merely to the privileged few but to everyone.

"Bring your friends" they say to the young man and young woman who become members. (At a small yearly fee for many privileges, including lectures, private views of all exhibitions, gallery talks, use of library and other reference material, advice on personal study needs.)

"Bring your children" they urge the parents. For a very few dollars a year to cover cost of materials, etc., children of members and non-members attend low-fee classes that stimulate art development. "It's not like school at all," is the youngsters' reaction. "Couldn't we have more than one class a week for each age group?" But the teachers are too busy as it is! They give guidance in group projects—such as the painting of murals and the designing of stage sets and costumes for tableaux—but they do not attempt to make artists of the children in their formative years. Achievements are considerable. Aggressive and day-dreaming tendencies are re-directed constructively through artistic expression. Self-confidence grows with happy contribution to group efforts. At the age of fourteen, particularly gifted children are entered into the Art School by scholarships.





#### **From R.C.A.F. to art class**

A bright-eyed, red-haired lad bent over his drawing board straightened up smiling as Dr. Lismer and I drew near.

"Fresh from the R.C.A.F.," said the educational adviser, introducing us. "He's working on something symbolic of what he has been through. Or," Dr. Lismer added with a twinkle, "so it seems."

In this art class of men and women were several other veterans from the services. Thirty veterans have just lately started courses. Some of these men are studying art without regard for its aid to commercial advancement. Others have definite aims to launch themselves as designers, commercial artists and craftsmen. Their instruction fees and maintenance are paid by the government.

#### **New emphasis on industrial arts**

"In the last three years a change has come over our School of Art and Design," Dr. Lismer told me. "It was established in the academic tradition, but since 1942 it has given careful attention as well to training in the industrial arts." Day and evening courses are held in drawing and painting, illustration, modelling, sculpture, the history of art, design, mural decoration, commercial art. Non-professional evening classes offer beginners and amateurs a form of study without formal art-school instruction. Special courses are given also for teachers of art, for teachers of elementary and pre-school children, for camp counsellors and leaders in the winter or summer urban and rural camps, for welfare and social workers and others concerned with creative activities of children and juniors. Five hundred students are now enrolled. There are three hundred or more in the children's classes.

#### **When you are a member...**

When you become a member of the Art Association of Montreal you are faced with pleasant alternatives: you can be lazy and just go to the art exhibitions, lectures and such; or you can be fired with vim, vigour and vitality and attend the classes in drawing, painting, sculpture,

(Continued on page 76)



# Art's Like That June 10

AN artist who now swears this one's true. The other day, to the classes of a local art teacher, there appeared a new pupil. She was an attractive young lady, and in the course of the evening she informed the class just why she had decided to take art lessons.

"It was this way," she said, "I never knew I could paint, but then I submitted a picture to a local art exhibition and they accepted it, and then I said to myself, 'Well, if I'm that good I guess I ought to be an artist,' so here I am."

## Has His Doubts Of This Jury System

Sir,—I wish to submit a painting to the forthcoming spring exhibition of the Montreal Art Association at the Sherbrooke St. Gallery. In order to be accepted and placed before the eyes of the buying public, my painting will have to pass one of two juries. The first is an academic one and as I am not an academic painter my paintings are out. My second choice is a jury composed of some Montreal boys who were wearing diapers when I was a recognized painter.

Shall they judge my work? I ask you.

Star: Mar. 7, 1945. Baffled.

## Editor

Star

April 27, 1945  
Is Humbug Masquerading Here as Serious Art?

Sir,—In spite of my protest of last June, endorsed by a goodly number of our leading artists, against incompetence and nonsense masquerading as art, the Art Association of Montreal continues its policy of corrupting public taste by giving moral and financial support to this humbug. Although the protest was endorsed by many artists of the city, still more would have liked to add their signatures. To them I apologize; lack of time did not permit me to contact as many as I had planned.

The Spring Exhibition this year is divided into two sections selected by two different juries. This is an innovation for Montreal; but does it change the situation materially from what it has been in recent years. Decidedly not. Once more we have a generous dose of incompetence, nonsense and displays of mental unbalance being presented as Art. With the exception of a half dozen works, the entire collection in Section II should never hang in any reputable art gallery. Even Section I, where quality predominates, has included a limited number of works which are utterly inexcusable. One can only suppose that pressure was brought to bear for their acceptance — the old story of politics.

No purpose whatsoever is served by having two juries — unless it is a means of safeguard for the crack-pots. The whole idea of having two juries this year was nothing more than an astute piece of political manoeuvring. The Gallery was well aware that the majority of the competent artists in the city were planning a boycott of the Spring Exhibition. Hence, the idea of the two-jury system, with the added inducement of a selection to be sent to the U.S.A. for exhibition and possible sale. Even then, repeated personal contact was required to bring about the first defection among the same artists. One surrender brought another, and another. And they, in turn, worked on their fellow artists, promising to the more important ones complete acceptance of whatever works were submitted. Slowly the boycott became a lost cause; and only a courageous few stuck it out.

I am of the belief that the sane artists of Montreal had a splendid opportunity to win a resounding victory — one that might even have set the example for similar action in other large cities on both sides of the Atlantic. Unfortunately they finally co-operated with the Art Gallery, thereby saving face for a few who were already under fire from their own circle.

May I hope that there will arise among our cultured class persons who will dare to stand up for genuine culture as opposed to sham. Undoubtedly they could organize a powerful and effective opposition to the humbug that is being presented at the Art Gallery as art, art appreciation and art education.

J. O'Connor Lynch

MONDAY, JUNE 24, 1945

## Boom Days for Canadian Art

### Painting Lures Increasing Number of Amateurs

OTTAWA, June 24.—(C.P.)—Canadian art, both professional and amateur, is enjoying a boom the like of which the country has not seen in a generation and, while it may not turn out Michaelangelos it is giving a lot of people a lot of enjoyment.

This news comes from officials at the National Gallery who have been watching the trend for the past few years.

Signs which have pointed the way are the steadily increasing attendance at the Gallery itself, which played host to a record 150,000 last year; increased demand from all parts of the country for loan exhibitions and increased call for lecturers on art and films about art and artists.

"One thing I've noticed particularly is that many people come to the Gallery, ask intelligent questions and then add a bit shyly that they are taking lessons themselves," said one of the Gallery staff.

### Sell Like Hot Cakes

Another sign of the times the staff has noted is that established Canadian artists are selling their paintings like hot cakes. Often when the Gallery approaches them to buy a picture it finds almost empty studios where before the war painters had at least a dozen canvases on hand.

What is wanted is pictures distinctively Canadian, both landscapes and portraits. War art is not in demand. This situation applies not only to oil paintings but also to water colors, etchings and sketches and the buyers ask, and get, high quality.

"It is not just a general demand for Canadian paintings but a very decided trend for acquiring works by painters who have the say in Canadian art," said Mr. McCurry, Gallery director.

Two reasons suggested for the bull market in paintings are increased wartime buying power and a reduced quantity of available pictures. The 30 painters commissioned as war artists did almost no civilian painting during the war years and many other artists devoted themselves to other work for the war effort.

The boom is not confined to Ottawa or the National Gallery.

Summer art groups are doubling and tripling their membership and artists' supply stores are constantly sold out of stock.

The Banff, Alta., School of Fine Arts has room for 500 students, who come from all over the country, and this year has a longer waiting list than ever before. Its term has been lengthened from four weeks to five and it is planning permanent buildings.

The National Parks Branch of the Mines and Resources Department this year has set aside a site in Banff as a permanent home for the school.

Women's Art Associations across the country are increasing their membership, many women's organizations which filled their time with war work during the past six years now are turning to painting and the lure of the great outdoors.

Whether or not the boom is caused by Churchill's and Viscount

Alexander's example as sketchers, the Gallery feels its long-term education policy has had something to do with it.

## Scènes de caserne, voyages en Orient

Mlle Claire Fauteux a été internée, sous l'occupation allemande, à la caserne Vauban, à Besançon, et à Vitte. Elle a tiré de cette pénible expérience un volume de souvenirs intitulé "Intermède fantastique", qui paraîtra en octobre. Elle en donne un avant-goût au public en exposant à l'Art Association, 1379 ouest, rue Sherbrooke, les aquarelles qui illustreront le volume.

Mlle Fauteux nous décrit donc l'inconfort, le manque de vêtements et de meubles, la corvée de l'eau et des pommes de terre; les extrémités rougies de quelques personnages nous apprennent aussi qu'il faisait froid, dans les montagnes de Franche-Comté. Une pointe de caricature nous dit pourtant qu'il y avait des moments gais même dans cette misère.

Dans la même salle, M. D. Holesch, d'origine hongroise, nous apporte les tableaux variés que lui ont inspirés tous ses voyages. Sa peinture et son dessin intéresseront même les spectateurs que n'attire point l'exotisme. Son coloris est extrêmement raffiné. Que M. Holesch nous représente des femmes du monde aux traits nets et bien dessinés, aux lèvres relevées d'un pli dédaigneux, où un bonze gras au teint mat; qu'il dépeigne un hiver de Slovaquie blanc et bleu comme les nôtres, ou qu'il raye les feuillages de reflets blancs, sa peinture est toujours très riche.

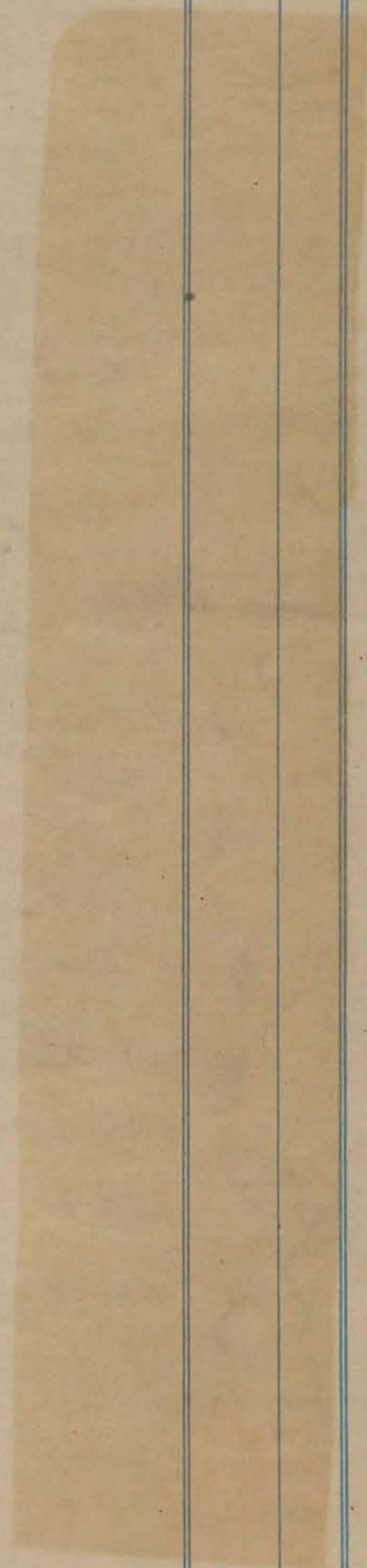
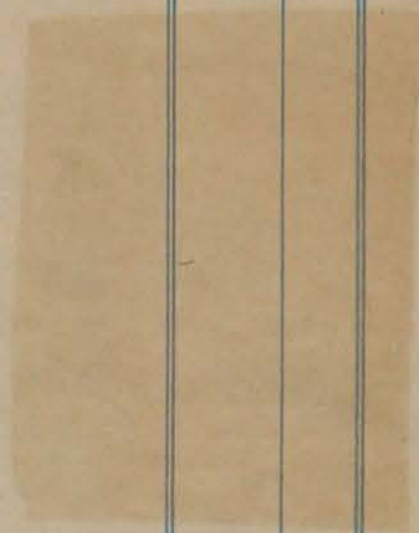
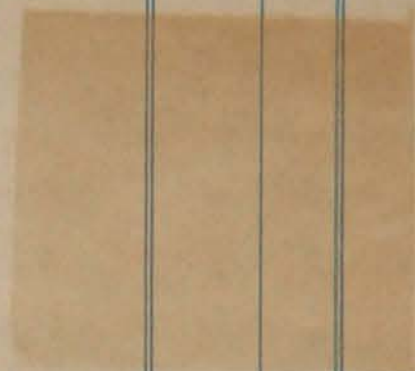
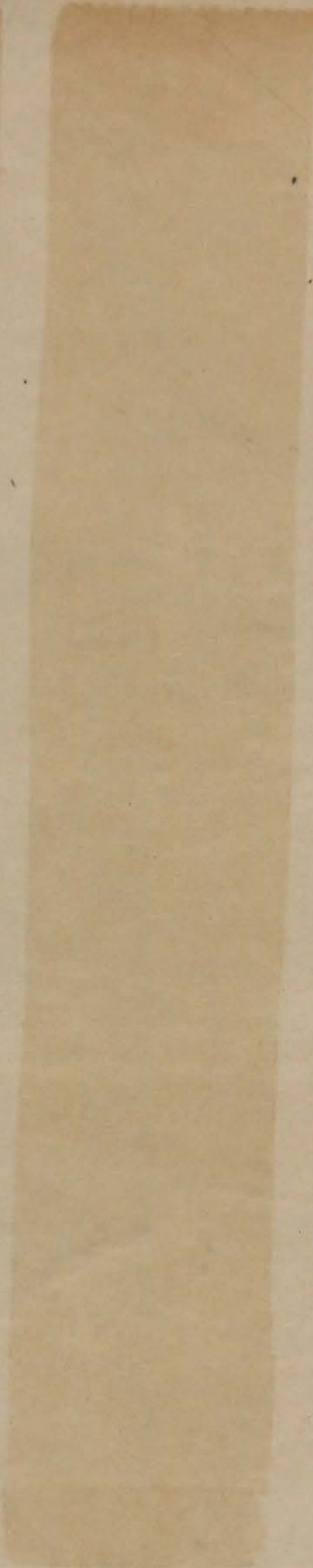
La vision de M. Holesch se renouvelle toujours; son oeil s'arrête non seulement aux élégances, mais aux formes lourdes et fatiguées, aux membres tendus par le travail.

Quelques personnages peints en brun font penser à de belles sanguines; d'autres toiles ne renferment aucun ton franc. M. Holesch y fait scintiller toutes sortes de reflets, dans une lumière où les détails, sans disparaître entièrement, se fondent dans une sorte de feu d'artifice.

La rétrospective Samuel Robertson, à côté, réunit des arbres dessinés avec assez de finesse, aux feuilles d'un vert mat, dans une lumière sans éclat, quelques scènes du port, vues de la rive sud.

François Gagnon







June 1st. 1944

## Art in Montreal— Protests of Artists

(An open letter to the President and Members of the Council of the Art Association of Montreal.)

Gentlemen,—For several years past many childish attempts at painting that have been included in the annual Spring Exhibition have afforded me keen amusement. In view of the ever-increasing display of these puerile efforts and the hanging of many one-man shows of similar calibre, the amusement has now given place to indignation, concern and distress—to indignation because the people of Montreal have been fooled and their intelligence insulted—to concern and distress at the thought that the rising generation is being mis-taught and its artistic taste vitiated by the constant exhibition of many pictures that violate all the canons of art.

I wish to protest strongly against the policy of the Art Association in allowing its Galleries to be used as a display centre and a means of propaganda for these Fifth Columnists of the Art World. The authors of these paintings claim for themselves the title of modernists of one form or another, as do their counter parts in various cities throughout the world. Incompetence, childishness and imbecility have existed on this earth since the dawn of creation, but not until the 20th century have such efforts in Art been sanctified with the dubious title of modernism.

It is surely time that the Art Gallery of Montreal realize its responsible position in the community and endeavour to maintain a high standard in Art. Certainly its present policy of drifting has allowed it to succumb to the baneful influence of the exponents of the Isms. Such drifting is not the freedom of Democracy; it is the freedom that breeds Anarchy in Art.

To sit back quietly and wait for this nonsense to die out is quite insufficient. In the meantime, the crack-pot theorists who advocate and promote this sort of Drivel are insinuating themselves into positions of influence in art galleries, art schools and in newspapers across the country, and in typical fifth column style are boring from within to tear down all standards of art appreciation.

If our great industrialists and intellectuals bring with them into the art world the same common sense that they apply to their affairs in everyday life they will never be duped by the honeyed phrases of false prophets in art, and our children will no longer follow some Pied Piper who leads them into a fog of incipient imbecility.

J. O'Connor Lynch.

We, the undersigned artists of Montreal, most heartily endorse the protest against nonsense and incompetence in art as expressed in the above letter:

Richard Jack, Alphonse Jongers, E. Dyonnet, F. S. Coburn, Adrien Hebert, H. M. Miller, Hal Ross Perrigard, Herbert Raine, Henri Hebert, Paul B. Earle, Eric Riordon, W. M. Barnes, Geoffrey Grier, Rita Mount, Emile Lemieux, Thomas Garside, A. Laliberte, Adam Sherriff Scott, Lorne H. Bouchard, Francesco Iacurto, W. H. Taylor, Leslie Coppold, Thurstan Topham, Oscar de Lall, Marc A. Fortin.

June 6th. 1944

## Support of Mr. Lynch's Criticism of Pictures

Sir,—I thank Mr. Lynch for his heartening action. My only criticism is that he did not protest ten years ago and so could have saved a generation of children from the pernicious, distorted teaching of which they have been the victims.

While this year's Spring Exhibition had fewer of these sadistic paintings (I can't call them pictures) there were that number too many, and I hope, as a member of the Art Association, that we have seen the end of this cock-eyed impertinence posing as art.

If the artists of this school are not really as distorted in mind as one would judge from their productions, they should not simulate this form of disease, but remember the exhortation of St. Paul to avoid appearance of evil.

I hope that other visitors whose eyes and feelings have been outraged by this—I repeat—cock-eyed impertinence will add their protest; and may our local Art Association lead the way out of this wood of distorted trees peopled by gruesome, mis-shaped monstrosities.

June 6—Artist Member.

Star June 5. 1944

## Exception Is Taken to "Protests of Artists"

Sir,—Apropos the "Protests of Artists" published in your edition of June 1st: Whereas the recent spring exhibition of the Art Association of Montreal is not specifically mentioned, I believe that adverse criticism of it is implied in Mr. Lynch's open letter. Accordingly I should like to speak in support of the jury of selection of the exhibition and to commend the President and Council of the Art Association upon their support of the jury of which I was not a member.

It is regrettable that the "Protests" were not published during the exhibition so that the public might have had an opportunity of assessing the merit of the work contained in it in the light of the contents of Mr. Lynch's letter. The standard of the exhibition as a whole was higher than for several years. Whereas it was not an outstanding congregation of contemporary Canadian painting, sculpture and the graphic arts, it indicated that a higher standard had been demanded by the jury this year and which higher standard would, if maintained, result in progressively better spring exhibitions.

Evidence remained of "special cases" and "privilege", irrespective of merit, which will have to be eliminated if the spring exhibition is to become the exhibition of contemporary fine art in Canada. The spring exhibition has always been a conservative exhibition; this year it was not less so than usual.

Mr. Lynch and those who endorse his views evidently overlook the fact that the Art Association of Montreal is a private institution. I submit that its President and Council are keenly aware of their responsibilities, that they are functioning so as to meet and discharge them with constantly increasing success, that they are to be heartily congratulated upon the public function the Art Association is fulfilling under their direction.

Frederick B. Taylor.

Star-March 13/45

## Small Praise For Art Gallery Jury

Sir,—In the March issue of The Star, I read a letter signed "Baffled." A milk and water understatement I thought it. I have specific cause for complaint against the jury system in vogue at the local art gallery. For the past three seasons my paintings have been rejected by the jury on spring exhibitions sponsored by the Art Association of Montreal, yet during this time and for years previously my paintings have been accepted and some purchased by important galleries and exhibitions in Europe and America. As an exhibition is the most important medium through which an artist can reach the public or the collector, the jury is charged with a double responsibility.

The public is entitled to see paintings and sculpture of some aesthetic value, that their education in the appreciation of the beautiful should be advanced instead of retarded. A glance through the press reviews on the last few

spring shows, will bear me out when I say these exhibits have been in the main composed of paintings representing about 50 per cent mediocrity and 30 per cent trash. Yet the jury can find no room for the work of a recognized artist such as myself. So much for the jury system. Perhaps the Montreal boys can show more critical judgment since the prophetic artist has little to hope for from the academic "Tyranny of Tradition."

F. A. C.

Star

June 12th. 1944

## Federation of Canadian Artists Oppose Criticism

Sir,—On Thursday, June 1st, you published an open letter to the Art Association of Montreal by a group of Montreal artists who take violent exception to certain tendencies in contemporary art which were characterized as "childish," "imbecile" and "anarchic," and which were allegedly being sponsored or at least condoned by the Art Association.

The Federation of Canadian Artists, devoted as it is to the healthy development of the arts and to the economic welfare of Canadian artists as a whole, considers that this attack constitutes a disservice to the arts in this country. What has, in effect, been suggested is that all forms of art which do not conform to the aesthetic concepts of one group should be banished from the art galleries and denied a public audience. Such intolerance, we submit, smacks strongly of methods employed only in fascist countries and has nothing in common with the freedom of expression for which we are fighting. It is precisely this freedom of expression as it applies to the arts which is the function of an art gallery to guarantee, and we feel that it is a responsibility which the Art Association has attempted to fulfill.

There is, however, an even more important issue at stake. The Royal Canadian Academy of Arts, the Federation of Canadian Artists, the Dominion Drama Festival, the Canadian Handicrafts Guild, the Royal Architectural Institute of Canada, the Sculptors' Society of Canada, the Committee of Musicians headed by Sir Ernest MacMillan and supported by the Canadian Performing Rights Society and the Canadian Federation of Music Teachers, the Canadian Authors' Association, The Arts and Letters Club, Toronto, the Canadian Group of Painters, the Canadian Society of Graphic Art, the Canadian Society of Painters in Water Color, the Society of Canadian Painters, Etchers and Engravers, the Canadian Guild of Potters and the Canadian Society of Landscape Architects and Town Planners, all bodies representing different aesthetic points of view, often diametrically opposed to each other, have collaborated in the preparation of a national post-war plan for the arts and artists and which will determine the future of the arts in society in Canada and the future of Canadian artists for some time to come. A remarkable and unprecedented degree of unity amongst artists has thus been achieved. It is regrettable, therefore, that at this particular time such an ill-considered and irresponsible statement should have been published.

Quebec Region, Federation of Canadian Artists.

Toronto

Saturday Night-June 10, 1944

## Art in Montreal

THEY take their painting very seriously in Montreal. The Art Association there has been—like most art galleries in Canada in recent years—fairly tolerant towards the new, and non-representational, schools of painting. This policy has incurred the wrath of Mr. J. O'Connor Lynch, whose competence as a critic is unknown to us, but who acquires importance by the fact that his protest against the hanging of what he terms "childish attempts at painting" has been endorsed by the following imposing list of "representational" artists: Richard Jack, Alphonse Jongers, E. Dyonnet, F. S. Coburn, Adrien Hebert, H. M. Miller, Hal Ross Perrigard, Herbert Raine, Henri Hebert, Paul B. Earle, Eric Riordon, W. M. Barnes, Geoffrey Grier, Rita Mount, Emile Lemieux, Thomas Garside, A. Laliberte, Adam Sherriff Scott, Lorne H. Bouchard, Francesco Iacurto, W. H. Taylor, Leslie Coppold, Thurstan Topham, Oscar de Lall, Marc A. Fortin.

Mr. Lynch does not, unfortunately, name the painters whose works he regards as childish, and themselves as "Fifth Columnists of the Art World." The list of protesters does not, however, contain the names of Varley, Edwin Holgate, Lillias Torrance Newton, Pellam, Borduas, Lyman, Goodridge Roberts, Lismer, Bieler, Borenstein, and several other Canadian artists who might conceivably be aimed at in the description "crackpot theorists who advocate and promote this sort of drivel" and "are insinuating themselves into positions of influence in art galleries, art schools and newspapers across the country." It is clear from this description that the persons aimed at are not the mere beginners or amateurs whose work can be assigned no higher value, even if one approves of its tendency, than "promising" or "gifted."

Much as we admire the work of many of the protesters, we should not like to see Canadian art stop dead at the point reached even by the most advanced of them; and if it is to progress it must do so by experiment and innovation. Some of the experimenting may lead up a blind alley, but much of it will not. It is always interesting to recall that the work of John Lyman, now fairly well established in critical esteem, was described in 1913 by the chief newspaper critic of Montreal as embodying "crudity, infelicitous combinations of shades, unharmonious juxtaposition of tints, ugly distortion of line, wretched perspective, and an atrocious disregard for every known canon of sane art." Fortunately Mr. Lyman was not terrified into abandoning his methods, nor the galleries into boycotting him; and thirty years have greatly lessened the hostility to his style of painting.

Star - 1945 March 6th

## Has His Doubts Of This Jury System

Sir,—I wish to submit a painting to the forthcoming spring exhibition of the Montreal Art Association at the Sherbrooke St. Gallery. In order to be accepted and placed before the eyes of the buying public, my painting will have to pass one of two juries. The first is an academic one and as I am not an academic painter my paintings are out. My second choice is a jury composed of some Montreal boys who were wearing diapers when I was a recognized painter.

Shall they judge my work? I ask you.

Baffled.

## Doesn't Like the Two Art Juries Principle

Sir,—The Star is to be congratulated upon publication of letter signed "Baffled" (March 6th) regarding the extraordinary "two jury" innovation of the Montreal Art Association at the Sherbrooke street gallery.

The lack of aesthetic principle in creating two juries—one "academic," the other "modern" and having the unfortunate artist and intending exhibitor "choose his poison" is rather absurd.

Surely today it is generally accepted that the "academic" Rembrandt and the "modern" Cezanne were both great artists. Yet both were repeatedly reviled by patrons and critics during their respective lifetimes.

As a suggestion it might be amusing if the two eminent juries were to be properly mixed, thereby creating umteen juries—the chosen pictures making everybody happy.

"B. Celenni."

## Let Them All Come And See What Happens

Sir,—I agree with sentiments expressed in a letter printed in your columns signed "Baffled." He doubts that his work will meet with approval by the jury at the Montreal Art Association. No doubt his fears are well founded. I presume many fine pictures are turned down each year for one reason or another, lack of gallery space and not lack of talent in many cases probably. In my opinion every picture submitted should be placed on exhibition. A few rooms should be set aside for this purpose, and these works could be shown in groups throughout the whole year.

The public could then judge for themselves which pictures are good, bad or mediocre. Juries are too often biased. Some member may turn thumbs down on a fine canvas depicting a dish of fruit, just because it reminds him of his wife's new hat.

"Dada."

Star - April 11 1945

## Why Not Open The Gallery at Night?

Sir,—There are thousands of citizens who do not visit the Montreal Art Association galleries, centrally located on Sherbrooke street west, perhaps because they could not avail themselves of the regular free hours as announced on the notice boards outside the Art Gallery building.

Would it not be a good idea to have the galleries and the museum thrown open free to the general public, say on a certain night, or nights? How about utilizing Wednesdays, weekly, throughout the year? How about Wednesdays, from 2 to 10 p.m. continuously? I realize full well that this would cost money to introduce and to carry out. At a conservative estimate, it would cost a minimum of

about \$3,000 a year. As the Art Association is serving the public so excellently, and as its revenues are limited, I readily admit that it should not be called upon to bear this additional expenditure. It seems to me, therefore, that the said cost for free nights ought to be paid for entirely by the City and Corporation of Montreal, out of, let us say, the Parks and Playgrounds Budget, or out of the Budget of the Annual School Tax. This would be tantamount to a sort of token aid by the city of Montreal to the essential causes of civic good health, civic recreation and leisure, civic culture, and civic education of the finest kind.

A. Jacob Livinson

## Little To Admire In Local Art Exhibition

Sir,—What is the matter when the Art Association with a building such as it has puts on exhibitions of art such as the past two exhibits have been?

If there is not sufficient talent in the city of Montreal, why not have exhibits from all over Canada represented?

I have visited galleries in Europe and the United States for the purpose of studying art, therefore I think that I am somewhat of a judge of art.

This new art, by whatever name it is called, might act as a start for students with an urge to study but not to be classed as finished art for exhibition purposes.

Eleanor J. Macfarlane.

Had 3 - Rejected - 1945



Star  
March 19, 1945

### Suggested Change For Spring Exhibition

Sir,—I have read with interest comments on the forthcoming Spring Exhibition of the Art Association and its two-jury plan.

As one who has for years attended these exhibitions, I am in favor of the plan of two juries—if only for the tolerance which is shown by the Art Association, in its desire to encourage artists, and give fair play to all. Visitors will have an opportunity of distinguishing between the neurotic and the artistic.

It is not to be expected that any jury will satisfy everyone, and it has been quite obvious that some juries are prejudiced; but this arrangement would seem to widen the scope of representation for all painters, better than would any one single jury.

If it be true—as I have heard—that any professional artist presenting three pictures, will be entitled by this arrangement to have at least one accepted by the jury, this would be a protection against any too-great hardship on the individual artist.

If it be also true that the pictures selected by the two juries will be hung in separate galleries, there will be an exhibition of still wider interest—de gustibus non est disputandum! Nonsensitarian.

### Star March 20/45 Even "Trash" Should Have Its Chance

Sir,—In last night's issue of "The Star" I read a letter signed "F. A. C." who complain bitterly of what he calls "the unfair jury system in vogue at the local art gallery."

I would like to point out to him that I know he is an artist of the highest standing in Canada; an artist with an international reputation; he has established a name for himself and a market for his work. As such, and in company with many other fine artists, would it not be generous of him if he were to give an unknown artist a chance to show his work; to give him an impetus to try harder and for better results, by gracefully accepting the jury's verdict to hang pictures of "50 per cent mediocrity and 30 per cent trash"?

An artist has to start somewhere to make himself and his pictures known to the public, and if at first his work is "trash" the mere fact of having a picture hung in the art gallery should spur him on to better and less mediocre results.

The pictures painted by "F. A. C." have always been an inspiration to me. His name will go down in Canadian history as one of the finest artists of the generation.

But I hope he won't begrudge the producers of "trash" a chance to show what can be done, given time and opportunity and encouragement.

P. Legate.

### No Good in Modern Art or Music?

Sir,—Having read with interest the comments of Baffled and others on the Art Gallery juries, may I ask for a little space too.

It seems that "F.A.C." estimates of the choice in the last years being 50 per cent mediocrity and 30 per cent trash would be agreed upon by those having aesthetic taste. However, there is disagreement here with the "Tyranny of Tradition."

It seems that art, like music, has gone through a revolution. As in life, beauty in art and music has been fairly well crushed by iconoclastic heels.

Music being nearer every day life is further advanced. We hear the more beautiful music of yesterday coming over the air waves more often and less of the trash or what is called modern music. Good music is ageless.

Art must follow in the same direction or face a disgusted public and the truth you cannot fool all the people. Here's hoping we may see "Baffled," "F.A.C." and the others at the Gallery on the fifth and that we may each bring a little beauty to appreciative people.

Star: March 23A. B. C.  
1945

### Much Approves Of Art Exhibition Plan

Sir,—As an annual visitor to the Spring Exhibition at the Art Gallery, I take great pleasure in complimenting the Art Association in their good judgment in segregating the works of Art from the "nightmarish something or other". This is not prejudice, no healthy red blooded individual can avoid being nauseated at the spectacle of a beautiful and inspiring picture cheek by jowl with such monstrosities as in the past. Now each school of thought can regale themselves with their own pet theory. On the radio we can tune in to the classics or jazz. At the movies to the artistic or the crude, and in literature at the library we can choose the books of good taste or bad. So why not at pictures in the Art Gallery. C.H.

Star  
April 27, 1945  
Is Humbug Masquerading  
Here as Serious Art?

Sir,—In spite of my protest of last June, endorsed by a goodly number of our leading artists, against incompetence and nonsense masquerading as art, the Art Association of Montreal continues its policy of corrupting public taste by giving moral and financial support to this humbug. Although the protest was endorsed by many artists of the city, still more would have liked to add their signatures. To them I apologize; lack of time did not permit me to contact as many as I had planned.

The Spring Exhibition this year is divided into two sections selected by two different juries. This is an innovation for Montreal; but does it change the situation materially from what it has been in recent years. Decidedly not. Once more we have a generous dose of incompetence, nonsense and displays of mental unbalance being presented as Art. With the exception of a half dozen works, the entire collection in Section II should never hang in any reputable art gallery. Even Section I, where quality predominates, has included a limited number of works which are utterly inexcusable. One can only suppose that pressure was brought to bear for their acceptance—the old story of politics.

No purpose whatsoever is served by having two juries—unless it is a means of safeguard for the crack-pots. The whole idea of having two juries this year was nothing more than an astute piece of political manoeuvring. The Gallery was well aware that the majority of the competent artists in the city were planning a boycott of the Spring Exhibition. Hence, the idea of the two-jury system, with the added inducement of a selection to be sent to the U.S.A. for exhibition and possible sale. Even then, repeated personal contact was required to bring about the first defection among the same artists. One surrender brought another, and another. And they, in turn, worked on their fellow artists, promising to the more important ones complete acceptance of whatever works were submitted. Slowly the boycott became a lost cause; and only a courageous few stuck it out.

I am of the belief that the sane artists of Montreal had a splendid opportunity to win a resounding victory—one that might even have set the example for similar action in other large cities on both sides of the Atlantic. Unfortunately they finally co-operated with the Art Gallery, thereby saving face for a few who were already under fire from their own circle.

May I hope that there will arise among our cultured class persons who will dare to stand up for genuine culture as opposed to sham. Undoubtedly they could organize a powerful and effective opposition to the humbug that is being presented at the Art Gallery as art, art appreciation and art education. J. O'Connor Lynch

Gazette - Aug. 18, 1946

### What Is Art?

(New York Herald Tribune.)

Unconscious of their crime and wearing expressions of live interest and frank pleasure, the public, incorrigibly innocent, returns to the dear old paintings of the '70s that touched the heart when they were new and (to the scandalized astonishment of the critics) obviously move that same heart today.

Hardly prepared for this disconcerting response, the Metropolitan Museum of Art decided some time back to descend to an exhibition of the pictures that adorned ancestral calendars and appeared in cheerful chromo reproductions in gilt frames on either side the kitchen clock, pictures that looked down on now elderly men when they were tykes and could eat thirteen pancakes with sausage, fried potatoes and hominy before starting to trudge five miles through the drifts to school.

Perhaps they might have been excused as the prey of memories, the elderly visitors to the show. But what was this? A host of young folks and of persons whose judgment of paintings should have become as "sophisticated" as everything else was in the beliquored 1920s, all gazing not with the expected amusement but with sincere admiration upon such uncontrollably popular canvases as Church's "Heart of the Andes."

When the Metropolitan's connoisseurs were planning the exhibit the question of a title for it arose, because could one, in that correctly hallowed place, allude to these objects as art? Impossible, then, to call the affair "The Art of the Seventies." A way was found. "The Taste of the Seventies" (heaven help them) was what the hanging got named.

An ideal public would have smiled and murmured "Too atrocious." "What monstrous sentimentality." "How revoltingly saccharine," and hurried on to Dali and his co-painters masterly interpretations of putrefaction. But these viewers comprised a section of the ordinary public which never has been properly intimidated by those who know. They actually dared, amid outraged cackles of the savants, to admire "The Last Token."

Now "The Last Token" is cast out of the inner art world as "bad," for reasons of approach, feeling, reality, which the knowing love to adduce. It makes people cry when they should discuss. What young Christians could ignore smacking tigers slinking toward her and look her last with such serene intensity toward the lover who at the blood-stained culmination of her martyrdom has been so unsophisticated as to throw her a rose?

Besides, she is too bonelessly pretty. The tigers are somewhat admissible, but—oh, well, if you don't see that it's not art nothing can be done for you. Go back to the old pictures above the sitting-room mantelpiece, lighted by a blue kerosene lamp. You will never understand that art is a hideous Benus and limp-looking witch.

### Works Are Shown

By Emily Carr

Star Oct. 21/44

An exhibition, which is now open, at the Dominion Gallery, St. Catherine Street, shows some of the best work of the British Columbian painter, Emily Carr. Oil pictures by Miss Carr have often been shown here, and some more of these are in the collection; they show the native villages and scenery of her native province, and have value, in addition to their pictorial worth, in leaving records of Indian life and surroundings, which are fast disappearing. Some of the more striking of the oil pictures are one of a totem of an eagle, seen at night, some forest scenes with impressive effects of light in the skies, and many views of totem poles.

Miss Carr's water colours have been seldom seen in exhibitions. A number of them are in this collection and they are even more admirable than the oil pictures. Some of them are Canadian, but many, and they are among the best, are of places and people in France. Some portrait studies are notably good; among these are one of a French lace-maker, in a high cap, one of a sailor boy, and one of a girl, which is a delightful piece of brush-drawing. French villages and market places have also supplied the subjects of some excellent water colours, and there are several outstanding ones of Canada, the views of Skidegate, Kitwarjak and Alert Bay are three of the finest of these large drawings. The showing of these water colours alone makes the exhibition an exceptionally good one.



④ April 25, 1947  
StarStar  
May 13, 1947 ⑦

⑧ 1947

## A Laughing Lion

Star Here in Montreal 4/7

Sir,—Montrealers who will visit the splendid 64th Annual Spring Exhibition, now current at the Art Association of Montreal (1379 Sherbrooke Street West) ought to make it a point, also, to spend some spare "super-seconds" in the museum division on the ground floor. I direct their attention, at this time, to the art object labelled: "Carved Stone Lion's Head, Athenian, 6th Century B.C., Purchased 1937." In profile it is a dramatically ferocious roaring lion; but face to face it is, apparently, believe it or not, a "grinning, laughing lion!"

Your readers may rest assured, I never before have seen a "laughing lion" in all my travels, really, but right here in Montreal, we have the genuine thing, Ripley!

At all events, a trip up-town to the "Athenian lion" would serve as a grand and glorious excuse for the almost tens of thousands of Montreal citizenry, who have never, ere this, done so, to step inside one of the most beautifully designed smaller art galleries of the entire art world!

A. Jacob Livinson.

Star April 12/47  
All Worked Up At  
This Modern Art

Sir,—No doubt many of your readers have attended the show of pictures at the Sherbrooke street "Art" Gallery. With the exception of a few gems, the rest are horrors. I have not spoken to a soul who has not condemned them. Young people are taken there and told it is Art. What must they think, I feel quite sure they could never get inspiration from such stuff. I heard someone say "No one need be cocky who gets a picture in there!" I could not help wondering what God must think of it all, having given us this beautiful world with the gorgeous sunsets, marvellous skies and a thousand and one lovely things to gaze upon, and so called Art is trying to debase it. It is enough to make all the past wonderful Masters turn in their graves. Surely I cannot be the only one to raise a voice against canvases that look like nothing on earth. C. L. A.

Star. April 19-1947

Art Exhibition Scares  
Still Another Visitor

Sir,—The writer of a recent letter condemning modern art is voicing the opinion of a great many people, both artists and art loving people.

I was looking forward to the Spring Exhibition, but I was strongly advised not to go because if I did I would be dreadfully disappointed for apart from a few, the majority of exhibits were of such a nature that in some cases people gasped and said "What would you say this or that was?" One person said that they were in some cases so horrible that it beggared description. Several who had decided to attend said in the hearing of my friends that they were completely off the notion as the present day art was to them an abomination and a joke as far as art was concerned.

These friends of mine are to my way of thinking competent critics as most of them have visited the great art galleries of the world and have a very good idea of what art means to the art lover and to the great number of people who look forward yearly to the Spring and Fall exhibitions.

Cannot something be done to bring back the beautiful art of recent years, when it was indeed a thing of beauty and a joy forever.

A Lady recovering from a severe illness spent her entire convalescent days studying the beautiful paintings in her drawing room and said in my hearing how lucky she was to have such work of Art instead of the awful monstrosities that are being thrust on the public today.

L. T. W.

Spring Show Paintings  
Promote the Willies

Sir,—Once upon a time two ladies attended an exhibition of very modernistic or surrealist paintings. An artist overheard one of them making very uncomplimentary remarks about his exhibit. Said he, "Madam, I am sorry you do not like my work, but I can only paint things as I see them." Retorted the lady, "Then if I were you sir, I wouldn't paint when I was 'seeing things'."

After visiting the Spring Exhibition at our Art Gallery I can only come to the conclusion that an awful lot of the artists painted when they were 'seeing things.' With the exception of the exhibits of Adam Sherriff Scott, H. R. Perrigard, the portrait of Mrs. McKay Smith, the very nice oil paintings of Viscount Alexander, and the exceptionally beautiful portrait of "Ronnie" by Mrs. Stella Mackle, there were not more than half a dozen pictures I would take

even as a gift. But then I am not artistic! I like earth, sky and water to look like earth, sky and water and not like masses of rotting vegetation, etc., and human being, however homely to look like humans, and not mishapen ghouls.

When one Chamber of Horrors became too much for us we visited a room in the permanent collection to calm our nerves before we started on another. Before we left we paid another visit to the exhibits of the above mentioned artists, paying a very reluctant farewell to "Ronnie" so that we might take away a few pleasant memories of the exhibition.

I think that before "Lester Gooch" was put away under lock and key with "Lil' Abner" to guard him he must have conducted a lot of art classes. "Inartistic Lady"

⑤ Star: May 1947

Doesn't Seem to  
Like Modern Art

Sir,—I was glad to see a letter signed by C. L. A. denouncing the modern art which is shown at our Art Gallery. It strikes many of us as hocus-pocus, ridiculously insincere, thoroughly incompetent and above all, lazy. To paint a tree as though it resembled a telephone pole with a few all-similar stark branches sticking out from each other at right angles, is a travesty of real art. A lake is seldom all one color, especially the color of blueing.

It is with a positive relief that one looks at the academic art of some of the older painters, such as Richard Jack, the portraits of Sherriff Scott, Plamondon, etc. One fine artist said that he could not understand why artists tried to paint like six year olds. I know one small girl of only four who draws and colors with crayons and whose original flowers are much better than some of those exhibited by our modern painters. They are desecrating the entire field of art and worst of all, they are training the youth to copy their system. I blame the art gallery very much for fostering and encouraging this form of insincerity and poor art. The children deserve to be taught something better than that. But they are being taught splendid drawings from life. And some good studies in sculpture.

Lover Of Real Art.

Viewpoints On Art  
May Be Judged There

Sir,—In reply to a recent letter, signed "Lover of Real Art", we as a group of six practicing artists, who are keenly interested in all those who take a positive stand on the subject of modern art, extend an invitation to our illusive critic to view and discuss works which are on display at 3753 Laval Avenue this week-end. It is our contention that the mutual benefits are considerable when those with widely varying viewpoints are brought together.

In the past few weeks we have watched with concern the controversial letters dealing with such exhibits as the recent Spring Show at the Art Gallery. Feeling that such letters repeat themselves from year to year without any possible discussion or conclusions, we welcome the opportunity to extend our invitation to all "Real Lovers of Art".

Star

May 10  
1947Peter Doust  
Richard Lambert  
David Pollock  
Bart Pragnell  
George Swinton  
J. V. Thomas.Must Great Art Be  
Always Just "Pretty?"

Sir,—It is a healthy sign of growth in the development of a culture when the self styled "Lover of Art" writes a letter to a newspaper complaining of "modern" art. That a person has taken time out from getting and spending to look at a picture, indicates that the artistic revolution of 1908, following on the heels of the industrial revolution, was not entirely in vain.

It does not take much imagination to visualize the reaction of a well-fed and dollar-powerful society to the etchings of Goya on the brutalities of war, or man's inhumanity to man, in 1800. Yet these depicted an aspect of life in spite of the fact that they are not "pretty" nor "beautiful." Any aspect of life is an artist's material. An artist is a leader and a teacher not just a reproducer of endless and charming little scenes. The Chinese show a proper appreciation of their artists, poets and teachers; while our civilized society ignores, criticizes and underpays these highly trained, highly sensitized, and socially useful individuals. The artist is a product of his environment, he is influenced by his stomach, and by the chaotic life of his day, just as much as anyone else. Why such a childish hue and cry if he paints something which is not "pretty"—or experiments with the psychological? Is life "pretty"? The lover of art is to be complimented that he has joined the rest of the world in being bemused, bewildered and indignant—a healthy re-awakening.

Then what is beauty? How can an art educated person be so arbitrary on a quality that has puzzled the best brains of the highest cultures for centuries. The cliché "beauty is in the eye of the beholder" is more than a smart saying, for instance a ring worn in the nose is a fine thing of beauty to some people, just as a painting of a dead duck on walls of a Victorian dining room was "beautiful". Then, as a conception of beauty is a matter of custom and education, one cannot, in justice, be intolerant and dictatorial. Certain qualities of mind and heart must be exercised in an esthetic appreciation. How then, can the artist be dictated to and told what to paint when chemists, doctors and scientists are allowed to experiment and are supported with tolerance, interest and dollars? Why should the artist, the writer, the musician and the educator be deprived of the right to create different forms, the right to be individual, the right to freedom, a privilege so dear to our democracy.

The lover of art is in happy ignorance of the history of art. It is not taught in our schools.

What he calls "modern" is actually about fifty years old. It is suggested in all sincerity that Thomas Craven's book "Modern Art" might prove just as thrilling as a romantic soporific. Then too, if the average person had any idea of what it means to be an artist in Montreal or in Canada, or why we look with envy and longing at our brothers below the border, they would buy pictures. Down there artists eat regularly, for people buy pictures. Not just to "match the rug in the living room," not just for a "spot of colour on the walls," not to possess a photographic representation of a romantic scene, but to have imagination awakened and stimulated. An esthetic interest satisfied and an appreciation of technical ability whetted.

If the art lovers would just create a scholarship or two, buy a few sketches, "original oils and hand painted," and give support to our younger artists instead of being smug and intolerant, they might help to produce a genius of whom we could all be justly proud. However, thank you, "Art Lover," your letter is good publicity to those "crying in the wilderness".

R.M.D.

Let Them Daub But  
Not Teach Daubing

Star May 19, 1947

Sir,—May another one, crying in the wilderness—as R.M.D. puts it—have space in your paper which so devotedly encourages the arts.

It seems a trifle overbearing to say art lover, or lovers, are in happy ignorance of the history of Art because they use the term "modern." The term has been applied by artists themselves to the misshapen forms, in ugly poses and exaggerated discords of color in question.

An artist, like any one else, is entitled to liberty within reason. But if he grades himself as a leader or teacher it is reasonable to expect of him some responsibility in teaching the younger generation. Doctors and scientists experiment, of course, but they charge the public for their work when good results only have been shown. Let artists daub experimentally to their hearts' content. However, only when they have achieved something with a degree of simplicity, sincerity and harmony should they be permitted to exhibit.

R.M.D. asks, "Is life pretty?" No. Life is beautiful, though often disappointing, difficult and tragic. Were the tragedy Hamlet not beautiful it would have failed to hold interest for over three centuries. Reasons given in defence of "modern art" are petty, like its qualities which offend.

To the south they buy more pictures primarily because there is much more money, and secondly because there is much more "keeping up with the Jones." One wonders how few, in comparison, buy because of "esthetic interest satisfied or appreciation of technical ability whetted."

Canadian artists need and should get more encouragement. Why not a tax on liquor for scholarships, etc?

However, when Canadian artists sell they must have something to satisfy Canadian buyers, who, more discriminating and practical, look down on "moderns"—and rightly—as daubings, which they could do themselves with little effort.

Experimenter in Art.



Art Association of Montreal -

Art Association - Programme	1-2
- Lecture - Huger Elliot	1
- Programme	7
- Programme for 1940	10. 11.
- Annual Meeting	17. 20
- Spring Exhibition - 57th.	16-24+26-27-28 -34-35
- Concert (1940)	16. 17
- Lecture - Dr. Adriaan Barnouw	28-29
- Dates for Exhibitions	39. 40. 41
- Lecture Programme Nov-Dec '40	43
Nov. 14. 1940 - Notice in Gazette - Closed Thanksgiving	43
- Lecture - Arthur Lismer	49
- Lecture - J.W. Bridges.	50.
- Lecture - Henry H. Saylor	50.
- Lecture - Ernst Newdian	51.
- Lecture - Dr. Spandlove	50.
- Lecture - Arthur Lismer	51. 54. 55.
- Lecture - Prof. R.D. Gibbs	52.
- Lecture - Andre Bieler	54. 55.
- New Programme	54.
- Lecture - St. Geo. Spandlove	55.
- Lecture - Dr. C.T. Curkelly - Notice	57
- Lecture - Dorothy K. MacDonald.	59.
- Lecture - I.F. McIlwraith	59
Architectural Research Group Ex.	63. 65.
Arts of Old Quebec Ex.	66. 67. 68.
American Textiles Exh.	68.
Art School - A.M.	68.
- Lecture - Alfred John.	70.
Archdale Collection Ex	76. 78. 79. 82.
Art Association Report 1941 -	99. 101. 102.
Art Association buys 4 Paintings in 1942.	129-130
Lecture - Rockwell Kent	127-128
Art Association - Art Pageant -	131-134
African Art - Children's Ex.	141.
Angus, D.P. - (deceased)	148. 149
Annual <sup>meeting</sup> Report, 1942	149
Reception - Members Room	147
Art Association - Lecture - Frank McDonald	140
Australian Ex.	149. 151-152
Art Association - Spring Exhibition	151-2
" " "	" 153-154-155
" " Childrens Exhibit	155-158
" " Teachers Conference	156
" " Permanent Collection	160
" " Gift of Romney - Hooper	160
" " Summer School	160
" " Sunday Concert	152
" " Art School - announcement	162
Abell, W. Lecture	174. 174
Annual Meeting - A.A.M. 1944	185
Army Art Exhibition	228-229

British Art - Ottawa	7-14. 23
Brieger, Dr. P.H. - Lecture	10. 13
Baldwin, Martin - Lecture	17.
Bieler, Andre - Exhibit.	24. 25. 28. 55.
Brandtner, Fritz - Exhibit.	1. 2.
Barnouw, Dr. Adriaan	28. 29.
Beaux Arts	30. 32.
Bridges, J.W. - Lecture -	50.
Barnouw, Adrian, - Lecture	28. 29.
Bulletin Art Assoc. 1st.	54
Bieler, Andre. (Realism & Idealism)	54. 55.
British Art Centre, N.Y.	54
Borenstein, Sam	61. 63.
Ball Club Camera photographs Ex.	66. 67
Bulletin no 4. Special Summer no.	66
British Commonwealth Cartoons	67
Britain @ War Ex. A.A.	68. 69. 82. 84.
	85. 86. 88. 89.
Barnouw, Adrian J.	87. 89.
Bome, Mortimer	113.
Baldwin, Martin	136.
Borduas, Emil - "Still life" purchase	142
Bieler, Andre - Lecture	145
British <sup>crafts</sup> Handicrafts	159-160
British Crafts Ex.	168-9-70-71-72
Boggs, Jean. Lecture	174. 170.
Beran, Bruno, Ex.	175-176
Bailey, V.H. Ex.	221. 223. 224
British Things -	237
British Art. Ex. (Business Machine)	268-269



A

Annual Meeting 1945 236-257  
Art Assoc. purchases things 240  
(Spring Ex. 1945)  
Art Assoc. Art School - prizes 242  
Annual Home - gift to A.A. 246  
Annual Meeting 1946, 259  
Art Gallery things - guarded - 257  
Art School (A.A. Hs.) Awards, prizes 261  
Art Assoc. - Bequest to A.A. 1259  
10

105

105



Canadian Society of Graphic Art - World's Fair 1.  
 Children's work - Arthur Homer 2.  
 Contemporary British Art 9. 15. 16. 17.  
 Canadian Group of Painters exhibition 9. 11. 18. 19. 20.  
 Camera Club - exhibition 20.  
 Concert - Mr Russel etc. 17.  
 Canadian Red Cross - Posters 17.  
 Contemporary American Exhibit 21. 22. 23. 32.  
 Children's Work - Anne Savage & Miss Sealf. 31. 32. 33.  
 Canadian - Summer Loan Exhibition 38.  
 Coverdale Collection Exhibition 41. 42. 47.  
 Canadian Art - New York & G.A.M. 50.  
 Contemporary Art Society, Exh. 50. 52.  
 Canadian Water-Colors - Exhibition 51.  
 Carnegie Grant - Art Gallery 52. 53.  
 Concert Series - Art Gallery 54.  
 Concert Postponed - 55.  
 Colour Prints - Ex. from Nat. Gallery 59.  
 Children's Art Class - (new) 59.  
 Canadian Artists Conference, (Ottawa) 63.  
 Coverdale Collection Ex. 64. 69. 70.  
 Children's Exhibition 65. 68. 71.  
 Cullen, M. "Ice Harvest" - purchased - 76. 76.  
 Contemporary Art of Western Hemisphere. 77. 78.  
 Constable, W. G. Lecture. 96. 97.  
 Canadian Federation of Artists - meeting. 89.  
 Canadian Group. Ex. 112. 113.  
 Canadian Paintings, New York - 116.  
 Children's Art Exhibition. 122. 125.  
 Coverdale - Sescentenary Ex. 137. 139.  
 Contemporary Art Exhibition 140. 141.  
 Chinese Paintings 144. 145. 146.  
 (Chang Shu-shi, Prof. Exhibition)  
 Chartres Cathedral Ex. (Library) 146.  
 Carr, Emily 146. 147. 148.  
 Coverdale Coll. 147.  
 Christmas Play 146.  
 Canadian Group Pln. 148. 150.  
 Children's Exhibit 155. 158.  
 Craft Exhibition 175. 176.  
 Chikan Exhibition 173. 176.  
 Children's Show 175. R.V. College  
 Concerts - Sunday 175. 176.  
 Canadian Group plers. 178.  
 Canadian National Committee Refugee 219.  
 Camera Club Ex. 220.  
 Cosgrove, Stanley 229.  
 Chinese Paintings Ex. 230.  
 Canadian History Pictorial Art Ex. 231. 233. 234.  
 235. 6. 7. 8. 9. 241. 249.  
 Canadian play - N.Y. Grand Artist Salon 243. 249.  
 Canadian Group 255. 257.

Dow, Jessie Prize 25.  
 Denechoud, Simone, Ex. 26. 27. 29.  
 Dow, Jessie Prize 25.  
 Dammier, Exh. Prints 54.  
 Dow, Jessie Prize 121. 123.  
 Dammier, Lady d. 130. 131.  
 Dyonnet, Ed. elected 145.  
 Dow, Jessie, Prize, 1943 155.  
 Dyonnet, E. - purchase of work - 156.  
 Dutch Ex. 173. 174. 175. 176. 177. 178. 179.  
 180. 181. 182. 183. 184. 185. 186. 187. 188. 9.  
 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.  
 201. 202. 203. 204. 205. 206. 207. 208. 209.  
 210. 211. 212. 213. 214. 215. 216. 217.  
 218. 219. 220. 224 Exhibit held  
 \$20,442  
 "Five Centuries of Dutch Art"  
 Canadian National Committee Refugee 219.  
 Dow, Jessie Prize 220.  
 Dow, Jessie Prize 242.  
 Dubujinsky Ex. 183.  
 Development of Art in Can. Ex. 233. 4. 24. 248. 9.



Can. Encl. - Ex. 260

Canadian Group Painters 255-7-8.

Contemporary Artists. Ex. 25-9

Czechoslovakian Paintings - 60

od tihle



Elliott, Huger - lecture 1-4  
 Eastern Group of Painters-exhibit 11-13-14  
 Exhibitions for Summer. 33. 38-39 16  
 Exh. French Canada. Photos. 53.  
 Exh. A.R.G. Architectural Research Group. 62-65.  
 Exh. A.A.M. Britain at War 68.  
 Elst, van der, Baron  
 Exh. War Boilers - Russian 126. 127  
 Everleigh, Henry 140. 141  
 " " "fortune Teller" purchased 142  
 Exhibition 60th. Spring 150.  
 Ecole des Beaux Arts 156-159-  
 Ex. Abstract Art. 3man Show 129.  
 Educational Dept. Prizes 242

Fairley, Prof. Barker - lecture 9.  
French Canadian Primitives 13-14. 16  
Forbes, Kenneth K. - N.Y. Award! 20.  
Fischer, Sarah Concert 56. 58.  
Fischer, Sarah - Concerts. 68 70. 86  
Film Society 70.  
Fisher, Sarah Concert 140 145  
" " " 147. 148  
Fainmel, Margaret exhibition 151-2  
Fisher, Sarah 178  
Four Women Painters 230.  
*Federation of Canadian Artists - 26*



Gillson, Prof. A. M. S. - War post 10.  
 Gallery Talk - Wn. Lismer 54.  
 Gagnon, C. - Obituary - 83  
 Gov. General - Lady Alice open Et. 81. 96-99.  
 Gagnon, C. A., R. C. A. Exhibition - 132 - 33.34  
 135-36-37-38, 143  
 Gagnon M. - Lecture 138. 136 143.  
 Gauthier, Jascelle Lecture 146  
 Gagnon, Maurice - 178.  
 Gallery Talk - Redfern 229  
 Garside, Thos. H. (Pouge Rapids) purchased A.A.M. 241  
 Garside's Gift of Van Home 249

Heaton, Frank R. - deceased 1.  
 Hunter, E. R. - Talk on Can. Painting - 4-6  
 " " - Canadian water Colour Paint-  
 Hutchison, C. W. 24 25  
 Holgate, Edwin H. 21. 25.  
 Hunter, E. R. (Biog. J. E. H. MacDonald) 53.  
 Hermes, Gertrude Ex. photos 52.  
 Hennesy Painting - gift to A.A.M. 142.  
 Humphrey, Jack 149-150  
 Handicraft Puzis - Ex R.A. 172-174  
 " " Et 174-176  
 History Pageant - A.A.M. 242  
 Hermes, Gertrude - Ex 246, 250  
 Harrison, Alan. Ex. 250

G  
H



# I

Islamic Paintings  
International Photo. Exhibition

140

155-156, 157  
158-159

# J.

Jessie Dow Aize. 25.  
Johnson, Dr. F. M. G. (deceased) 63. 69.  
Jones, Hugh G. Ex. Photos. 62. 64.  
Jock, Richard Exhib. 68. 76. 78. 77. 80  
Jackson, A. J. (Negre at Zuerich). 87  
Juliana, Peman 101. 103. 108. 109.  
Jeffreys, Chas. 144. 146.  
Jackson Trio, Exh. 146. 147  
Jackson, Naomi Ladine 147  
Jock, Richard (Picture Purchased) 180  
Jones, Hugh G. Ex - Dalmatian Coast 232.  
Juries - 2. Spring Exh. 241-  
Jessie Dow Prize 242  
Jongers, A. (deceased) 250

I  
J



Kent, Rockwell

127-128

Lismer, A. (Speaker at Queens) 97. 87. 102.

Lismer, A. - at Ottawa 1.2

Low, David - Exhib. 29. 30. 31. 40.

Library 37.

Lismer, Arthur - Lecture. 48. 49.

Lismer, Arthur - Lectures 56.

Langdale, I.S.P. Exh. 68.

Lismer, A. (Supervisor Art Ed.) .69

Lismer, A. Lecture. Children's Ex. 71.

Loan Art Exhibit - Allied Navy Ben. 70

Loan Art Exhibition - Masterpieces - Feb. 5/1942

70. 71. 75. 77. 78. 80. 81. 83. 84. 85. 86. 87. 90. 91.

92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103

104. 105. 106. 107. 108. 109. 110. 111. 112. 114. 115. 121

Lismer, Arthur. Degree - Dalhousie College. 124

Library - Ex. "Charles Cathedral" 146

See Amis de l'Art 148. 149

Lismer - Photography & Art 157

Lismer, A. Lecture 178.

Leacock, Port. - Treasury of ~~Art~~ 232

Lectures Notes 102.

" " 174 Jean Bozys

Letters - Protest of Artist 222

Lynd, J. O'Connor - Letter 302

LePalme, Robt. Ex 254

K  
L



Morris, Kathleen, A.R.C.A. - Exhibition 1-2  
 Mitchell, Allan - Talk on Art, to C.W.L. 4-6  
 Merox, Jean - Exhibit in R.C.A. 7-  
 Muhlstock, Louis - Exhibition 6-8-9  
 Mount Allison Water Colours 9-  
 Martineau, W. S., Exhibition. 12-13  
 Martin, Dr. E. F. 24.  
 Montreal Camera Club. 29.  
 Murals - American - Exhibition, Ottawa - 29. 30.  
 Montreal School of Interior Decorating - 31. 33.  
 Murals - U.S. Exhib. 31. 36. 37.  
 Montreal Camera Club. Ex. 64.  
 Montreal Monuments - Photograph. Ex. 66  
 Merchant Marine - Ex. 71  
 Masterpieces - Ex.  
 Micholts Ex. 75-76-77-79-80.  
 Maillard, Charles Lecture 89  
 Montreal Women Painters - Fair - 113. 115  
 Muhlstock, Louis 140. 143. 144  
 " " "Sous Bois" purchase A.A.M. 142  
 Members Room 151.  
 " " "Dynamite + Coburn 153  
 Malczewski, Rafal: Exhibition 153  
 Members Room - Church silver 151  
 " " - Philippe Hebert, 152  
 " " - Polish Art 152-  
 Morgan, F. C. - Talk on Museum 153-  
 Members Room - Polish Art- 154  
 " " - Needlework 155  
 Morgan, F. Cleveland - Maritimes Club, 155  
 Members Room - R. Jack exhibit 155, 156  
 " " - Laliberte, R. C. A. 156.  
 " " - Frank Wise 156.  
 Morrice, W. J. - death of 159.  
 Members Room - Serving Artists' 159.  
 Mexican Art Exhibition. 160-1-2-3-4-5  
 Morrice, J. W. - Paintings to A.A.M. 166.  
 Member's Room Concerts 175.  
 Morgan, F. Cleveland - Talk on Museum. 179  
 Montreal Camera Club Ex. 244  
 Mercier-Gouin, Homer 275

McMahon, A. Philip - lecture 2-3  
 McCurry, M. O. - named Director 5-7  
 Macdonald College 28.  
 McGill University - Arts + Crafts - Exhibition 29  
 " " - Architecture Exhibition 31  
 " " - Arts + Crafts Ex. 49. 50.  
 McDonald, Dorothy K - Lecture 59  
 McIlwraith, Prof. T. E. 59  
 McConnell Tea. (Masterpiece Exh.) 75.  
 MacIsaac, W. R. 122 - 131.  
 McDonald, Grant. 149-150  
 McDonald, Grant - Lecture 150.  
 Martin, Mrs. - photo. 180  
 Montreal Amateur photographic Club. 180  
 Mosley, Ex. Birds 245  
 Michotte Ex. 247

M  
 M<sup>c</sup>



Newton, Liliast T, R.C.A. - exhibition 3-4  
 National Gallery - Annual Report 38.  
 Neumann, Ernst - Lecture 51.  
 National Gallery Exhib. Colour Prints 59  
 Neumann, Ernst 61. 63.  
 New English Art Club. 78. 79. 82.  
 National Gallery - Paintings donated 156  
 National Film Society 153  
 Nicolas Mads - Portrait - gift to Art Association 162  
 National Gallery - Prints. 233.

Ogilvie, Will, Director of School - A.A.M. 43. 871.  
 Osborne, Rosylande 113. 121.  
 Ogilvie, Will. 124. 125.  
 Ogilvie, Will "Wau Pictures" 184.  
 Old Time Paintings, A.A.M. 244



|   |                            |
|---|----------------------------|
| Photographs, International                  | 4-                         |
| Pilot-R.W. - Gift of                        | . 40                       |
| Photograph Exhibit - Greater Montreal       | 17-                        |
| Photographs - 6th. Can. International Salon | 30. 32.                    |
| Photographs - Montreal Camera Club          | 31. 32.                    |
| Phillips, W.J. Acquisition -                | 33.                        |
| Pellon, Alfred Exhibition                   | 42. 43. 44. 45. 46. 47     |
| Prints + Drawings                           | 49                         |
| Portrait Exhibition                         | 55. 56. 57. 58.            |
| Poster Contest                              | 65                         |
| Photographs of Monuments - Library          | 66                         |
| Press Members - Exh. for Steamers           | 70                         |
| Photography - Montreal 1st International    | 1942. <sup>113</sup> 122-3 |
| Polish Art Exhibition                       | 127. 130. 129.             |
| Place of Art in Time of War.                | 187                        |
| Photograph Salon                            | 155-                       |
| Pageant Xmas.                               | 173.                       |
| photographic Ex                             | 180                        |
| Photographic Salon International            | 221                        |
| Private View Vatican Scenes                 | 223.                       |
| Poster Exhibition (1944)                    | 228.                       |
| Prizes, Paige Ex.                           | 230-232                    |
| Prizes - Art Classes                        | 242.                       |
| Photography Ex. Mt. Camera Club             | 241                        |
| " " - Birds                                 | 242                        |
| " " Blitzed London                          | 243                        |
| Photographic Ex. Mtl. Camera Club.          | 268-269                    |



|   |                    |                                     |                         |
|---|--------------------|-------------------------------------|-------------------------|
| Royal Canadian Academy 60th Exhibition            | 1-2                | Spendlove, F. St. G. - lecture      | 14.                     |
| Rothenstein, Dr. John - Canadian Art              | 1.                 | Spring Exhibition                   | 16.24.26.27.28.32.34.38 |
| Royal Canadian Academy Exhibition                 | 4-5-6-8            | Student's Work - Exhib. Prize List. | 31. 32. 33.             |
| Rothenstein, Dr. - re Museums                     | 13.                | Summer Show - 1940 - Art Assoc.     | 38. 39.                 |
| Red Cross Poster Exhibition                       | 17-21              | School Art League - A.A.M.          | 47.                     |
| Reproductions                                     | 37.                | Spendlove, F. St. G. Lectures       | 49. 50.                 |
| Roberts, Goodridge - Exhibition W.C.              | 41. 42. 56.        | Saylor, Henry H. - lecture          | 50.                     |
| Red Cross - Sale Art Objects -                    | 42. 48. 49.        | Spendlove, St. Geo -                | 55.                     |
| R.C.A. Meeting - election of Officers 1941        | 48                 | Spring Exhibition                   | 58th. 57-58-59-60-61-62 |
| Roberts, Goodridge                                | 51. 56.            | Students' Exhib. A.A.M.             | 64                      |
| Reynold's Lecture - by Neumann                    | 51.                | " " " Prizes Awarded                | 65                      |
| Ryan, Sally Exhib. Bronzes                        | 55.                | School of A.A.M.                    | 68.                     |
| Reception at Art Gallery - Port. Exhib.           | 56-57.             | Schools - Art Gallery               | 71                      |
| Report - Art Association                          | 57.                | Snowdon, Maun - Tudor Music         | 83.                     |
| Reproductions in Print Room                       | 67.                | Silvercrump, Baron lecture -        | 89.                     |
| Royal Canadian Academy Exh.                       | 72-73-74           | Spring Exhibition                   | 99th. 97-106-120.       |
| R.C.A. Meeting - Officers elected 1942            | 76                 | Summer School                       | 122                     |
| Roberts, Goodridge Exh.                           | 113.               | Sanders, Anne. Ex. Flower Pictures  | 126-127                 |
| R.C.A. Election Officers for 1943                 | 145                | Soviet Union Poster Ex.             | 126                     |
| Roberts, Goodridge - Portrait of a Boy - Purchase | 142-4              | Simpson, Chas. W. R.C.A.            | 136                     |
| Russia, 25 years of Soviet                        | 155-156            | South African Art Exh.              | 141                     |
| R.C.A. Exh. Announcements                         | 161-162            | Simulivowski, Anton Ex.             | 146                     |
| R.C.A. Exhibition - Quebec                        | 166-               | Spring Exhibition - announcement    | 150-152-153             |
| Roberts, Goodridge Portrait                       | 162                | Sunday Concert                      | 155-156                 |
| R.C.A. 1943                                       | 173. 174. 175-177. | Summer School                       | 160                     |
| Russian Posters -                                 | 186                | Sarah Fisher Concert                | 162                     |
| Russian Concert                                   | 182                | Shoobman, Regina                    | 176.                    |
| Russian Art Ex. - Stage Design                    | 182                | Sunday Concert - Crofts             | 176                     |
| R.C.A. f. Art Exhibition                          | 226                | " " 2 Artists                       | 178                     |
| R.C.A. Officers for 1945                          | 230                | " " Feb. 20th.                      | 182                     |
| R.C.A. Exhibition Toronto                         | 251 - 254-6        | Spring Exhibition 61st-1944         | 217-218                 |
| R.C.A. Officers 1945                              | 254                | Sunday Concerts                     | 217                     |
| R.C.A. - 1946-7 Toronto                           | 274                | Scholarships - A.A.M.               | 217                     |
|   |                    | Sunday Concert                      | 229                     |
|   |                    | Savage, Anne - 4 Women Exh.         | 230                     |
|   |                    | Sarah Fisher                        | 236                     |
|   |                    | Sunday Concert                      | 236                     |
|   |                    | Spring Ex. 1945                     | 234-5 - 240-241-242     |
|   |                    | Sartain, Emily - flower Ex.         | 246, 250                |
|   |                    | Spring Ex. A.A.M. 1946              | 250                     |







